

G.

See Pitch nomenclature.

Gabbalone, Michele.

See Caballone, Michele.

Gabbellone, Gaspare.

See Gabellone, Gaspare.

Gabbrielli, Giovanni Battista

(fl c1740–70). Italian violin maker. Gabbrielli, who worked in Florence, is the most significant of the 18th-century Florentine violin makers, and it is generally thought that the other makers in the city may have learnt from him. The work of Stainer seems to have been the main influence in Florence, but Gabbrielli is today regarded as successful because he resisted the temptation to exaggerate Stainer's features, so often a pitfall among his followers. Occasionally a very high-built violin is found attributed to Gabbrielli, but much more often the outline is of Cremonese dimensions and the model well-balanced. His soundholes invariably have a Stainer slant at each end, and the varnish is yellow or yellow-brown. His best instruments are handsome and well-sounding, and he made violas and cellos as well as violins. (*LütgendorffGL*; *VannesE*)

CHARLES BEARE

Gabella, Giovanni Battista

(fl 1585–8). Italian composer. He is known only from two madrigal books: *Il primo libro de madrigali a cinque voci* (Ferrara, 1585) and *Il secondo libro de madrigali a cinque voci* (Venice, 1588, inc.). He was probably active at Ferrara when his first madrigal book was printed there by the ducal printer Baldini. The first piece in this book, *All'ombra opaca del mio verde Lauro*, may be one of the many madrigals in praise of Laura Peverara published between 1582 and 1583 by Ferrarese musicians (see *NewcombMF*). The volume also contains a four-part madrigal descriptive of the seasons. Gabella's preference for pastoral verse is evident in the selection of texts for his second book, which includes a setting of Guarini's popular *Tirsi morir volea*.

DAVID NUTTER

Gabellone [Caballone, Cabellone, Gabbellone], Gaspare

(*b* Naples, 12 April 1727; *d* Naples, 22 March 1796). Italian composer, son of [Michele Caballone](#). Though baptized with his father's patronymic, the composer in later life preferred the spelling 'Gabellone', as shown by autograph manuscripts. The facts of his life and works have often been confused with those of his father. Gabellone probably first learnt music from Michele; then, starting in 1738, he studied at the Conservatorio di S Maria di Loreto in Naples as a pupil of Durante. Later he is said to have taught singing and composition there, although no records of tenure have been discovered.

While a young man, Gabellone wrote two *opere buffe* for the Teatro Nuovo in Naples. His high musical repute, however, derived mainly from compositions for the church; according to tradition, Paisiello kept for a model a copy of Gabellone's large-scale *Messa di requiem* (now lost). In 1769 Gabellone was commissioned by the court to write the cantata for soprano solo, *Qui del Sebeto in riva*, to celebrate the birthday of Queen Caroline.

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Gesù Crocifisso (orat, G. Gigli), Naples, Oratorio dei Ventapane, 1781

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Gesù deposto dalla Croce e poi sepolto, Naples, Oratorio dei Ventapane, 1797

Arias and cantatas, *I-Nc, Nf*

Christus e Miserere; 3 Tantum ergo; mass; 2 Passion for Good Friday, 1756; 12 fugues, 1785; symphony: *Nc*

Overture, *B-Bc*

Mass; Christus e Miserere; Inno per il glorioso Patriarca S Giuseppe; Passion for Palm Sunday and Good Friday, inc.; Tantum ergo; 2 fugues: *I-Mc* [according to *EitnerQ*]

Messa di Requiem, lost

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JAMES L. JACKMAN/FRANCESCA SELLER

Gabellone, Michele.

See [Caballone, Michele](#).

Gabichvadze, Revaz

(b Tbilisi, 11 June 1913; d Moscow, 9 June 1999). Georgian composer. He studied composition with Braginovsky, Shcherbachov and Tuskia at the Tbilisi State Conservatory (1928–35), stayed there for postgraduate studies with Arapov and Ryazanov (1935–8), and taught there from 1938 until 1981. He directed the first light orchestra in Georgia (1941–3) and was executive secretary of the Georgian Composers' Union (1948–52). From 1982 to 1987 he was artistic director of the All-Union House of Composers in Moscow. A continuity runs through his output, albeit through different stages and phased transitions. Early works – the first two quartets and the concertos for violin and cello – contain stylistic and technical features that were summed up in his first transitional piece, the Symphony for strings, piano and timpani (1964), and then further developed to achieve their maximum expressiveness in compositions of the 1970s and 80s: the last three symphonies (the Chamber Symphony no.4 and the eighth and ninth symphonies) and the ballet *Medea*. His themes show a polar opposition between lyrical monologue – clearly apparent in his songs of the 1940s, 50s and 60s, as well as in the meditative sections of his instrumental works – and tragic outburst, of which the latter is embodied with particular force in the late works mentioned above and in the ballet *Hamlet*. The symphonic principle of synthesis, acting on vivid and dramatic ideas, is important in all his music, the stage works (especially the ballets) as much as the symphonies; in the first three chamber symphonies, symphonic development is combined with an interplay of various musical images, or 'masks'. His distinctive language embraces rhythms and intonational patterns from Georgian folk music, which he quoted directly only at the beginning of his career, alongside 12-note chromaticism and the local use of aleatory devices, texture music and tape (as in the 'Rostock' Symphony, *Hamlet* and *Medea*).

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(selective list)

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Chbr: 3 str qts, 1946, 1957, 1963; Divertimento, wind qt, 1968; 2 fakturi [2 Textures], str orch, 1969; Spikkato, str orch, 1970; Wind Qnt, 1978; 2 pf sonatas,

solo inst works

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KETEVAN BOLASHVILI

Gabignet, Pierre.

See [Gaviniés, Pierre.](#)

Gabler, Joseph

(*b* Ochsenhausen, Upper Swabia, 6 July 1700; *d* Bregenz, 8 Nov 1771). German organ builder. The son of a carpenter, he first worked with his father at the joinery workshop of Ochsenhausen Abbey. From 1719 he worked in Mainz for the court carpenter and joiner Anton Ziegenhorn (*d* 1720) and his son, carrying on the business himself after the latter's death in 1726. In 1729 he married the widow of Ziegenhorn the younger. Gabler lived in Ochsenhausen from 1729 to 1733, then again in Mainz until 1737, subsequently in Weingarten (until 1750) and various other places, and from 1769 until his death in Bregenz. He probably studied organ building in Mainz, where at that time the organ builders J.J. Dahm, Johann Onimus and J.A.I. Will were active.

Gabler's organs include those for Ochsenhausen Abbey (1729–33; four manuals, 49 stops; rebuilt 1751–5 with three manuals and a detached console), Weingarten Abbey (1737–50; four manuals, 63 stops), Zwiefalten Abbey (1753–5; chancel organ), the pilgrimage church of Maria Steinbach (1755–9), the Martinskirche, Memmingen (1759–60; rebuilding), the Karmeliterkirche and Dreifaltigkeitskirche, Ravensburg (1763–6; rebuildings), the Lateinische Schule, Memmingen (1768; positive), and St Gallus, Bregenz (1769–71).

Like Gottfried Silbermann, Gabler used to characterize the sound of the manuals and the pedal, as in the following examples (taken from the Weingarten organ, 1745): 'pompos' (*Hauptpedal*), 'scharpf' (*Brustpedal*), 'penetrant' (*Hauptwerk*), 'douce' (*Secund Manual* and *Brustpositiv*), and

'lieblich' (*Echopositiv*). His specifications show a predilection for mixtures with a lot of ranks, including Sesquialtera and Cornet (both repeating), strings and Piffaros (not undulating) with several ranks, a preference for 8' stops, and hardly any mutations. He used only a few reeds, having some difficulties with the scaling of them. In addition to effect stops such as the Timpan (Pauke), Rossignol, Cuculus (Kuckuck) and Cymbala, he built Carillon stops, the pedal Carillon in Weingarten (32 bells) serving as the highest enhancement of the full organ. In Weingarten he used ivory for keys and stop-knobs, and even for pipes. Turned wooden pipes are also found. Gabler cultivated the detached console. The imaginative case at Weingarten is perhaps the most impressive ever built. A full stop-list of the organ at Weingarten Abbey is given in [Organ, §V, 12](#), Table 26.

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HANS KLOTZ/ALFRED REICHLING

Gabon (Fr. République Gabonaise).

Country in West Africa. With an area of 267,667 km², it is a relatively homogeneous cultural unit, despite the great ethnic and linguistic diversity of its population of 1.23 million (2000 estimate). The last waves of Central African migration converged on the Atlantic front of the equatorial forest. With the exception of the 'pygmies', all the present-day peoples of Gabon thus originated in regions outside the equatorial forest that they now inhabit.

1. Main musical traditions.
2. External influences.
3. Musicians and instruments.

PIERRE SALLÉE

Gabon

1. Main musical traditions.

(i) Pygmy and Kele music.

The music of the 'pygmies' has features in common with that of other hunter-food-gatherer peoples in Africa. These include the use of a pentatonic tonal system incorporating tetratonic forms; the use of alternately ascending and descending intervals of 5ths, 6ths, 4ths and 7ths in songs that combine a yodelling technique with polyphonic imitation; musical development based on a series of distinct melodic and rhythmic cycles, in a kind of canon particularly suited to the resonances of the forest canopy; and a constant use of polyrhythm within ternary structures. The 'pygmies' of northern Gabon conclude each polyphonic sequence with a sustained solo note that turns into a glissando, imperceptible at first. This is amplified by the maximum vocal resonance, and accompanied by a specific gesture that consists of folding back the lobe of the ear by passing the opposite arm over the top of the head.

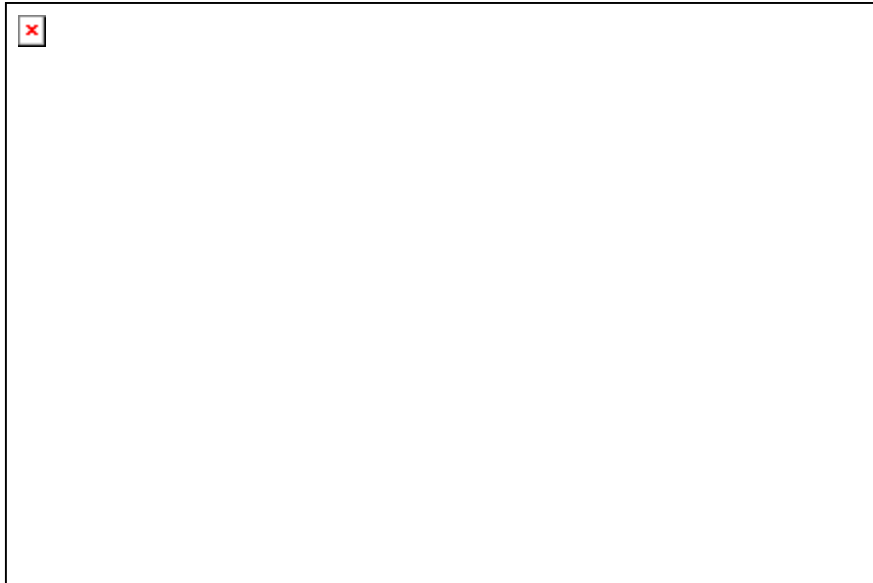
The Kele were settled in Gabon before the final waves of Bantu migration. They are now dispersed throughout the country where they live in symbiosis with other groups so that the original features of their music are difficult to identify. The first explorers, however, noted their use of an eight-string harp with a brick-shaped box resonator and an extension carved in the shape of a 7. As far as is known, this instrument is unique to Gabon where it is widespread.

(ii) The music of the Tsogho, Miene and related peoples.

The Miene-speaking peoples settled on the lakes and on the northern coast in about the 13th century; but the Kande, the Pindji, the Evya and the Tsogho went down the southern tributaries of the Ogooué and settled in the central mountain massif. A civilization that is now typical of the Gabon forest because of its cultural dominance developed among the Tsogho. It is notable for its various initiatory societies, the most famous being the male brotherhood of the Bwete, which give secret instruction through liturgical ceremonies based on music and dance. These comprise a succession of processional choirs, harp music that has a specific initiatory meaning and that accompanies the lyrical improvisations of a principal cantor, the recitation of the myths of origin accompanied by a musical bow, and dances with masks that are staged with skilful lighting. Almost the total inventory of musical instruments in their functional and symbolic hierarchy is presented in these ceremonies. The liturgical orchestra is based on the *ngombi*, an eight-string harp, and the *bake*, a wooden percussion beam, which rests on two supports and is struck by two players. This ensemble is supplemented by a mouth-resonated musical bow (fig.1); ensembles of vertical drums including the *ndungu* (with laced skin) and the *mosumba* (with nailed skin), which accompany the masked dances; the *soke*, a ritual rattle (formed from two vegetable shells filled with dried seeds and attached to a handle) used by the principal officiant who recites the myths; and various rattles made of vegetable matter and metal, as well as groups of pellet-bells and jingles. The sound of the *ghebomba*, a signal horn, marks the beginning and the end of the ceremonies.

The music of the Miene-speaking Mpongwe, Rungu, Nkomi and Galoa shows certain similarities to that of the Tsogho. It is characterized by a sophistication of the melodic line, especially in women's singing, which although based on a hexatonic scale has a strong D-mode flavour. The

singers also use long vocalizations of beautiful liquidity which result from the sonorities of the Miene language, especially its open vowels. A further characteristic is the fullness of the choral ensembles (ex.1), which use harmonies based on the notes of the two overlapping common chords with minor or neutral 3rds, tuned to the harp. Harp playing among both the Miene and the Tsogho is sometimes reminiscent of Iberian improvisation on instruments of the guitar type, and this might imply an early Portuguese influence. The tuning of an Nkomi harp is given in ex.2.



Gabon

2. External influences.

(i) From the south.

Another wave of settlement, this time from the south and south-east, took place as a result of the territorial expansion of the former kingdoms of Kongo and Loango. Their influence was felt well before the 16th century as far as Cape Lopez. The migration from the south introduced two types of pluriarc, each with five strings. The *tsambi* of the Lumbu, the Vili and the Shira of the plains and lagoons of the south-west is small and carefully made and is also found in Loango and in Bas-Zaïre. The other (shown in fig.2) is large and more crudely made and is called *ngwomi* by the Teke, or Tegue, of the eastern plateau. The term *ngwomi* is a linguistic transformation of *ngombi*, the name by which the peoples of the interior of Oabon know the eight-string harp. The Teke of the Congo generally call this instrument *lukombe*, and it may have originated in the region of the River Kwango and Kasai.

The *sanza* is a lamellophone used for intimate and meditative secular music. It is known in Gabon and the Congo region as *sandza*, *sandji* and

esandji and is widespread in the south and south-east of the country. The Gabonese instrument, which has metal keys, corresponds generally with the River Congo type. Some instruments are, however, built on two small boards and are similar to instruments found in the River Kwango and Kasai region. To achieve the greatest possible complexity of timbres, the subtle plucked sounds of the pluriarcs and the *sanza* are systematically prolonged by a continuous buzzing, obtained on the pluriarcs by the addition of metal plates with rattling rings round their edges, and on the *sanza* by trade beads threaded on its keys.

Teke music is particularly original: ensembles of two or three *sanza* with a common tuning are used; polyphonic structures based on different vocal timbres occur in great successive waves in response to a soloist's call-phrase, sometimes sung falsetto. The vocal sound quality, reminiscent of yodelling although produced quite differently, can on occasion induce possession, the possession dances of women's societies being controlled by a soothsayer. The natural singing voice is remarkably soft despite its high register, a combination that sometimes leads to the expressive strangling of particularly high notes, especially characteristic of the Punu.

(ii) From the north.

The last of the great migrations produced the present settlements in the north. In the early 19th century, at the time of the first major colonial explorations, the Fang (Fañ) tribes began to lead a massive exodus of peoples from central Cameroon and from the Ubangi region towards the banks of the Ogooué and the estuary of the Gabon. They were called the Pangwe by the bank-dwellers, and also occupied Equatorial Guinea (Rio Muni) and south Cameroon. They appeared to have something in common with the Zande and introduced instruments of an Ubangi type, such as large wooden lamellophones (which Laurenty termed the *pahouin* type after the Pangwe peoples) called *nkola* or *tamatama*, found also in Cameroon; and xylophones, which were previously unknown in Gabon.

The xylophones are of two types: the *medzang m'biang* (fig.3), a log xylophone whose keys rest on two banana trunks, is reserved for the Melane ancestor cult, and is used in pairs with 15 and 8 keys on each instrument; the second type is portative, its keys being suspended over a frame of light wood beneath which several gourd resonators are fitted. Each of these resonators has a small hole which is covered with a fine membrane to form a mirliton. The keys are struck with two rubber-padded sticks. The portative xylophones are used in groups of five to accompany girls' dances. Each instrument has its own name and range and the instruments are ordered from the highest to the lowest according to the number of keys (9, 9, 8, 6, 2). Xylophone music is like an iridescent carillon of timbres, pitches and note-lengths, based on a major hexatonic scale with no seventh degree. The keys are arranged in the order of the scale in such a way that the alternate or simultaneous use of the sticks produces intervals of 3rds and 4ths.

The Fang are particularly distinguished by their oral epic tradition, which is largely concerned with superhuman struggles. Bards accompany themselves on the *Mvet*, a harp-zither with notched bridge (fig.4), while reciting vehement prose, which is ordered in regular metrical periods

against a rigorous isochronous background supplied by pairs of concussion sticks. Each episode in the narrative ends with a raucously sung melodic 'flight' in which intervals of diminished 5ths are curiously interposed; the recitation can last for a whole night.

The harp-zither is also used by the Kota and by the Teke, who combine it with one of their ubiquitous jingles. The Fang formerly used an eight-string harp in their funeral ceremonies, now used exclusively by the syncretic cults in the capital. The resonators of some of these harps are given magnificently carved anthropomorphous extensions in the style of ancestral statues and suggest a relationship with those of the Ngbaka of the Central African Republic.

The music of the Fang is sober and remarkably disciplined; it can also be rough and virile, characterized by grandiose accents. The great group dances are sustained by the steady rhythm of two *mbejn*, vertical drums with slightly conical bodies, and they are controlled by the signals of the *nkul*, a large slit-drum. The drummer on the *nkul* uses different pitches and rhythms to indicate the dance movements and to determine the musical periods which start and end in perfect ensemble. The great choral ensembles produce imposing homophony based on sequences of 4ths and 3rds which appear episodically. They are responsorial in structure with, however, one peculiarity: the choral response is in each case established by a long-held unison note which is either the final note of each solo melodic phrase or a degree higher than the final note.

Part of the Kota tradition is associated with the Mungala, mythical protector of fecundity and redresser of ills who presides at the initiation of young boys into manhood. The wearing of masks induces all sorts of sounds, including strange voices which are distorted by a high falsetto, cavernous rumblings, raucous growls from the throat produced after drinking an irritant, and by the use of a mouth or nose mirliton. In addition, dull sounds that seem to come from the earth are obtained by beating a plank resting over a pit. It is dangerous to speak to the Mungala without the magic protection of the *kendo* (an iron bell with bent handle and clapper), which an 'interpreter' continuously shakes. The songs relating to twinhood or circumcision are dedicated to the Mungala. The elementary antiphonal structure of these songs is also found in the fable-songs belonging to the domestic oral tradition of stories and games. The Kota, the Ndzabi and the Fang sing guessing games that are based on such oppositions as heaven and earth, bush and village, male and female, and the animal and human worlds. The player is offered a series of choices, and the answers are guided by the particular inflections, negative or positive, of the instrumental ostinato of a musical bow.

Gabon

3. Musicians and instruments.

Strictly speaking, there is no musical professionalism in Gabon since musical specialization is not the prerogative of any one social caste. Music is common to all and artists engage in the same daily occupations as other members of a village. The talent of an individual is, however, always potentially linked with sorcery and must be approved by a special initiation, where it is assigned a role in the initiatory hierarchy that prevails over every

other form of social hierarchy in the traditional organization of the tribe. After a 'revelation' or 'vision', an individual might follow the career of a harpist; the suppleness of the fingers is reputedly increased after incisions have been made at the base of the thumb and on the wrist.

Among the Fang, however, the *mvet* player is semi-professional and is invited by families to play and sing on evenings that have been arranged for important occasions. Some *mvet* players are much sought after and travel long distances in response to these invitations; they are generally paid in money and in kind. The initiation of a *mvet* player is carried out under the sponsorship of a master and takes the form of physical, moral and intellectual tests, including personal sacrifices, the drinking of burning syrups, the eating of the heads of birds captured by a lure and finally the rapid and faultless recitation of complex and lengthy genealogies.

The musical bow is generally considered the primeval instrument and the ancestor of other chordophones. Its stretched string symbolizes the mediation between heaven and earth, and the sounds of its vibrations connect to the 'word' of the first ancestor. String instruments are considered to be of common descent. Thus the harmonics given out by the single string of the musical bow give birth to the eight strings of the harp, and the feminine body of the harp in turn gives birth to sounds and multiplies their vibrations.

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Gabriel, Charles H(utchinson) [Homer, Charlotte G.]

(*b* Wilton, IA, 18 Aug 1856; *d* Hollywood, CA, 14 Sept 1932). American composer and editor. In 1892 he moved to Chicago where he established a studio and during the ensuing 23 years became one of the most prolific and successful writers of gospel hymns. He was associated with numerous prominent evangelists, including Gipsy Smith, J. Wilbur Chapman and Dwight L. Moody, as well as the songleader and publisher Rodeheaver, who acquired Gabriel's services in 1912. Gabriel supplied much of the copyrighted material used by the Rodeheaver company for 20 years, often writing both words and music. He frequently employed the pen name Charlotte G. Homer.

Gabriel wrote over 8000 works, the most popular of which were *Send the light* (1891), *When all my labors and trials are o'er* (*The Glory Song*, 1900), *My Savior's Love* (1905) and *Brighten the corner where you are* (1918; see [Gospel music, ex.2](#)). He also edited 35 gospel songbooks, eight Sunday-school collections, 19 anthem collections and a monthly periodical, the *Gospel Choir* (1915–23) in which he published his memoirs (iv, 1918). His *Gospel Songs and their Writers* (Chicago, 1915) is an interesting first-hand account of the subject.

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MEL R. WILHOIT

Gabriel, Peter

(b Cobham, Surrey, 13 Feb 1950). English rock singer and songwriter. He was the lead singer with Genesis until 1975 when he left the band to pursue a solo career. Four eponymously named albums released between 1977 and 1982 marked a gradual stylistic shift from the somewhat pretentious progressive rock of Genesis to a more considered style, heavily dependent on slow-moving synthesizer washes (frequently alternating just two or four modally inclined harmonies) and cymbal-less intricate drum patterns, programmed since the third album on a Fairlight computer. Far from writing formulaic songs of interpersonal relationships, Gabriel's approach is always more sophisticated, and frequently troubling, which might derive from his deep interest in Jung. Many songs focus on the need for personal contact (*I Have the Touch*), and warn of the perils of surrender to it (*Here Comes the Flood*). His next two albums, *Peter Gabriel* (1980) and *Peter Gabriel (Security)* (1982), continued this development. While *So* (1986) includes some soul-influenced bass lines, on *Us* (1992) the use of instruments and the influence of styles from different cultures (especially North and West African) is particularly notable. These can be traced to a maturing political conviction evident in the third album's *Biko* which protested against the death of the South African student leader. This led to the formation of WOMAD (an important organization for the promotion of 'world music') in 1982, subsequent recordings with such African stars as Youssou N'Dour and Geoffrey Oryema, and concerts and tours in aid of and outspoken support for such organizations as Greenpeace and Amnesty International and those involved with alternative technologies and anti-apartheid matters. In 1992 he set up Real World Records from his studio near Bath, promoting a wide range of musicians from across the world. Gabriel's ability to set up convincing atmospheres for his challenging songs has also been harnessed to film music, most notably in Parker's *Birdy* (1985) and Scorsese's *The Last Temptation of Christ* (1989).

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ALLAN F. MOORE

Gabriel, (Mary Ann) Virginia

(*b* Banstead, Surrey, 7 Feb 1825; *d* London, 7 Aug 1877). English composer. Born into an Irish military family, she studied the piano with Johann Pixis, Theodor Döhler and Sigismond Thalberg and composition with Bernhard Molique and possibly Saverio Mercadante. Her earliest song to be published was *The Blind Boy* (1836). Most of her published music from the 1850s consisted of complex, difficult piano pieces, such as the nocturne *La providenza* (1852) or the *romance sans paroles* *La reine des aulnes* (1853), and elaborate, operatic songs to Italian texts, such as the recitative and aria *Ciel, che veggio!* (1852). She also published somewhat simpler English ballads such as the dramatic *Weep not for me* (1851), written for and sung by Charlotte Dolby. Her first commercial success, *The Skipper and his Boy* (c1860), was also sung by Dolby and had reached a third edition by 1865; the impassioned *When Sparrows Build* had reached a 30th edition by 1870.

Gabriel wrote about 12 operettas, dating from the 1860s. The most popular was *Widows Bewitched*, which had a run of several weeks in 1867 by the German Reed company. Several of her librettos were written by her husband George March, whom she married in 1874. Her cantata *Dreamland* was performed at Covent Garden in 1870 but Gabriel had to pay for its publication herself. A second cantata, *Evangeline*, was played at Covent Garden in 1873. She died at the age of 52 after a carriage accident.

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(selective list)

printed works published in London

Operettas: *Widows Bewitched* (H. Aidé), 1865 (1866); *Who's the Heir* (G.E. March), c1870 (1873); *Grass Widows* (March), 1873 (1875); *Graziella* (J.J. Lonsdale) (1875); *The Love Tests* (V. Amcotts); *The Shepherd of Cournouailles* (T.G. Lacy); c7 others

Cants.: *Evangeline* (H.W. Longfellow) (1873); *Dreamland* (A. Matthison) (1875)

Songs: c300, incl. *The Blind Boy* (C. Cibber) (1836); Recitative and Aria: *Ciel, che veggio!* (1852) rev. as *On the Threshold* (A. Mullen) (1870); *The Skipper and his Boy* (H. Aidé) (c1860); *The Forsaken* (H. Aidé) (1861); *Orpheus* (W. Shakespeare) (1862); *At the Window* (R. Browning) (1864); *Change Upon Change* (E.B. Browning) (1868); *When Sparrows Build* (J. Ingelow) (before 1870); *Après tant de jours* (A.C. Swinburne) (1873)

Pf: c30, incl. *La providenza* (1852); *La reine des aulnes* (1853); *La gondola* (1855); *Long Ago* (1861); *Dream of the East* (1876)

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SOPHIE FULLER

Gabriel de Santa Maria.

See [Anunciação, Gabriel da](#).

Gabriel de Texerana.

Spanish singer, probably identifiable with [Gabriel Mena](#).

Gabrieli, Andrea

(*b* Venice, ?1532/3; *d* Venice, 30 Aug 1585). Italian composer and organist, uncle of Giovanni Gabrieli. He brought an international stature to the school of native Venetian composers after a period when Netherlandish composers had dominated. Although he was not as profound a composer as Giovanni, his music displays an exceptional versatility; he was one of the most important figures of his generation and exerted considerable influence on both later Venetian and south German composers.

1. [Life](#).

2. [Works](#).

[WORKS](#)

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DAVID BRYANT

[Gabrieli, Andrea](#)

1. [Life](#).

In the register which records Andrea Gabrieli's death on 30 August 1585, the composer is described as 'about 52 years of age'; it is thus most likely that he was born in 1532 or 1533. Since he is frequently referred to as 'Andrea da Cannaregio' in contemporary documents, it would appear that his place of birth was the Venetian *sestiere* of that name. There is some documentary evidence to link his family to the parish of S Geremia: his sister Paola is known to have married a linen-weaver of the parish, and Andrea himself was organist at the church of S Geremia from before June 1555 until at least July 1557. Andrea's father, Domenico, died before 1567. These facts constitute all that is known of the composer's background and early life.

There is indirect evidence that while in his teens or early twenties, Gabrieli was in Verona and was associated in some way with Vincenzo Ruffo (*maestro di cappella* at the cathedral from about 1550). His first published madrigal, *Piangete occhi miei*, appeared in a Ruffo print of 1554. Moreover, Gabrieli's setting of Petrarch's sestina *Giovane donna sott'un verde lauro*, first published in an anthology of 1568, appears to have been intended for the Accademia Filarmonica of Verona.

In 1557 Gabrieli was one of ten unsuccessful applicants for the post of organist at S Marco, Venice, left vacant by the death of Girolamo Parabosco (the winner was Claudio Merulo). Not many years later, however, an important new opportunity arose in the form of a contact with Orlande de Lassus. A document of October 1562, drawn up by a quartermaster employed by the Bishop of Bamberg, lists Gabrieli and Lassus among the retinue of Albrecht V, duke of Bavaria, during a journey from Prague to Frankfurt to attend the coronation of the emperor Maximilian II. It is possible that the two musicians became acquainted in Venice during one of Lassus's frequent trips to Italy to recruit personnel for the Bavarian court chapel. It is also plausible that Gabrieli returned with Lassus on the latter's subsequent journey south at the end of 1562. Whatever the case, there can be little doubt that Lassus provided Gabrieli with a major source of musical and artistic inspiration. Gabrieli's acquaintance with members of the rich and powerful Fugger family of Augsburg may also date from his period abroad.

With the exception of the reference of October 1562, Gabrieli's movements and activities between 1557 and the mid-1560s, when he was appointed to a permanent position at S Marco, are mostly unknown. There is evidence to suggest that he obtained temporary employment at S Marco during September and October 1564, although the documents in question are 18th-century commentaries on originals that can no longer be traced. The decision by the governing body of the ducal chapel, dated 3 November 1566, to grant Gabrieli a reimbursement of 15 ducats 'for the considerable travelling expenses sustained in coming to S Marco' might suggest that the composer remained north of the Alps until summoned to Venice a year or two later. A third possibility is intimated by one interpretation of the madrigal *Per monti e poggi*, published in the *Primo libro di madrigali a cinque voci* of 1566. Here, a shepherd and his flock from a land watered by the rivers Secchia and Scultenna (i.e. in the vicinity of Modena) are invited to settle in a country fed by the Ticino, Lambro and Po (a clear allusion to Milanese territory). It is not impossible that the shepherd/pastor in question is Cardinal Carlo Borromeo, abbot *in commenda* of the abbey of Nonantola (itself situated near a point where the Secchia and Scultenna almost converge), whose solemn entry into Milan (which city was to become his permanent residence) occurred on 23 September 1565. If this is so, Gabrieli was probably residing and working in or near the Lombard capital. Further circumstantial evidence in support of this hypothesis is provided by the admittedly late indications in Paolo Morigia's *La nobiltà di Milano* of 1595: Gabrieli, it is claimed, had a high regard for a *Salve regina* by the Milanese nobleman Lucio Castelnovato, a piece presumably composed before 1569 (in which year it was apparently submitted to the attention of the pope).

In a deliberation of 12 July 1566 the procurators of S Marco granted Claudio Merulo the sum of 10 ducats (a little more than a month's salary) for services performed between the end of November 1565, after Annibale Padovano had failed to return to his post following a period of leave, and Gabrieli's arrival in Venice: this suggests that Gabrieli took up his appointment as permanent organist of S Marco at the beginning of 1566. His arrival marks an important step in assuring stability in the musical establishment of the Ducal chapel, threatened after the death of Willaert,

the short-lived tenure of Cipriano de Rore as *maestro di cappella* and the subsequent disappearance of Padovano. Zarlino, recently appointed as *maestro di cappella*, retained his post until his death in 1590; Merulo, the 'other' organist at the basilica from 1557, remained in his position until 1584; many talented singers and, above all, instrumentalists (the Dalla Casa brothers in 1568; the cornettist Giovanni Bassano in 1576) were added to the payroll in this period. Gabrieli himself remained in his post until his death in August 1585, despite an attempt involving Lassus to recruit him for the service of Duke Wilhelm V of Bavaria in 1574.

Few details are known of Gabrieli's personal and professional life. At about the time of his appointment as organist of S Marco, he appears to have taken on some economic responsibility for the family of his sister Paola: in a legal document of March 1567 he agrees to act as the financial guarantor for Giacomo, elder brother of Giovanni Di Fais (later Gabrieli), who was about to enter a monastery. Documents submitted for tax estimates in 1566 suggest that Gabrieli was then renting two separate living-quarters: one for himself and the other for Paola and her family. The inference is that he had become *de facto* head of the Di Fais household. In 1578 he received a one-off payment of 20 ducats from his employers at S Marco, apparently on account of economic difficulties caused by his (i.e. his sister's) numerous family.

Gabrieli, Andrea

2. Works.

Gabrieli published music in all the principal forms and styles current in late 16th-century Venice: masses, motets, madrigals, *giustiniane*, *mascherate* and theatre music (including the choruses for Sophocles' *Oedipus tyrannus* in Orsatto Giustiniani's Italian translation, staged in March 1585 for the inauguration of the theatre designed by Andrea Palladio for the Accademia Olimpica, Vicenza: these choruses represent the only surviving example of music written specifically for Renaissance performances of tragic theatre).

The posthumous *Concerti* (1587) include sacred and secular compositions for the most important ceremonies of the Venetian church and state. The text of the motet *Benedictus Dominus Deus* contains an explicit reference to an important military victory, presumably that at Lepanto in 1571. The first performance of *O crux splendidior* probably took place during the ceremony for the foundation of Palladio's church of the Redentore, erected by the Venetian state as thanksgiving for the passing of the plague epidemic of 1575–7. A series of mass sections in five to 16 parts (one to four choirs) was perhaps written on the occasion of the visit of five Japanese princes in June 1585 (though the composer's death notice in late August of that year notes that his fatal illness had begun some five months before). *Hor che nel suo bel seno* and *Ecco Vinigia bella* commemorate the arrival of Henri III of France in 1574. The madrigal *Felici d'Adria*, printed in the *Secondo libro di madrigali* for five, six and eight voices (1570), was written for a visit Archduke Charles of Austria made to Venice in 1565 or 1569.

Gabrieli's large-scale polychoral works correspond in style less to the double-choir psalm-settings published by Willaert in 1550 than to the compositions written by Lassus for the Munich court chapel. It is indeed

possible that the Venetian composer's stay north of the Alps was intended as a means of familiarizing him with the ceremonial music in vogue in the great northern courts; his earliest known large-scale motets, the eight-part *Lucida ceu fulgida* and 12-part *Deus misereatur nostri*, appeared in a print largely comprised of motets in honour of various members of the Habsburg family. In comparison with these pieces, his later polychoral compositions tend to exhibit a more clear-cut separation between the various groups of performers, and there is a growing preference for contrapuntal simplicity, chordal textures and homophonic blocks of sound (though modified, presumably, through improvised embellishment); imitation, when present, is as likely to occur between entire groups of voices as single parts. This is perhaps a result of the clear-cut spatial separation of groups of performers in S Marco. The widening of overall range in the supposedly later works (where at times the outer parts reach C and a''') is a clear indication of instrumental participation; in some works, the marking of one choir as 'cappella' indicates that this is the only fully vocal group. Further characteristics of the later works are an increased propensity for the use of V-I harmonic relationships and a growing awareness of the structural possibilities of musical climax through the use of gradually shortening note values and acceleration of the rate of exchange between choirs.

In his madrigals Gabrieli quickly abandoned the Petrarch sonnet in favour of the poetic madrigal. Several texts were set only by him, suggesting that he had direct contact with the poets concerned or that he was required by patrons to set specific texts. As in the motets, there is increasing use of homophonic textures (contrasting with passages in imitative counterpoint) and the verbal underlay becomes more syllabic; variety is increasingly obtained through repetition of phrases in different combinations of voices and at different pitches. Gabrieli's debt to Lassus is particularly evident in his *greghesche* and *giustiniane* (antecedents, in turn, of the madrigal comedies of Orazio Vecchi and Banchieri); the obvious models are Lassus's pieces of 1555.

In his keyboard music Gabrieli adopted the standard forms of toccata, ricercar, canzona and *intonazione*. The *intonazioni* are preludes, written in a quasi-improvisatory style, with chords held in one hand against which the other hand provides decorative figuration. Some toccatas are similar in style, though longer; others are marked by the addition of an imitative, fugal section which, in some cases, comes to dominate the composition as a whole. Venice was clearly an important centre for the development of the form; many composers were active in the city at some time, and six were organists at S Marco. Gabrieli's ricercars are consistently contrapuntal, with a lengthy development of the main theme set against a succession of counter-themes to which it is often closely related. The canzonas are mostly transcriptions of French chansons, with little adaptation of the original except for ornamentation, above all at cadences.

Gabrieli's popularity as a composer is attested by the numerous reprints of his collections, as well as by the frequent occurrence of his compositions in anthologies. His vocal works continued to be published and recopied in manuscripts in Italy and, until well into the 17th century, in German-speaking regions and the Low Countries, both in their original form and in arrangements for lute or keyboard. As late as about 1640, in Germany or

for a German patron, his four-part motets and madrigals and his three organ masses (probably published in the lost fourth book of Gabrieli's organ works) were copied in keyboard tablature in Italy. Evidence of Gabrieli's popularity outside Venice, and north of the Alps in particular, is provided by the dedications of his publications. Of the non-Venetian dedicatees, a clear majority are northerners and all are titled heads of state, high-ranking church dignitaries (including Pope Gregory XIII) or leading bankers. By contrast, the Venetians include no high-ranking patricians, patriarchs or, in general, men of particular wealth, power or influence: the actor, merchant and musician Antonio Molino, the second-rank official Girolamo Molino and Domenico Paruta, abbot of the Venetian monastery of S Gregorio. The family of Giovanni Saracini (dedicatee of the *Primo libro de madrigali a sei voci* of 1574), from Bologna, owned a banking firm in Venice. As for Gabrieli's activities and influence as a teacher, Lodovico Zacconi, in his *Prattica di musica* of 1592, referred to his many pupils and stated that he himself had studied with Andrea. Other pupils were Hans Leo Hassler and Gregor Aichinger (further evidence for Gabrieli's popularity in northern Europe), and, naturally, Giovanni Gabrieli. In 1585 the Venetian musician Marco Facoli made provision in his will for his son's keyboard and general musical studies with Gabrieli, a confirmation of the latter's pre-eminence as a teacher in Venice.

[Gabrieli, Andrea](#)

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(all printed works except anthologies published in Venice)

[sacred vocal](#)

[madrigals](#)

[theatre](#)

[instrumental](#)

[Gabrieli, Andrea: Works](#)

sacred vocal

Sacrae cantiones, liber primus, 5vv, insts (1565, 3/1584 with *basso pro organo*) [1565]

Primus liber missarum, 6vv (1572) [1572]

Ecclesiasticarum cantionum omnibus sanctorum solemnitatibus deservientium liber

primus, 4vv (1576) [1576]

Psalmi Davidici, qui poenitentiales nuncupantur, 6vv, insts (1583) [1583]

Concerti di Andrea, e di Gio: Gabrieli ... continenti musica di chiesa, madrigali, & altro ... libro primo 6–8, 10, 12, 16vv, insts (1587¹⁶, *basso per organo* in *D-As* Tonk. Schl. 200a) [1587¹⁶]

Works in 1568⁶, 1587¹⁴, 1588², 1590⁵, 1593¹¹, 1598³, 1599¹⁹, 1603¹, 1607²⁰, 1610², 1610³, 1610¹⁰, 1616⁸, 1617²⁴

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Missa, 4vv, *D-Mbs*; P i/1, 167

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Missa (Ky, Gl, San, Bs), 12, 16vv, 1587¹⁶; Ag xi

Angeli archangeli, 4vv, 1576; P i/2, 399; *I-Tn* Giordano 4 (kbd version)

Angelus ad pastores, 4vv, 1576; *Tn* Giordano 4 (kbd version)

Angelus ad pastores, 7vv, 1587¹⁶, AG xi; contrafactum as Die Engel sprach, ed. in *H. Schütz: Neue Ausgabe sämtlicher Werke*, v (Kassel, 1955), no.27

Angelus Domini descendit, 7vv, 1587¹⁶, AG xi

Ave regina coelorum, 8vv, 1587¹⁶, AG xi

Ave sanctissima Maria, 5vv, 1565

Beata es Maria, 5vv, 1565

Beati immaculati, 8vv, 1587¹⁶, AG xi

Beati quorum remisse sunt, 6vv, 1583; ed. in *AMI*, ii (1897/*R*1968), 123; G, no.2

Beatus vir qui inventus est, 4vv, 1576, *I-Tn* Giordano 4 (kbd version)

Beatus vir qui non abiit, 6vv, 1587¹⁶, AG xi

Beatus vir qui suffert, 4vv, 1576, P i/2, 457; *Tn* (kbd version)

Benedicam Dominum in omni tempore, 12vv, 1587¹⁶, AG xi; 1603¹ (8vv), 1617²⁴ (org version), *CH-Bu* F.ix.43 (kbd version)

Benedictus Dominus Deus, 8vv, 1587¹⁶, AG xi; 1617²⁴ (org version); *PL-Wn* mus. ms. 326 (kbd version)

Bonum est confiteri Domino, 5vv, 1565

Bonum est et suave [= Sonno diletto e caro], 6vv, 1607²⁰

Cantate Deo, exultate, iusti [= Hor ch'à noi torna], 6vv, 1610²

Cantate Domino canticum novum, 5vv, 1565, 1596¹⁹ (kbd version); B i, 1

Caro mea vere est cibus, 4vv, 1576, P i/2 207; *I-Tn* Giordano 4 (kbd version)

Christe rex [= Sonno diletto e caro], 6vv, 1610³

Confitebor tibi, Domine, 5vv, 1565, 3/1584 abridged

Congratulamini mihi omnes, 8vv, 1587¹⁶, AG xi; *D-Bsb* mus.ms. 40158 (kbd version), *Rp* C.119 (different kbd version), *PL-Wn* mus. ms. 326 (kbd version entitled 'Confitemini Domino')

Cur te lusit amor [= Con che lusingh'amor], 6vv, 1610²

Deo nostro perennis [= Dolcissimo ben mio], 6vv, 1587¹⁴

De profundis clamavi, 6vv, 1583; P ii/3, 17

Deus, Deus meus, respice in me, 10vv, 1587¹⁶, AG xi

Deus, in nomine tuo, 8vv, 1587¹⁶

Deus misereatur nostri, 12vv, 1568⁶, AG xi; 1587 (modified and abridged) 1617²⁴ (org version), GA, 71

Deus noster refugium at virtus, 5vv, 1565

Deus qui beatum Marcum, 7vv, 1587¹⁶, AG xi

Deus qui beatum Marcum, 8vv, 1587¹⁶, AG xi
Diligam te, Domine, 4vv, 1576, 1593¹¹ (lute version), *I-Tn* Giordano 4 (kbd version)
Domine, Deus meus, in te speravi 7vv, 1587¹⁶, AG xi; 1617²⁴ (org version); *CH-Bu* F.ix.43 (kbd version)
Domine, dominus noster, 5vv, 1565
Domine exaudi orationem (Ps 101), 6vv, 1583; G, no.5
Domine exaudi orationem (Ps 142), 6vv, 1583; G, no.7
Domine, ne in furore (Ps 6), 6vv, 1583; G, no.1
Domine, ne in furore (Ps 37), 6vv, 1583; G, no.3
Domine quid multiplicati sunt, 5vv, 1565
Ecclesiam tuam, Domine, 4vv, 1576, *I-Tn* Giordano 4 (kbd version)
Ego flos campi [= Se vuoi ch'io muoia], 6vv, 1610²
Ego rogabo Patrem, 4vv, 1576, 1593¹¹ (lute version), *Tn* Giordano 4 (kbd version)
Egredimini et videte, 8vv, 1587¹⁶, AG xi; *CH-Bu* F.ix.43 (kbd version), *PL-Wn* mus.ms.326 (different kbd version)
Emendemus in melius, 6vv, 1587¹⁶, AG xi
Eructavit cor meum, 6vv, 1587¹⁶, AG xii; *D-Rp* C.119 (kbd version)
Exaudi Deus orationem meam, 5vv, 1565 (2p. Cor meum conturbatum est, ed. in AMI, ii, 1897/R1968, 111); *Mbs* mus.mss. 1640, 1641 (kbd version)
Expurgate vetus fermentum, 8vv, 1587¹⁶, AG xi; *CH-Bu* F.ix.43 (kbd version), *D-Mbs* mus.ms.91 (kbd score), *Rp* C.119 (kbd version)
Exultate iusti in Domino, 10vv, 1587¹⁶, 1603¹ (version for 8vv), *As* Ton. Schl. 39 (kbd score), 1617²⁴ (org version), *CH-Bu* F.ix.43 (kbd version)
Exurgat Deus, 8vv, 1587¹⁶, AG xi; 1617²⁴ (org version), *Bu* F.ix.43 (kbd version), *PL-Wn* mus.ms.326 (different kbd version)
Filiae Hierusalem, 4vv, 1576; P i/2, 475; *I-Tn* Giordano 4 (kbd version)
Fuit homo missus a Deo, 4vv, 1576, *Tn* Giordano 4 (kbd version)
Heu mihi, Domine, 5vv, 1565, 3/1584 (modified and abridged)
Hic licet, multi sint [= Non ti sarò signor], 6vv 1610²
Hi sunt qui cum mulieribus, 4vv, 1576; *Tn* Giordano 4 (kbd version)
Hodie Christus natus est, 7vv, 1587¹⁶, AG xi
Hodie completi sunt dies Pentecostes, 4vv, 1576, 1599¹⁹ (lute version); *Tn* Giordano 4 (kbd version)
Hodie Simon Petrus, 4vv, 1576; *Tn* Giordano 4 (kbd version)
I am nondicam vos servos, 5vv, 1598³
In civitate Dei [= Clori a Damon dicea], 6vv, 1610¹⁰
Iniquos odio habui, 6vv, 1587¹⁶, AG xi
In tribulatione Dominum [= Dolcissimo ben mio], 6vv, 1610²
Isti sunt triumphatores, 6vv, 1587¹⁶, AG xi
Jesu dulcissime [= Aminta mio gentil], 5vv, 1616⁸
Jubilate Deo omnis terra, 8vv, 1587¹⁶, AG xi; 1617²⁴ (org version)
Judica me Deus, 7vv, 1587¹⁶, AG xi
Laetare Jerusalem, 5vv, 1565
Laudate Dominum in sanctis eius, 10vv, 1587¹⁶, AG xi; 1617²⁴ (org version)
Laudate Dominum omnes gentes, 5vv, 1565
Levavi oculos meos in montes, 5vv, 1565
Levita Laurentius, 4vv, 1576, P i/2, 342; *I-Tn* Giordano 4 (kbd version)
Libera me, Domine, de viis inferni, 5vv, 1565, 3/1584 (transposed)
Lucia sponsa Christi [= La bella pargoletta], 6vv, 1610³
Lucida ceu fulgida, 8vv, 1568⁶
Magnificat, 12vv, 1587¹⁶, GA, 48; *F-Pn* Rés.Vma.851 (kbd score)
Magnum haereditatis, 4vv, 1576; *I-Tn* Giordano 4 (kbd version)

Maria Magdalенаe, et altera Maria, 4vv, 1576, P i/2, 146; *Tn* Giordano 4 (kbd version)

Maria Magdalенаe, et altera Maria, 4vv [= *La bella pargoletta*], 6vv, 1610¹⁰

Maria Magdalенаe, Maria Iacobi, et Salome, 7vv, 1587¹⁶, AG xi; *D-Mbs* mus. ms. 91 (kbd score) *Rp* C.119 (kbd version)

Maria stabat ad monumentum, 6vv, 1587¹⁶, AG xi; *Rp* c.119 (kbd version)

Miserere mei, Deus, 6vv, 1583, G, no.4

Mulier quae erat, 4vv, 1576, P i/2, 339; *I-Tn* Giordano 4 (kbd version)

Nativitas tua, Dei genetrix virgo, 7vv, 1587¹⁶, AG xi

Ne confide in forma generosa [= *Non ti sdegnar*], 6vv, 1607²⁰

O crux fidelis, 4vv, 1576; *Tn* Giordano 4 (kbd version)

O crux splendidior, 8vv, 1587¹⁶, AG xii; *CH-Bu* F..43 (kbd version)

O fili Dei, succurre miseris [= *Sancta Maria, succurre miseris*], 6vv, 1590⁵, 1617²⁴ (org version), *Bu* F.ix.51 (kbd version)

O gloriosa Domina [= *O gloriose Domine*], 6vv, 1587¹⁶, *Bu* F.ix.43 (kbd version)

O gloriose Domine, 6vv, 1590⁵, 1617²⁴ (org version)

O lux beata trinitas, 5vv, 1565; *D-Mbs* ms. 1641 (kbd version)

O quam metuendus, 4vv, 1576; *I-Tn* Giordano 4 (kbd version)

Oravit sanctus Andreas, 4vv, 1576; *Tn* Giordano 4 (kbd version)

O rex gloriae, Domine virtutem, 5vv, 1565

O rex gloriae, qui triumphator hodie, 5vv, 1588²; *D-Rp* C.119 (kbd version)

O sacrum convivium, 5vv, 1565; ed. in *AMI*, ii (1897/*R*1968), 117

O salutaris hostia, 8vv, 1587¹⁶, AG xi

O spes miserarum [= *O dolci parolette*], 6vv, 1610³

Patefactae sunt ianvae caeli, 4vv, 1576; *I-Tn* Giordano 4 (kbd version)

Pater peccavi in caelum, 5vv, 1565

Pullae saltanti, 4vv, 1576; *Tn* Giordano 4 (kbd version)

Quare fremuerunt gentes, 5vv, 1565, 3/1584 (2p. abridged)

Quem vidistis pastores, 8vv, 1587¹⁶, AG xi; *D-Rp* C.119 (kbd version)

Sacerdos et Pontifex, 4vv, 1576, P i/2, 481; *I-Tn* Giordano 4 (kbd version)

Sancta et immaculata, 4vv, 1576; *Tn* Giordano 4 (kbd version)

Sancta et immaculata, 5vv, 1565

Sancta Maria succurre miseris [= *O fili Dei, succurre miseris*], 6vv, 1587¹⁶, AG xi

Sic Deus dilexit mundum, 5vv, 1565; *D-Rp* C.119 (kbd version)

Spiritus meus attenuabitur, 5vv, 1565, 3/1584 (transposed)

Surge formosa mea, propra sponsa mea [= *Dolcissimo ben mio*], 6vv, 1610¹⁰

Surge formosa mia amica [= *Caro dolce ben mio*], 5vv, 1616⁸

Te Deum patrem, 4vv, 1576, P i/2, 193; *I-Tn* Giordano 4 (kbd version)

Tollite jugum meum, 4vv, 1576, P i/2, 450, *Tn* Giordano 4 (kbd version)

Unicuique suam viro puellam [= *Se vuoi ch'io moia*], 6vv 1587¹⁴

Usquequo Domine, 7vv, 1587¹⁶, AG xi

Veni, dilecta mea [= *Sonno diletto e caro*], 6vv, 1610¹⁰

Veni, O Jesu mi [= *Vieni Flora gentil*], 6vv, 1610²

Veni sponsa Christi, 4vv, 1576, P i/2, 513; *Tn* Giordano 4 (kbd version)

Verba mea auribus percipe, 5vv, 1565

Videntes stellam, 4vv, 1576; *Tn* Giordano 4 (kbd version)

Viri sancti, 4vv, 1576; *Tn* Giordano 4 (kbd version)

Voce mea ad Dominum clamavi, 5vv, 1565, 3/1584 (modified and abridged)

Gabrieli, Andrea: Works

madrigals

Il primo libro di madrigali, 5vv (1566) [1566]

Il secondo libro di madrigali, 5, 6, 8vv (1570, 3/1588 with slightly different contents)

[1570, 3/1588]

Greghesche et Iustiniane ... libro primo, 3vv (1571) [1571]

Il primo libro de madrigali, 6vv (1574) [1574]

Libro primo di madrigali, 3vv (1575) [1575]

Il secondo libro de madrigali, 6vv (1580) [1580]

Concerti ... continenti musica di chiesa, madrigali, & altro ... libro secondo, 6–8, 10, 12vv, insts (1587¹⁶) [1587¹⁶]

Il terzo libro de madrigali, 5vv (1589¹⁴) [1589¹⁴]

Madrigali e ricercari, 4vv (1589) [1589]

Works in 1554²⁹, 1562², 1562⁶, 1564¹⁶, 1568¹³, 1568¹⁶, 1568¹⁹, 1570¹⁵, 1570¹⁷, 1575¹⁵, 1576⁵, 1577⁷, 1579², 1579³, 1582⁵, 1583¹², 1584¹³, 1585¹⁹, 1586¹, 1586⁷, 1586¹⁰, 1586¹¹, 1586¹², 1589¹², 1590¹¹, 1592¹⁵, 1593¹¹, 1594¹⁹, 1600^{5a}, 1601¹¹

A caso un giorno mi guidò la sorte (Tansillo), 3vv, 1575, AG vi, M i

Ahimè tal fu d'amore (Quirino), 5vv, 1566, M iii–iv

Ah le guancie di rose, 8vv, 1587¹⁶, AG xi, M xi

Aldì vel prego (Molino), 3vv, 1571, M i

Al dolce volo di Cillenio, 5vv, 1589¹⁴, M v–vi

Alma beata e bella (Sannazaro), 5vv, 3/1588, AG iii, M v–vi

Alma serena, 5vv, 1570, AG iii, M iii–iv

Ama l'Aquila Giove (Casoni), 5vv, 1592¹⁵, M v–vi

Amami vita mia, 5vv, 1570, AG iii, M iii–v

Aminta mio gentil [= Jesu dulcissime], 5vv, 1566, M iii–iv

Amor che de mortali, 5vv, 1570, AG iii, M iii–iv

Amor crudel infido, 6vv, 1574, M vii–viii

Amor mi strugge 'l cor (Petrarch), 6vv, 1574, M vii–viii

Ancor che col partire (Molino, parody of D'Avalos), 3vv, 1570¹⁷, M i

Angel dal terzo ciel, 5vv, 1570, AG iii, M iii–iv

Arbor vittorioso trionfo (G.B. Caro), 5vv, 1568¹⁶, M v–vi

Asia felice, 4vv, 1589, Mii; *I-Tn* Foà 4 (kbd version)

Ben mille volte il dì (Cassola), 5vv, 1570, AG iii, M iii–iv

Cando pinso (Molino), 4vv, 1564¹⁶, M ii

Cantiam di Dio, 12vv, 1590¹¹, M xii

Canto, canto! Fest fuga, 4vv, 1589, M ii; *Tn* Foà 4 (kbd version)

Canzon se l'esser meco (Petrarch), 4vv, 1589, M ii; *Tn* Foà 4 (kbd version)

Cari cumbagni (Molino), 7vv, 1564¹⁶, M x

Caro dolce ben mio perchè fuggire [= lam non dicam = Surge formosa mea amica], 5vv, 1576⁵, M v–vi; 1593¹¹ (lute version); 1600¹⁸ (another lute version); *I-Mc* Tarasconi (kbd score)

Che giova posseder (Bembo), 3vv, 1575, AG vi, M i

Che piangi alm'e sospiri (Molino), 6vv, 1580, AG viii, M ix

Chiaro sol di virtute, 6vv, 1586⁷, M x

Chichi lichi cucurucu, 6vv, 1574, M vii–viii

Chiedend'un bacio (Nicolò degli Angeli), 5vv, 1568¹⁹

Chie val aver (Molino), 3vv, 1571, M i

Ch'inde darà la bosc (Molino), 3vv, 1570¹⁷, M i

Chiraces nu la semo (Molino), 3vv, 1571, M i

Cinto m'avea tra belle e nude braccia, 6vv, 1580, AG viii, M ix; 1600⁶ (lute version), *PL-Tu* Kat.ii, xiv, 13a (kbd version)

Clori a Damon dicea, Dolce ben mio [= In civitate Dei], 6vv, 1580, AG viii, M ix; 1600^{5a} (lute version entitled 'Gloria di amor dicea'), *Tu* Kat.ii, xiv, 13a (kbd version entitled 'Gloria Damon')

Come avrò pace in terra, 5vv, 3/1588, AG iii, M v–vi

Com'esser può che non sei stanco, 6vv, 1580, AG viii, M ix

Come vuoi tu ch'io viva, se m'uccidi, 6vv, 1580, AG viii, M ix; 1600⁶ (lute version), *Tu* Kat.ii, xiv, 13a (kbd version)

Como viver (Molino), 5vv, 1564¹⁶

Con che lusingh' amor tradito [= Cur te lusit amor], 6vv, 1574, M vii–viii

Cor mio s'egli è pur vero, 5vv, 1589¹⁴, M v–vi

Così ogni vostra voglia (Parabosco), 5vv, 1570, AG iii, M iii–iv

Da le cimerie grotte, 6vv, 1574, M vii–viii; *I-Mc* ms. Tarasconi (kbd score of pts 2 and 4)

Da poi che su'l fiorire (Cassola), 5vv, 1566, M iii–iv

Deh, dove, senza me (Ariosto), 3vv, 1575, M i

Deh, qual prova maggior (Parabosco), 5vv, 1570, AG iii, M iii–iv

Del gran Tuonante, 10vv, 1587¹⁶, AG xi, M xii

Dimmi, cieco, 5vv, 1570, AG iii, M iii–iv; *Mc* ms. Tarasconi (kbd score)

Dionora, vien, 3vv, 1570¹⁷, M i

Dolcissimo ben mio [= Deo nostro perennis; = In tribulatione Dominum; = Surge, formosa mea, propera sponsa mea], 6vv, 1580, AG viii, M ix; 1600^{5a} (lute version), 1600¹⁸ (different lute version), *PL-Tu* Kat.ii, xiv, 13a (kbd version), *I-Mc* ms. Tarasconi (kbd score)

Donna cinta di ferro e di diamante (giustiniane), 6vv, 1580, AG viii, M ix; *PL-Tu* Kat.ii, xiv, 13a (kbd version)

Donna la vostr'ingiusta crudeltade, 6vv, 1574, M vii–viii

Donna per aquetar vostro desire (Gottifredi), 5vv, 1566, M iii–iv

Due rose fresche (Petrarch), 5vv, 1566, M iii–iv; *Tn* ms. Kat. ii iv, 13a (kbd version)

Dunque-baciar si bell'e dolce labbra (Ariosto), 3vv, 1575, AG vi, M i

Dunque fia ver dicea (Ariosto), 3vv, 1575, AG vi, M i

Dunque fia vero, 7vv, 1587¹⁶, AG xi, M ix–x

Dunque il comun poter, 4vv, 1589, M ii; *I-Tn* Foà 4 (kbd version)

Ecco l'aurora (Quinno), 5vv, 1566, M iii–iv; *Mc* Tarasconi (kbd score)

Ecco la vaga aurora, 8vv, 1587¹⁶, AG xi, M xi

Ecco Vinegia bella, 12vv, 1587¹⁶, AG xi, M xii

E dove non potea la debil voce (Ariosto), 3vv, 1575, AG vi, M i

Ella non sa se non invan dolersi (Ariosto), 3vv, 1575, AG vi, M i

Fame pur canto mal (Molino), 3vv, 1571, AG vi, M i

Febo, Febo, noi cantiamo, 4vv, 1589, M ii; *Tn* Foà 4 (kbd version)

Felici d'Adria, 8vv, 1570, AG iii, M xi

Fontana d'eloquenza, 6vv, 1579², M ix–x

Forestier innamorato (Molino), 3vv, 1570¹⁷, M i

Fradei la xé cusil le no xé fuse (mascherata), 3, 4, 10vv, 1601¹¹

Fuggi speme mia (C'ini), 5vv, 1570, AG iii, M iii–iv

Fuor fuori a sì bel canto, 4vv, 1589, M ii; *Tn* Foà 4 (kbd version)

Gentil madonna, 5vv, 1570, AG iii, M iv–v

Giovane bella, 5vv, 1566, M iii–iv

Giovane donna sott'un verde lauro (Petrarch), 4vv, 1568¹³, M ii; *Tn* Foà 4 (kbd version)

Gira longa stagion, 5vv, 1570, AG iii, M iii–iv

Giunto m'havea, 6vv [Cinto m'havea]

Gloria damon, 6vv [= Clori à damon dicea]

Goda hor beato il Po (Magno), 6vv, 1574, M vii–viii

Gratie ch'a poch'il ciel largo destina (Petrarch), 6vv, 1574, M vii–viii

Gratie che'l mio signor, 4vv, 1589, M ii; *Tn* Foà 4 (kbd version)

Hor ch' à noi torna [= Cantate Deo, exultate, just], 6vv, 1580, AG viii, M ix–x
 Hor che nel suo bel seno, 8vv, 1587¹⁶, AG xi, M xi
 l' diè guard' a San Pietro, 3vv, 1586¹², M i
 Il dolce sonno mi promise pace (Ariosto), 3vv, 1575, AG vi, M i
 In dar natura a voi, 5vv, 1583¹², M v–vi
 In nobil sangue (Petrarch) (2p. G. Gabrieli: Amor s' è in lei), 6vv, 1587¹⁶, AG ii, M ix–x
 In quest' amate sponde, 4vv, 1589, M ii; *Tn Foà 4* (kbd version)
 Io mi sento morire, 7vv, 1587¹⁶, AG xi, M ix–x
 Ite caldi sospiri (Petrarch), 5vv, 1566, M iii–iv; *Mc ms. Tarasconi* (kbd score)
 l' vidi in terra angelici costumi (Petrarch), 5vv, 1562⁶, M v–vi
 l' vo piangendo (Petrarch), 5vv, 1562⁶, M v–vi
 l' vo piangendo (Petrarch), 6vv, 1587¹⁶, AG xi, M ix–x
 La bella pargoletta (Tasso) [= Lucia sponsa Christi; = Maria Magdalena, et altera Maria], 6vv, 1580, AG viii, M ix; *PL-Tu ms. Kat.ii, xiv, 13a* (kbd version)
 Lasso amor mi transporta (Petrarch), 6vv, 1574, M vii–viii
 Laura soave (Cassola), 5vv, 1570, AG iii, M iii–iv
 La verginella è simile alla rosa (Ariosto), 3vv, 1575, AG vi, M i
 La virtù, la bontà, 5vv, 1566, M iii–iv
 La viva neve (Amalteo), 5vv, 1570, AG iii, M iii–iv
 Le chiome a l' aura, 5vv, 1566
 Ma da qual atro cor, 5vv, 1570¹⁵, M v–vi
 Manoli chie faremo? (Molino), 3vv, 1571, M i
 Mentre io vi miro, 5vv, 1589¹⁴, M v–vi
 Mentre la belle Dori e le compagne, 6vv, 1580, AG viii, M ix; 1584¹³ (lute version)
 Mentre la greggia errando, 5vv, 1589¹⁴, M v–vi
 Mirami vita mia, mirami un poco 5vv, 1589¹⁴, M v–vi
 Mi xé stao in tutte cande (Molino), 4vv, 1564¹⁶, M ii
 Molino à le virtù, 5vv, 1570, AG iii, M iv–v
 Nel bel giardin entrate, 6vv, 1587¹⁶, AG xi, M x
 Neve e rose ha nel volto (Casone), 6vv, 1574, M vii–viii
 Non così bell' appar in Oriente, 5vv, 1589¹⁴, M v–vi
 Non mi pesa mio bene, 6vv, 1574, M vii–viii; *Mc Tarasconi* (kbd score)
 Non pur quell' una bell' ignuda mano (Petrarch), 6vv, 1570, AG iii, M iii–iv
 Non ti sarò signor (see *Con che lusingh' amor tradito*)
 Non ti sdegnar, o Filli, ch' io ti segua [= Gott ist getrew; = Ne confide in forma generosa], 6vv, 1580, AG viii, M ix; 1584¹³ (lute version), 1594¹⁹ (lute version), *PL-Tu Kat.ii, xiv, 13a* (kbd version)
 Non vedi ò sacr' Apollo, 5vv, 1570, AG iii, M iv–v
 Nu semo arlievi dell' antighitae (mascherata), 3, 4, 10vv, 1601¹¹
 Nu tutti buni cumpagni (mascherata), 5vv, 1601¹¹
 O agapimu glicchimu (Molino), 3vv, 1571, M i
 O agnima morusa (Molino), 3vv, 1571, M i
 O belli e vaghi pizzi, 4vv, 1589, M ii; *I-Tn Foà 4* (kbd version)
 O beltà rara, 5vv, 1566, M iii–iv
 Occhi sereni, angeliche parole, 4vv, 1575¹⁵, AG viii, M ix; 1589¹² (Canto only with four new parts by Lodovico Balbi), *Tn Foà 4* (kbd version)
 O Dea, che tra le selve, 8vv, 1587¹⁶, AG xi, M xi
 O dolci parolette of dolce riso (Cassola) [= O spes misererium], 6vv, 1570, A iii, M vii–viii; *Mc ms. Tarasconi* (kbd score)
 O in primavera eterna, 5vv, 1582⁵, M v–vi
 O mia canzun (Molino), 3vv, 1571, M i

O mia morusa (Molino), 3vv, 1571, M i
O passi sparsi (Petrarch), 12vv, 1587¹⁶, AG xi, M xiii
O soave al mio cor dolce catena, 6vv, 1580, AG viii, M ix
Passato è 'l tempo (Petrarch), 5vv, 1566, M iii-iv
Perchè di fiamm' ancor, 5vv, 1566, M iii-iv
Perchè madonna (Molino), 3vv, 1571, M i
Per farmi Amor d'ogn' altro più contento (Gallani), 6vv, 1580, AG viii, M ix; *F-Pn* ms. Rés. Vma. 851 (kbd score)
Per monti e poggi, 5vv, 1566, M iii-iv; *I-Mc* Tarasconi (kbd score)
Piangeranno le Gratie, 5vv, 1589¹⁴, M v-vi
Piangete occhi miei, 5vv, 1554²⁹
Piangi pur Mus'ogn'hor (giustinian), 5vv, 1576⁵, M v-vi
Pront' era l'alma mia, 8vv, 1587¹⁶, AG xi, M xi
Quand'havrà fin' Amore (Martelli), 8vv, 1587¹⁶, AG xi, M xi
Quand'io talor mi doglio (Molino), 6vv, 1574, M vii-viii
Quand'io v'odo parlar (Petrarch), 5vv, 1566, M iii-iv
Quando lieta ver' noi, 5vv, 1566, M iii-iv
Quando nel cor m'entrasti (Molino), 6vv, 1574, M vii-viii
Quando penso a quel loco, 5vv, 1566, M iii-iv
Quando spirti divini, 5vv, 1570, AG iii, M iii-iv
Quanti sepolti, 5vv, 1570, AG iii, M iii-iv
Quel dolce suono e quel soave canto, 6vv, 1580, AG vii, M ix
Quel gentil fuoco, 5vv, 1577⁷
Rendete al Saracini, 6vv, 1574, M vii-viii
Rimanti Amor in Sempiterno oblio, 5vv, 1576⁵, M v-vi
Ringrazio e lodo il ciel (Tansillo), 6vv, 1574, M vii-viii
S'al 'amoroze calde parole, 6vv, 1574, M vii-viii
S'al ciel piace signora, 5vv, 3/1588, AG iii, M v-vi
Saranda volde (Molino), 4vv, 1564¹⁶, M ii
Sassi palae (Molino), 5vv, 1564¹⁶, M ii
Se mai degnasti Amore, 5vv, 1589¹⁴, M v-vi
Sento, sent'un rumor, 8vv, 1587¹⁶, AG xi, B i, 203, M xi
Se per lasciar di te memoria eterna, 5vv, *I-VEaf* 220
Se sol pensando, 5vv, 1570, AG iii, M iii-iv
Se tu m'ami i t'adoro, 6vv, 1580, AG xi, M ix; 1594¹⁹ (lute version)
Se vuoi ch'io muoia ò nuovo Basilisco [= Ego flos campi, and Unicuique suam viro puellam], 6vv, 1580, AG viii, M ix
Signor cui fu già poco, 5vv, 1586¹, v-vi
Sonno diletto e caro [= Bonum est, and Christe rex = Veni dilecta mea], 6vv, 1580, AG viii, Mix; 1600⁶ (lute version); *PL-Tu* Kat.ii, xiv, 13a (kbd version)
Sperar non si potea da sì bell' Alba, 6vv, 1579³, M ix-x
Tirsi che fai, 8vv, 1587¹⁶, AG xi, M xi
Tirsi morir volea (Guarini), 7vv, 1587¹⁶, AG xi, M ix-x
Tirsi vicin'à morte, 5vv, 1589¹⁴, M v-vi
Tria gerundas (Molino), 3vv, 1571, M i
Tu mi piagasti à morte, 6vv, 1574, M vii-viii; *I-Mc* Tarasconi (kbd score)
Tu vuoi lasso ch'io pera, 6vv, 1580, AG viii, M ix
Una felice etate (G.B. Zuccarini), 5vv, 1586¹¹
Vaghi augelletti, 5vv, 1570, AG iii, M iii-iv
Vago uccelletto (Petrarch), 5vv, 1566, M iii-iv
Veggio fra i raggi d'oro, 4vv, 1589, M ii; *Tn* Foà 4 (kbd version)
Vezzosa Filli, 8vv, 1590¹¹, M xi

Vieni Flora gentil vieni e discaccia [= Veni O Jesu mi], 6vv, 1580, AG viii, M ix; 1600^{5a} (lute version)

Vieni vieni Imeneo che già sen fugg' il sole, 4vv, 1589, M ii; *Tn Foà 4* (kbd version)

Vieni vieni Imeneo vieni dunque, 8vv, 1590¹¹, M xi

Vita de la vita mia, 5vv, 1589¹⁴, M v–vi

Voi non volete donna (Veggio), 6vv, 1580, AG viii, M ix

Voi sete in grand' errore, 5vv, 1586¹⁰, M v–vi

Volto di mill'e mille gratie adorno, 6vv, 1574, M vii–viii

Vorrei mostrar madonna, 4vv, 1589, M ii; *Tn Foà 4* (kbd version)

Vostro fui e sarò, 5vv, 1570, AG iii, M iii–iv

Zentil donn'e segnuri (Molino), 3vv, 1571, M i

Gabrieli, Andrea: Works

theatre

Chori in musica ... sopra li chori della tragedia di Edippo tiranno (Venice, 1588); AG xii, ed. in L. Schrade: *La représentation d'Edippo tiranno au Teatro olimpico* (Paris, 1960):

Choro I: Santo oracol di Giove, 3vv; Trema la ment'in me stupida, 4vv; Sacro, e possente dio, 3vv; Quali son hor le tue risposte?, 1v; Dinnelo hor tu, 3vv; O del gran Giove nata, 4vv; E te Feb' ancor chiamo, 4vv; Hor qui benigni ancor, 6vv; Giance da morb' afflito, 6vv; Già de li frutti suoi ricca, 3vv; Come spessa d' augei, 3vv; Ma la misera turba, 5vv; E le tenere spose, 2vv; Si raddoppiano gl'inni, 4vv; Levaci tu da tanti strazi homai, 2vv; Et da questa cittade, 3vv; Questo, o Giove, 4vv, Deh ci consenta, il ciel, 3vv; E tu Bacco non meno, 6vv

Choro II: Qual é, qual é colui, 4vv; Temp'è già, 4vv; C'homai di Giove il figlio, 3vv; E per compagne ha seco, 3vv; Però che da le parti più secrete, 6vv; Il qual per folte selve, 6vv; Qual tauro afflito suole, 5vv; Così fuggir sperando, 5vv; Ben gravemente mi spaventa, 4vv; Che si come non sono, 4vv; Onde dubbia ho la mente, 2vv; E in certa speme, 2vv; Che dianzi unqua non seppi, 3vv; Ne ancor saperlo posso, 1v; Che raggion non consente, 3vv; E stolta cosa è inver, 6vv; Ma fermament'in me, 4vv; Quando a lui già la monstuosa Sfinge, 6vv

Choro III: O voglia'l ciel, 2vv; E quel tant'habbia sol, 3vv; Queste non fia, 2vv; Però ch'in esse occulte, 3vv; Ben la ingiustitia, 4vv; Giunta nel maggior colmo, 6vv; Prenda pur cura ognuno, 4vv; Chi la giustitia sprezza, 5vv; E chi pien d'avaritia, 3vv; Ne le sceleratezze, 4vv; Da malvaggio, 4vv; Ma chi fia tra mortali, 6vv; A che debb'io, 2vv; Qual di religion pietoso zelo, 3vv; O a visitar gl'eccelsi, 4vv; Ma tu ch'a voglia tua reggi e governi, 4vv; Hor gl'oracoli antique, 6vv

Choro IV: Misera humana prole, 4vv; Quinci a l'esempio tuo mirando, 4vv; Poesia che tu, 3vv; O come, ò sommo Giove, 4vv; Tu quasi torre ben fondata, 2vv; Quinci ottenuto havendo Regal titolo, 2vv; Ma chi più di te, 6vv; Tu quell'utero istesso, 3vv; Ma com'è che'l paterno, 3vv; Te manifesta al fine, 6vv; O del seme di Laio, 4vv; Me la tua dura sorte, 6vv; Verò dirò, 6vv

Gabrieli, Andrea: Works

instrumental

Madrigali et ricercari, 4vv (1589):

Ricercar del primo tuono, B i, 45; Ricercar del secondo tuono, B i, 54; Ricercar del secondo tuono, B i, 64; Ricercar del sesto tuono, B i, 74; Ricercar del settimo tuono, B i, 68; Ricercar del nono tuono, B i, 81; Ricercar del duodecimo tuono, B i, 86

Intonazioni d'organo di Andrea Gabrieli et di Gio: suo nipote ... libro primo (1593¹⁰) (works by A. Gabrieli are wrongly attrib. G. Gabrieli in 1607²⁹):

Del Primo tono, PI 3; Del secondo tono, PI 4; Del terzo tono, PI 5; Del quarto tono, PI 6; Del quinto tono, PI 7; Del sesto tono, PI 8; Del settimo tono, PI 9; Del ottavo

tono, PI 10; Toccata del primo tono, PI 11; Toccata del sesto tono, PI 12; Toccata del ottavo tono, PI 18; Toccata del nono tono, PI 23

Ricercari ... composti et tabulati per ogni sorte di stromenti da tasti ... libro secondo (1595¹³):

Ricercar del primo tuono, PR i, 3; Primo tuono alla quarta alta, PR, i, 8; Secondo tuono alla quarta alta, PR, i, 12; Terzo tuono, PR ii, 26; Quarti toni, PR ii, 29; Quinti toni, PR i, 16; Sesto tono, PR i, 20; Settimo tono, PR i, 24; Nono tono, PR i, 28; Undecimo tono, PR i, 33; Duodecimo tono, PR i, 36

Il terzo libro de ricercari ... tabulati per ogni sorte di stromenti da tasti (1596¹⁹):

Ricercar del primo tono, PR ii, 3; Secondo tono, PR ii, 6; Quinto tono, PR ii, 10; Quinto tono, PR ii, 14; Nono tono, PR ii, 16; Nono tono, PR ii, 19; Fantasia allegra del duodecimo tono, PC i, 3; Anchor che co'l partire (on Rore's madrigal), PC ii, 38; Cantate Domino (on A. Gabrieli's motet), a 5, PC ii, 35; Canzon ariosa, PI 29; Io mi son giovinetta (on madrigal by 'Giachet', attrib. D. Ferrabosco in Einstein, 1949, iii, 56), PI 32; Pass'e mezzo antico, PI 36

Canzoni alla francese et ricercari ariosi, tabulate per sonar sopra istromenti da tasti ... libro quinto (1605¹⁸): Frais & Gaillard (on Crecquillon's chanson), a 4, PC i, 9; Martin menoit (on Janequin's chanson), a 4, PC i, 14; Ricercar sopra Martin menoit (on Janequin's chanson), PC i, 17; Orsus au coup (on Crecquillon's chanson), PC i, 21; Ricercar sopra Orsus au coup (on Crecquillon's chanson), PC i, 24; Pour ung plaisir, PC i, 27; Ricercar sopra Pour ung plaisir, PC i, 29; Susanne un jour (on Lassus's chanson), a 5, PC i, 6; 4 ricercar arioso, PC i, 32–43

Canzoni alla francese per sonar sopra istromenti da tasti ... libro sesto (1605¹⁹): Con lei foss'io, a 4, PF 32; Ricercar sopra Con lei foss'io, a 4, PF 36; Je ne diray mot bergiere, PF 30; Je prens en gre, PF 14; Le bergier, a 4, PF 19; Orsus (on model attrib. 'Jacob'), a 4, PF 23; Petit Jacquet, a 4, PF 12; Qui la dira (on Janequin's chanson), a 4, PF 26; Qui la dira, a 4, PF 3; Ung gay bergier, a 4 (on Crecquillon's chanson), PF 7

Ricercar per sonar, a 8, 1587¹⁶, AG xi, B i, 25

Aria della battaglia per sonar d'istrumenti da fiato, 1590¹¹; B i, 93

Toccata del sesto tuono, 1593⁹

Toccata del decimo tuono, 1593⁹; ed. in AML, iii (c1902/R), 77

3 organ masses: Messa domenical; Messa della beata virgine; Messa apestolorum: *I-Tn*; all ed. S. Dalla Libera (Milan, 1959)

[Madrigal] di Andrea Gabrieli, 3vv, *Tn Foà 4* (kbd score), AG xvii

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Gabrieli, Giovanni

(*b* ?Venice, *c*1554–7; *d* Venice, Aug 1612). Italian composer and organist, nephew of [Andrea Gabrieli](#). Together with Willaert, Andrea Gabrieli and Merulo, he was one of the leading representatives of 16th- and early 17th-century Venetian music.

1. Life.

2. Works.

WORKS

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DAVID BRYANT

Gabrieli, Giovanni

1. Life.

Giovanni was one of five sons and daughters of Piero di Fais 'called Gabrieli', a native of Carnia who resided for some time in the parish of S

Geremia, Venice. Little is known of his early years. It is possible that he was brought up by Andrea, to whom, in the dedication to *Concerti ... continenti musica di chiesa, madrigali, & altro* (RISM 1587¹⁶), he described himself as 'little less than a son'; precise information regarding the relationship between uncle and nephew is, however, scant. Like Andrea, Giovanni spent a period of study and apprenticeship under Orlande de Lassus at the court of Duke Albrecht V in Munich. One of his first published madrigals, *Quand'io ero giovinetto*, appeared in *Il secondo libro de madrigali a cinque voci de floridi virtuosi* (RISM 1575¹¹), a collection of works by composers in Albrecht's service. Gabrieli remained in Munich for some years, and in 1578 the court records show him to be in receipt of both salary and livery. He probably left this employment either in the following year or shortly after, as part of the exodus of musicians after the death of Duke Albrecht in 1579. He was in Venice in 1584, acting as temporary organist at S Marco on the vacation of that post by Claudio Merulo. His appointment was made permanent when he was successful in the competition held on 1 January 1585, and he retained the post until his death: for some months during 1585 the two Gabrielis – uncle and nephew – served together as organists of the ducal chapel.

After Andrea Gabrieli's death in 1585, Giovanni edited a large number of his uncle's works for publication: in particular, the *Concerti* (1587), a collection of large-scale sacred, secular and instrumental pieces (see [illustration](#)), and the *Terzo libro de madrigali a cinque voci* (1589). To both of these volumes he added several of his own compositions. A number of his organ *intonazioni* and ricercars were published in Andrea's *Intonazioni d'organo ... libro primo* (1593) and *Ricercari ... libro secondo* (1595), both of which were probably edited by Giovanni together with other volumes of his uncle's keyboard compositions. A further sign of the close affinity between uncle and nephew is the fact that, after 1585, Giovanni took over Andrea's role as the principal composer of ceremonial music for S Marco. In the same year he composed music for at least one of the pastoral plays given in the ducal palace several times annually.

In 1585 Gabrieli was elected to succeed Vincenzo Bellavere as organist to the Scuola Grande di S Rocco, with a salary of 24 ducats. He took up his duties on 13 February of that year and held the post for the rest of his life. He was required to be present in the confraternity on so regular a basis as might seem quite incompatible with his service at S Marco, and he undoubtedly sent substitutes on many occasions. Besides playing for the confraternity's monthly Mass, held on the first Sunday of each month, he was required to be present for Mass and/or Vespers on no fewer than 24 major feast days, as well as for Sunday Vespers (except during Advent and Lent) and Friday Compline. Particularly sumptuous was the music performed annually on the confraternity's name day, which occurred on 16 August. Besides the regular organist and singers of the *scuola*, the list of payments to musicians in 1603 mentions the following participants in the ceremonies: Giovanni Bassano, his company of players and an extra four instrumentalists; three violinists; one violone; four lutenists; a company of singers from Padua; eight other singers from Padua; a bass singer from S Marco and 'other special singers'. Gabrieli was given an extra payment for having procured '7 organs at 21 lire each'.

The first comprehensive collection of Gabrieli's works was the *Sacrae symphoniae* (1597); the contents undoubtedly reflect, in particular, his duties at S Marco, but it is not unlikely that several of the pieces were written for and first performed at the confraternity of S Rocco or in the various parish and monastic churches of Venice, where Gabrieli frequently participated in music-making on major feast days. Many of the works in the 1597 volume were quickly reprinted north of the Alps, notably in two volumes of *Sacrae symphoniae* printed by Kauffmann of Nuremberg in 1598 (RISM 1598²; the collection was edited by Caspar Hassler). Gabrieli's fame in German-speaking lands is also reflected in the fact that he was engaged to teach pupils sent to Venice by several northern princes: Alessandro Tadei was sent from Graz for two and a half years beginning in March 1604 and, on his return, was appointed as organist to Archduke Ferdinand; in 1599, Morgens Pedersøn, Hans Nielsen, the organist Melchior Borchgrevinck, two choirboys and two other singers were sent to Venice for a year at the expense of the king of Denmark; a further group from Denmark in 1602–4 included Nielsen and Hans Brachrogge; Pedersøn was back in Venice from 1605 to 1609; Johannes Grabbe was sent from Westphalia from 1607 to 1610; and Schütz was sent from the Saxon court from 1609 until shortly after Gabrieli's death in 1612; Christoph Clemsee was probably in Venice during the last years of Gabrieli's life. There were Venetian pupils as well. Francesco Stivori dedicated a collection of instrumental music to 'the most magnificent, my dear master, signor Giovanni Gabrieli' (*Ricercari, capricci et canzoni, libro terzo*, 1599), and an unnamed 'pupil of sig. Gio. Gabrieli' was elected as organist of the Dominican convent of SS Giovanni e Paolo on 26 July 1602. A further pupil was the Augustinian friar Taddeo dal Guasto, a member of the Venetian convent of S Stefano, and organist there from 1605. In recording their decision to elect Taddeo, the friars recalled Gabrieli's positive judgement of his student's abilities and referred to the close relationship existing between composer and monastery. Taddeo dal Guasto, himself a member of the S Marco ensemble, was the executor of Giovanni's will and editor of the posthumously published *Canzoni et sonate* of 1615.

Few details are known of Gabrieli's family circle and financial situation. His father almost certainly died before 1572; this, over and above all musical considerations, would explain the almost filial relationship between uncle and nephew. On 9 September 1587, a notarial document drawn up 'in the house of the undermentioned brothers' describes an arrangement by which Giovanni, his brothers Domenico and Matteo, and his sister Marina agree to supplement with 100 ducats each the dowry of their sister Angela who, according to another notarial document of January 1586, was about to enter the Venetian convent of S Giovanni Laterano. These references might explain the decision of the *procuratori* of S Marco on 30 December 1586 to pay the musician the uncommonly large sum of a year's salary in advance, in part out of 'respect for his needs'. Both notarial documents specify that the composer was now living in the parish of S Vidal; he was, indeed, buried in the convent church of S Stefano, in the same parish. In a letter of 1604, the composer refers to his 'numerous family': it is unclear whether his dependents are his own children or those of his sister or sisters-in-law. An entry in the Venetian necrology under 12 August 1612 records the composer's death, apparently from a kidney stone, and gives

his age as 58 (indications of age in these documents are, however, notoriously unreliable).

Gabrieli, Giovanni

2. Works.

Unlike his teachers and most of his colleagues, who are known to have composed in a wide variety of genres, Giovanni is known almost entirely through his vocal and instrumental music for the church: large-scale motets and other settings for ensembles of voices and instruments, large- and smaller-scale music for instrumental ensembles, and compositions for organ. The light secular forms such as the villanella and canzonetta are all but absent from his output. All Gabrieli's surviving madrigals were composed in the 16th century and are published in anthologies dominated by the works of other composers. The occasional character of several of his madrigals is apparent from their texts. The eight-part *O che felice giorno* is an expanded version of the text in the *rappresentazione* given before the Doge Pasquale Cicogna on St Stephen's day 1585 (the madrigal was later reworked as *Hodie Christus natus est*, a motet for Christmas Vespers). *Udite, chiari e generosi figli*, which contains an explicit reference to the 'fair and noble sons of happy Hadria', was probably intended for insertion in another pastoral play. Other madrigals celebrate distinguished personages: *Sacro tempio d'honor* forms part of a cycle of twelve sonnets composed in honour of the Venetian noblewoman Bianca Capello on the occasion of her marriage to Francesco de' Medici, Grand Duke of Tuscany; *Sacri di Giove augei* honours Jacob Fugger, dedicatee of the *Concerti* (RISM 1587¹⁶, where the madrigal was published); *Quando Laura, ch'or tant'illustr'e bea* forms part of an anthology dedicated to the soprano Laura Peverara for her wedding to count Annibale Turco in February 1583; the six-part *Scherza Amarilli e Clori* is Gabrieli's contribution to the marriage celebrations of Georg Gruber of Nuremberg and Helen Joanna Kolmann in 1600.

Many of Gabrieli's motets are liturgically appropriate to the major occasions in the Venetian church and State calendar. On these occasions, ceremonial required the doge to be present in S Marco or in one or other of the city's churches for the celebration of mass and/or vespers. Thus *Deus, qui beatum Marcum* was probably intended for performance on the feast of St Mark or during the investiture ceremony for a doge or some other high-ranking Venetian state official (for which the text is also prescribed). Other texts in honour of St Mark are *Iubilemus singuli* and *Virtute magna operatus est*. Several motets are for the Ascension Day festivities, which combined the liturgical celebrations of Mass and Vespers with the ceremony of the Wedding of Venice to the Sea, an allegorical ceremony which symbolized Venetian domination over the Adriatic. Textual analysis of *In ecclesiis* and *Dulcis Iesu patris imago* suggests that their origins lie in the annual ceremonies held on the third Sunday in July, when the doge and other high-ranking officials were required to attend Mass in the church of the Redentore, in thanksgiving for the passing of the plague epidemic of 1575–7. Several motet texts are drawn from Christmas Vespers, celebrated at the Benedictine church of S Giorgio Maggiore in the presence of major state dignitaries. There are also large-scale motets for Easter, Pentecost, Holy Trinity, Corpus Christi and the feasts of the Blessed Virgin.

Other texts are generically celebrative in nature and are appropriate for use on a wide variety of liturgical occasions. It is tempting to speculate that at least some of these pieces were written for use on the major festivities in the various parish and monastic churches, of which there were some 150 in Venice. The presence of large musical ensembles was normal on such occasions.

Gabrieli's earliest music shows his indebtedness to Lassus and, above all, to his uncle Andrea. Five large-scale motets and five madrigals were included in Andrea's *Concerti* (1587¹⁶). As in Andrea's late works, the writing is basically chordal, and word-setting is syllabic. Occasional expressive chromaticism arises from harmonic rather than melodic considerations, lively rhythms often produce cross-accents and syncopations, harmonies are simple and counterpoint frequently all but non-existent. Imitation between choirs occurs in the form of repetition of materials and, especially towards climaxes, the use of strettos. In the double-choir works the contrasting groups take the form of a *coro superiore* and a *coro grave*. The bass line frequently descends to low C and clearly requires instrumental participation, though the use of voices to perform these parts is not to be ruled out (the parts in question are, indeed, supplied with text). Like Andrea's, too, the lowest part of the upper choir is frequently not a real bass in the tutti. Gabrieli's interest in texture and sonority is always apparent. The overall feeling of the music is one of power: an appropriate musical symbol for the state church of Venice.

Most of the music written before 1597 uses *cori spezzati*. The *Sacrae symphoniae* of 1597 show Gabrieli moving towards a style in which thematic material is developed dynamically in dialogue form, as opposed to being stated in one choir and answered almost exactly in the other (at most, with transposition), as is more typical of Andrea. The harmonic idiom is still simple and essentially diatonic, with many cadential passages caused by frequent interchanges between the choirs. In general, however, Gabrieli now tends to make greater use of dissonance and employ a wider range of tonal centres. Textures are, if anything, further simplified. The melodic element is of greater importance than in the *Concerti*. Naturally, in the three- and four-choir works, harmony tends to be simpler than in double-choir pieces. These large-scale works, however, exploit colour contrasts more than ever before.

In general, the function of Gabrieli's large-scale motets as musical adjuncts to what seems in no small degree to have been a series of quite unrelated, special occasions celebrated not only in S Marco but also, probably, in other churches in Venice, determines a variety of styles and manners of performance. The considerable range in the number of voices – from six to 16 in the *Sacrae symphoniae* of 1597, from seven to 19 in the *Symphoniae sacrae* of 1615 – is itself indicative of a certain heterogeneity of intention. So are some apparent 'inconsistencies' of orchestration as described in contemporary archival documents: mass or vespers may be celebrated 'solemnly by the *capella*', 'with singers and organ' or 'with all manner of instruments'. As a rule, however, the greatest occasional events and liturgical commemorations (above all, Christmas, Easter, Ascension, Pentecost, Holy Trinity, St Mark) required the participation both of the salaried instrumentalists of the Basilica (three such players were engaged

permanently in 1568, a fourth in 1576) and of extra musicians specially hired for the ceremony in question. Archival evidence (presented in Quaranta) suggests that Gabrieli's employment of mixed vocal and instrumental ensembles in his festive church music represents a mere continuation of what, in Venice, were normal performance practices inherited from previous centuries.

Payment records for the years 1586–7 mention up to 12 supplementary instrumentalists: mostly cornetts and trombones, but also up to two violins. By the early 17th century, the use of strings increased but winds still dominated: a payment to extra musicians brought in for Christmas Day 1603, for example, lists four cornetts, five trombones, one bassoon, two violins and one *violone*. A list of singers drawn up in the mid 1590s by the *maestro di cappella* Baldassare Donato names 13 resident adults: two sopranos (castratos), four contraltos (male), three tenors and four basses. Obviously, in the same way as the instrumentalists, extra singers could be hired on an occasional basis. Little information is available on the participation of boy singers. However, beside the 24 adult singers mentioned in a list of 1562 are the names of five boys who were required to participate daily in the performance of polyphonic music; of 14 extra singers hired for first Vespers *in festo ascensionis Domini*, 1604, three were 'putti soprani'.

In a resolution drawn up by the governing body of the basilica on 2 April 1607, some five years before Gabrieli's death, not only is it strongly implied that the singers, organists and other instrumentalists were regularly present during the greatest religious solemnities, but also that one unfortunate consequence of their division into spatially separated groups could prove of no little embarrassment to their employers. In the document the *procuratori*, having emphasized how important it is 'to perform music in the organ lofts at such times as the Most Serene Prince and the Most Serene Signoria come to church', underlined the necessity of placing one of the best musicians in each loft 'to beat the time as it is regulated by the *maestro*'. For this purpose, Giovanni Bassano (together, presumably, with at least some of the instrumentalists, since he was *capo dei concerti*) was assigned to Gabrieli's loft and one of the singers to the other; the *maestro di cappella* generally stood with a group of singers in a hexagonal pulpit positioned in the nave of the church to the right of the iconostasis. This would explain why the term 'cappella' is applied, in no fewer than 16 of his extant works (as, indeed, in Andrea's large-scale mass movements of the *Concerti*), to a single, usually four-part choir, whose part-ranges lie comfortably within the medium range and which is generally harmonically self-sufficient (necessarily so, since it is distant from the other groups of performers). In turn, the use of 'cappella' to describe a group of ripieno singers suggests that some or all of the parts with text underlay in the other choirs were performed by vocal soloists, not only in those parts which bear the specific designation 'Voce' (which occurs in 22 of Gabrieli's compositions, all for *cori spezzati*) but also, by inference, in the other works. Some large-scale works, it would appear, did not involve the ripieno singers. The 11-part *Surrexit Christus* (1615), for example, contains specifications for two cornetts, two violins, four trombones and three solo voices. The specifications which accompany the printed parts of the ten-part *Lubilate Deo omnis terra* (1615) show that instruments could be used both to

double voice parts and to replace them: three parts are labelled 'cornett and voice *si placet*', 'trombone and voice *si placet*' and 'bassoon and voice *si placet*' respectively. A surviving copy of the second *Symphoniae sacrae* (in *PL-Wu*) includes early 17th-century German annotations to *Attendite popule meus* – in which all eight parts have text underlay and each of the upper four parts is assigned to a vocal soloist using the printed label 'Voce' – prescribing the use of stringed instruments for the lower four parts. The same commentator describes choir I of the 15-part *Salvator noster* as the 'violin choir', though, in the composition as printed, text underlay occurs in all parts of the work and instruments are not specified (one vocal soloist is mentioned in connection with choirs I and III, and two in connection with choir II). How much this practice of instrumentation corresponds to Venetian usage is open to doubt: archival documentation suggests that mixed consorts were more common in Venice, as opposed to the homogeneous timbres frequently described in German-speaking regions. Though Praetorius's indications for instrumental participation are also valuable for these pieces, these too must be used with some caution since they also reflect German taste and are of a later date than the music to which they refer: in line with the annotations in the *Symphoniae sacrae II*, Praetorius describes how certain choirs were performed by homogeneous groups of instruments, such as violins, flutes or cornetts for the upper choirs, trombones or bassoons for those of lower tessitura (in these choirs, he adds, at least one part must be sung to ensure textual completeness). The increased number of indications for specific instruments in the *Symphoniae sacrae* of 1615 is perhaps due to an all-too-literal approach to what, in Gabrieli's original performing materials, may well have been mere annotations regarding individual performances: in general, usage appears to have been highly flexible. Yet, in several of the late works, the parts marked for instruments are treated quite differently from the vocal parts. Likewise, solo voices are clearly differentiated from the ripieno choir by florid writing and greater concertante play between parts. The use of the basso continuo allows solo voices to be accompanied by the organ as well as instrumental groups. Other instruments are specified in *basso seguente* parts (*D-KI* mus. 51a and 62f; though these two manuscripts were compiled in Germany and are thus not necessarily representative of Venetian practice): the three such parts in the 18-part *Hic est filius Dei* are marked 'basso continuo' (probably organ), 'violone' and 'lute' respectively, while the 19-part *Alti potentis Domini* has a 'basso grande' for lute.

Gabrieli's music for instrumental ensemble consists of canzonas and sonatas. Like the motets, these were probably designed for use in S Marco during mass and vespers on the most important liturgical commemorations and greatest occasional events; they certainly exploit the exceptionally large resources available in the church and the virtuosity of several players, in particular Girolamo Dalla Casa and Giovanni Bassano. As in some of Gabrieli's late motets, the ornamentation applied to the melodic lines is similar to that set out in the treatises of these two virtuoso cornett players. One is tempted to see, in the frequent contrast between a few highly embellished lines and the plainer main body of instruments, a deliberate exploitation of their presence in the instrumental band of the basilica.

The appointment of Monteverdi as *maestro di cappella* at S Marco in 1613 meant that Gabrieli's impact on Venetian composers during the first half of

the 17th century was comparatively small. G.B. Grillo, his successor as organist of the S Rocco confraternity and himself appointed to S Marco in 1619, was one of the few to follow his ideas, writing not only a *Sonata pian e forte* but also concertante motets in a similar style to some of those published in the *Symphoniae sacrae* of 1615. Like Andrea, Giovanni was most influential north of the Alps. His many German pupils have already been mentioned. His organ music was included in several tablatures using German notation, such as Bernhard Schmid's *Tablatur Buch* (RISM 1607²⁹) and Johann Woltz's *Nova musices organicae tabulatura* (RISM 1617²⁴). Much of his church music was printed by German publishers and the popularity of polychoral music in northern Europe can be traced largely to his model. Schütz's *Psalmen Davids* of 1619 show direct links with Gabrieli's motet style, not only in the general layout of instruments and voices but also in details of cadential progressions and formal design. Smaller-scale German church music also owed much to works such as the chromatically expressive *Timor et tremor*; music by Schein and others displays a similar attitude to word-painting and uses a similar melodic and harmonic style rather than exploiting the potential of the basso continuo. Schütz's *Cantiones sacrae* (1625) were particularly indebted in this way, and Gabrieli's music was one of the most influential Italian models in Germany before Monteverdi. It was probably this strong German interest which led to the rediscovery of his music in the early 19th century by Winterfeld, whose transcriptions of most of Gabrieli's sacred music and some pieces for instrumental ensemble are still extant (in *D-Bsb*).

Gabrieli, Giovanni

WORKS

numbers refer to the Thematic Catalogue

Editions: *Giovanni Gabrieli: Opera omnia*, ed. D. Arnold and R. Charteris, CMM, xii (1956–) [A i–xi] *Giovanni Gabrieli: Composizioni per organo*, ed. S. Dalla Libera (Milan, 1957–9/R) [L i–iii] Catalogue: *Giovanni Gabrieli (ca. 1555–1612): A Thematic Catalogue of his Music with a Guide to the Source Materials and Translations of his Vocal Texts*, ed. R. Charteris (New York, 1996)

sacred vocal

Concerti ... continenti musica di chiesa,
madrigali, & altro ... libro primo, 6–8, 10,
12, 16vv, insts (1587¹⁶) [1587]

Sacrae symphoniae, 6–8, 10, 12, 14–16vv,
insts (1597) [1597]

Symphoniae sacrae ... liber secundus, 7–8,
10–17, 19vv, insts (1615) [1615]

Works in 1590⁴, 1600², 1612³, 1612¹⁸,
1613², 1615², 1617²⁴

43–5	Kyrie, 12vv, 1597; A ii
71–3	Kyrie, 12vv, 1615; A iv
46	Gloria, 12vv, 1597; A ii
47	Sanctus-Benedictus, 12vv, 1597; A ii
74	Sanctus-Benedictus, 12vv, 1615; A iv
144	Alti potentis Domini, 19vv, <i>D-KI</i> (inc.); A

	ix
5	Angelus ad pastores ait, 12vv, 1587, <i>Rp</i> (org), <i>PL-PE</i> (org); A i
23	Angelus Domini descendit, 8vv, 1597, <i>A-LIm</i> (lute), <i>SK-Le</i> (org); A i
60	Attendite popule meus, 8vv, 1615, 1617 ²⁴ (org); A iii
122	Audi Domine hymnum, 7vv, 1612 ³ , <i>PL-Wn</i> (org); A vii
145	Audite caeli quae loquor, 12vv, <i>D-KI</i> (inc.); A ix
123	Audite principes, 16vv, 1615 ² ; A vii
146	Audite principes, 16vv, <i>KI</i> (inc.; much material shared with C123); A ix
8	Beata es, virgo Maria, 6vv, 1597, <i>SK-Le</i> (org); A i
18	Beati immaculati in via, 8vv, 1597, 1617 ²⁴ (org), <i>D-Bsb</i> (org), <i>PL-Wn</i> (org); A i
21	Beati omnes, qui timent Dominum, 8vv, 1597, 1617 ²⁴ (org), <i>D-Bsb</i> (org), <i>Mbs</i> (kbd), <i>GB-Ob</i> (lute), <i>PL-PE</i> (org), <i>Wn</i> (org), <i>SK-Le</i> (org); A i
33	Benedicam Dominum in omni tempore, 10vv, 1597, 1617 ²⁴ (org), <i>PL-PE</i> (org); A ii
62	Benedictus es Dominus, 8vv, 1615; A iii
11	Benedixisti Domine, 7vv, 1597, <i>D-TI</i> (kbd), <i>SK-Le</i> (org); A i
84	Buccinate in neomenia tuba, 19vv, 1615, 1617 ²⁴ (org), <i>PL-GD</i> (org, 4 pts); A v
6	Cantate Domino, 6vv, 1597, 1612 ¹⁸ (lute), 1617 ²⁴ (org), <i>D-Bsb</i> (org), <i>Rtt</i> (org, inc.), <i>GB-Ob</i> (lute), <i>I-Tn</i> (kbd); A i
61	Cantate Domino, 8vv, 1615; A iii
76	Confitebor tibi, Domine, 13vv, 1615; A iv
154	Confitebor tibi, Domine, 13vv, 1615 ² (much material shared with C76), 1617 ²⁴ (org); A iv
54	Congratulamini mihi, 6vv, 1615, <i>Tn</i> (kbd); A iii
4	Deus, Deus meus, ad te, 10vv, 1587, 1617 ²⁴ (org), <i>CH-Bu</i> (org), <i>D-Esl</i> (kbd); A i
124	Deus, Deus meus, respice in me, 12vv, 1615 ² ; A vii
59	Deus, in nomine tuo, 8vv, 1615; A iii
125	Deus, in nomine tuo, 8vv, <i>KI</i> ; A vii
36	Deus, qui beatum Marcum, 10vv, 1597,

	<i>SK-Le</i> (org); A ii
126	Diligam te, Domine, 7vv, 1600 ² , <i>D-Mbs</i> (kbd, inc.); A vii
26	Diligam te, Domine, 8vv, 1597, <i>PL-Wn</i> (org); A ii
127	Domine, Deus meus, ne, quaeso, 6vv, 1615 ² , <i>I-Tn</i> (kbd); A vii, L iii, 15
22	Domine, Dominus noster, 8vv, 1597, 1617 ²⁴ (org), <i>PL-Wn</i> (org); A i
15	Domine exaudi orationem meam, 8vv, 1597, <i>Wn</i> (org), <i>SK-Le</i> (org); A i
34	Domine exaudi orationem meam, 10vv, 1597, 1617 ²⁴ (org), <i>D-Bsb</i> (org), <i>EsI</i> (kbd), <i>SK-Le</i> (org); A ii
128	Dulcis Iesu patris imago, 20vv, <i>D-KI</i> ; A vii
2	Ego dixi; Domine miserere mei, 7vv, 1587, <i>I-Tn</i> (kbd); A i
129	Ego rogabo Patrem, 6vv, 1590 ⁴ , <i>A-LIm</i> (lute); A vii
147	Ego rogabo Patrem, 6vv, <i>D-Rp</i> (inc.; much material shared with C129); A ix
29	Ego sum qui sum, 8vv, 1597, <i>PL-Wn</i> (org), <i>SK-Le</i> (org); A ii
12	Exaudi Deus orationem meam, 7vv, 1597, 1617 ²⁴ (org); A i
67	Exaudi Deus orationem meam, 12vv, 1615, 1617 ²⁴ (org); A iv
7	Exaudi Domine iustitiam meam, 6vv, 1597, 1617 ²⁴ (org), <i>I-Tn</i> (kbd); A i
82	Exaudi me, Domine, 16vv, 1615; A v
27	Exultate iusti in Domino, 8vv, 1597, 1617 ²⁴ (org), <i>D-Bsb</i> (org), <i>PL-PE</i> (org), <i>Wn</i> (org), <i>SK-Le</i> (org); A ii
53	Exultavit cor meum in Domino, 6vv, 1615, <i>I-Tn</i> (kbd); A iii
130	Exultet iam angelica turba, 14vv, 1615 ² ; A vii
131	Exultet iam angelica turba, 17vv, <i>D-KI</i> ; A vii
138	Gloria Patri, 8vv, <i>Bsb</i> ; A viii
132	Hic est filius Dei, 18vv, <i>KI</i> ; A viii
28	Hoc tegitur sacro, 8vv, 1597, <i>Rtt</i> (org), <i>SK-Le</i> (org); A ii
133	Hodie Christus a mortuis, 12vv, <i>D-KI</i> ; A viii
40	Hodie Christus natus est, 10vv, 1597, <i>PL-GD</i> (partial org score), <i>SK-Le</i> (org); A ii
134	Hodie completi sunt dies Pentecostes, 7vv, 1600 ² , <i>A-LIm</i> , <i>D-Bsb</i> (org), <i>SK-Le</i> (org); A viii

148	Hodie completi sunt dies Pentecostes, 7vv, <i>D-Esl</i> (inc.; much material shared with C134)
57	Hodie completi sunt dies Pentecostes, 8vv, 1615; A iii
20	Iam non dicam vos servos, 8vv, 1597, <i>PL-Wn</i> (org), <i>SK-Le</i> (org); A i
1	Inclina Domine aurem tuam, 6vv, 1587; A i
78	In ecclesiis, 14vv, 1615; A v
30	In te Domine speravi, 8vv, 1597, <i>SK-Le</i> (org); A ii
16	Iubilate Deo omnis terra, 8vv, 1597, 1617 ²⁴ (org), <i>A-LIm</i> (lute), <i>I-Tn</i> (kbd), <i>PL-Wn</i> (org); A i
136	Iubilate Deo omnis terra, 8vv, 1613 ² ; A viii
135	Iubilate Deo omnis terra, 8vv, <i>D-Bsb</i> ; A viii
65	Iubilate Deo omnis terra, 10vv, 1615; A iii
51	Iubilate Deo omnis terra [= Iubilate omnes], 15vv, 1597, <i>SK-Le</i> (org); A ii
31	Iubilemus singuli, 8vv, 1597, <i>PL-PE</i> (org); A ii
38	Iudica me, Domine, 10vv, 1597, <i>SK-Le</i> (org); A ii
149	Laetentur omnes qui sperant in te Domine, 14vv, <i>D-Lr</i> (inc.); A ix
19	Laudate nomen Domini, 8vv, 1597, <i>SK-Le</i> (org); A i
63	Litaniae BVM, 8vv, 1615; A iii
32	Magnificat, 8vv, 1597, <i>PL-Wn</i> (org), <i>SK-Le</i> (org); A ii
48	Magnificat, 12vv, 1597, <i>Le</i> (org); A ii
75	Magnificat, 12vv, 1615; A iv
79	Magnificat, 14vv [= Laudabo Deum Dominum], 1615; A v
83	Magnificat, 17vv, 1615; A v
150	Magnificat, 20 or 28vv, <i>A-Wn</i> (inc.); A ix
151	Magnificat, 33vv, <i>Wn</i> (inc.); A ix
35	Maria virgo, 10vv, 1597, <i>PL-PE</i> (org), <i>SK-Le</i> (org); A ii
137	Miserere mei Deus, 4vv, <i>D-Bsb</i> ; A viii
9	Miserere mei Deus, 6vv, 1597, <i>PL-Wn</i> (org), <i>SK-Le</i> (org); A i
17	Misericordias Domini, 8vv, 1597, 1617 ²⁴ (org), <i>PL-Wn</i> (org); A i
69	Misericordia tua, Domine, 12vv, 1615; A iv
50	Nunc dimittis, 14vv, 1597, <i>SK-Le</i> (org); A ii

14	O Domine Iesu Christe, 8vv, 1597, 1617 ²⁴ (org), <i>D-Esl</i> (kbd), <i>I-Tn</i> (kbd), <i>PL-Wn</i> (org), <i>SK-Le</i> (org); A i
68	O gloriosa virgo, 12vv, 1615, <i>D-Kl</i> (as O gloriose Iesu); A iv
139	O Iesu Christe, 6vv, 1615 ² , 1617 ²⁴ (org), <i>I-Tn</i> (kbd, entitled O doctor optime); A viii, L iii, 11; [model for Schütz, Iesu dulcissime]
24	O Iesu mi dulcissime, 8vv, 1597, <i>D-Bsb</i> (org), <i>PL-Wn</i> (org), <i>SK-Le</i> (org); A i
56	O Iesu mi dulcissime, 8vv, 1615; A iii
140	O Iesu mi dulcissime, 8vv, <i>D-Bsb</i> ; A viii
3	O magnum mysterium, 8vv, 1587; A i
52	Omnes gentes plaudite manibus [= Matri sanctae plaudite filii], 16vv, 1597, 1617 ²⁴ (org), <i>D-Bsb</i> (org); A ii
81	O quam gloriosa hodie beata Maria processit, 16vv, 1615; A v
10	O quam suavis, 7vv, 1597, 1617 ²⁴ (org), <i>GB-Ob</i> (lute); A i
58	O quam suavis, 8vv, 1615; A iii
41	Plaudite, psallite, iubilate Deo omnis terra [= Virgini iubilemus], 12vv, 1597, 1617 ²⁴ (org), <i>PL-PE</i> (org); A ii
77	Quem vidistis, pastores, 14vv, 1615; A v
39	Quis es iste qui venit, 10vv, 1597, <i>D-Bsb</i> (org), <i>SK-Le</i> (org); A ii
49	Regina coeli laetare, 12vv, 1597, <i>Le</i> (org); A ii
80	Salvator noster hodie dilectissimi natus est, 15vv, 1615; A v
55 and 153	Sancta et immaculata virginitas, 7vv, 1615 (copy in <i>PL-Wu</i> with addl pt in MS by Staden), <i>I-Tn</i> (kbd); A iii, ix
25	Sancta et immaculata virginitas, 8vv, 1597, <i>PL-PE</i> (org), <i>SK-Le</i> (org); A i
13	Sancta Maria succurre miseris, 7vv, 1597, 1600 ² (with opening words 'O filii Dei succurre miseris'), 1617 ²⁴ (org), <i>SK-Le</i> (org); A i
66	Surrexit Christus, 11vv, 1615; A iii
141	Surrexit Christus, 12 or 16vv, <i>D-Kl</i> ; A viii
37	Surrexit pastor bonus, 10vv, 1597, <i>SK-Le</i> (org); A ii
70	Suscipe clementissime Deus, 12vv, 1615; A iv
142	Timor et tremor, 6vv, 1615 ² ; A viii
143	Timor et tremor, 6vv, <i>D-Bsb</i> (related to C142); A viii

42	Virtute magna operatus est, 12vv, 1597, <i>SK-Le</i> (org); A ii
64	Vox Domini super aquas Iordanis, 10vv, 1615; A iii

secular vocal

Concerti ... continenti musica di chiesa, madrigali, & altro ... libro secondo, 6–8, 10, 12, 16vv, insts (1587¹⁶) [1587]

Works in 1575¹¹, 1575¹⁵, 1583¹¹, 1586¹, 1586¹¹, 1587⁶, 1589¹⁴, 1590¹¹, 1591²³, 1592¹¹, 1595⁵, 1600^{5a}, 1601¹⁸, 1607²⁹

118	A Dio, dolce mia vita, 10vv, 1587; A vi
88	Ahi, senza te, pretiosa Margherita, 4vv, 1595 ⁵ ; A vi
85	Alma cortes'e bella [= My soul is deeply wounded], 3vv, 1587 ⁶ ; A vi
120	Amor, dove mi guidi, 12vv, 1590 ¹¹ ; A vi
180	Amor s'è in lei con honestate aggiunto (F. Petrarch) (2p. of A. Gabrieli, In nobil sangue), 6vv, 1587; A vi
117	Chiar'angioletta semb'agl'occhi miei, 8vv, 1590 ¹¹ , <i>A-Llm</i> (lute); A vi
99	Da quei begl'occhi ove s'accese il foco, 5vv, 1589 ¹⁴ ; A vi
89	Deh, di me non ti caglia, amico vero, 4vv, 1595 ⁵ ; A vi
100	Dimmi, dimmi ben mio, 5vv, 1589 ¹⁴ ; A vi
112	Dolce nemica mia, 7vv, 1587, <i>Llm</i> (lute); A vi
105	Dolci, care parole, 5vv, 1589 ¹⁴ ; A vi
93	Donna leggiadra e bella, 5vv, 1583 ¹¹ ; A vi
115	Dormiva dolcemente la mia Clori, 8vv, 1590 ¹¹ , <i>Llm</i> (lute); A vi
116	Fuggi pur se sai, 8vv, 1590 ¹¹ ; A vi
90	Labra amorose e care [= How long shall fading pleasure], 4vv, 1595 ⁵ , 1607 ²⁹ (org); A vi
113	Lieto godea sedendo [=

	Auxilium promisit Deus; Ein Kindlein fein; Fröhlich zu sein; Heilig ist Gott; Quam pulchra es amica mea], 8vv, 1587, 1600 ^{5a} (lute), 1601 ¹⁸ (lute), <i>LIm</i> (lute), <i>D-WINtj</i> (org, inc.); A vi
114	O che felice giorno [= Hodie Christus natus est], 8vv, 1590 ¹¹ , <i>A-LIm</i> (lute); A vi
94	O ricco mio thesoro [= Nos autem gloriari oportet], 5vv, 1583 ¹¹ ; A vi
152	Però di prego, 3vv, <i>D-DI</i> (text lacking); A ix
91–2	Quand'io ero giovinetto, 5vv, 1575 ¹¹ ; A vi
106–07	Quando Laura, ch'or tant'illustr'e bea, 5vv, <i>I-VEaf</i> , A vi
102	Queste felici herbetto, 5vv, 1589 ¹⁴ ; A vi
119	Sacri di Giove augei, sacre fenici [= Sancti Ignatii socii Iesu festam], 12vv, 1587; A vi
95–6	Sacro tempio d'honor (G.B. Zuccarini), 5vv, 1586 ¹¹ ; A vi
103–04	S'al discoprir de l'honorata fronte, 5vv, 1589 ¹⁴ ; A vi
111	Scherza Amarilli e Clori [= Alleluia quando iam emersit], 6vv, <i>Honori et amori Georgii Gruberi</i> (Nuremberg, 1600); A vi
110	Se cantano gl'augelli (O. Guargante) [= Blandina maine Schöne and Dass Musica die schöne], 6vv, 1592 ¹¹ ; A vi
97–8	Signor, le tue man sante, 5vv, 1586 ¹¹ ; A vi
109	S'io t'ho ferito, non t'ho però morto, 6vv, 1591 ²³ ; A vi
121	Udite, chiari e generosi figli, 15vv, <i>D-KI</i> ; A vi
101	Vagh'amorosi e fortunati allori, 5vv, 1589 ¹⁴ ; A vi
86–7	Voi ch'ascoltate in rime spars'il suono (Petrarch),

contrafacta

- C1 Alleluia quando iam emersit [= Scherza Amarilli e Clori], 6vv, 1615², *I-Tn* (kbd); A ix, L iii, 20
- C2 Auxilium promisit Deus [= Lieto godea sedendo], 8vv, *D-Esl*; A ix
- C3 Blandina meine Schöne [= Se cantano gli augelli], 6vv, 1612¹³; A ix
- C4 Dass Musica die schöne [= Se cantano gli augelli], 6vv, 1619¹⁶; A ix
- C5 Ein Kindlein fein [= Lieto godea sedendo], 8vv, *D-Rp*; A ix
- C6 Fröhlich zu sein [= Lieto godea sedendo], 8vv, 1624¹⁶; A ix
- C7 Heilig ist Gott [= Lieto godea sedendo], 8vv, *Bsb*; A ix
- C8 Hodie Christus natus est [= O che felice giorno], 8vv, 1615²; A ix
- C9 How long shall fading pleasure [= Labra amorse e care], 4vv, *GB-Och*; A ix
- C17 Iubilare omnes [= Iubilare Deo omnis terra], 15vv, 1597 (MS addn to pr. ptbks in *D-Rp*); facs. in A ix
- C10 Laudabo Deum Dominum [= Magnificat C79], 14vv, *Kl*; A ix
- C18 Matri sanctae plaudite filii [= Omnes gentes plaudite manibus], 16vv, 1597 (MS addn to pr. ptbks in *Rp*); facs. in A ix
- C11 My soul is deeply wounded [= Alma cortes'e bella], 3vv, *GB-Och*; A ix
- C12 Nos autem gloriari oportet [= O ricco mio thesoro], 5vv, 1604¹¹, *PL-PE* (org); A ix
- C13 Quam pulchra es amica mea [= Lieto godea sedendo], 8vv, 1599⁵; A ix
- C14 Sancta Maria virgo [= Amor dove mi guidi], 12vv, 1590¹¹ (MS addn to pr. ptbks in *B-Br*); A ix
- C15 Sancti Ignatii socii Iesu festam [= Sacri di Giove augei], 1587 (MS addn to pr. ptbks in *D-Rp*); A ix
- C16 Virgini iubilemus [= Plaudite, psallite, iubilate Deo omnis terra], 12vv, 1597 (MS addn to pr. ptbks in *Rp*); facs. in A ix

instrumental ensemble

- 171–85 Sacrae symphoniae, 6–8, 10, 12, 14–16vv, insts (1597), A x: Canzon primi toni, 8vv; Canzon primi toni, 10vv; Canzon quarti toni, 15vv; Canzon septimi toni, 8vv (inc. org version in *D-Mbs*); Canzon septimi toni, 8vv; Canzon septimi et octavi toni, 12vv; Canzon noni toni, 12vv; Canzon noni toni, 8vv (org version in *A-Llm*); Canzon duodecimi toni, 8vv; Canzon duodecimi toni, 10vv; Canzon duodecimi toni, 10vv; Canzon duodecimi toni, 10vv; Canzon in echo duodecimi toni, 10vv; Canzon in echo duodecimi toni, 10vv (alternative version to C180: 'variata di concerto, con l'organo insieme'); Sonata octavi toni, 12vv; Sonata pian e forte, 8vv
- 195–214 Canzoni et sonate, 3, 5–8, 10, 12, 14–15, 22 insts, bc (org) (1615), A xi: Canzon I, 5vv; Canzon II, 6vv (kbd version in *A-Wm*); Canzon III, 6vv (kbd version in *Wm*); Canzon IV, 6vv (kbd version in *Wm*); Canzon V, 7vv; Canzon VI, 7vv; Canzon VII, 7vv; Canzon VIII, 8vv; Canzon IX [= C190 below]; Canzon X, 8vv; Canzon XI, 8vv; Canzon XII, 8vv; Sonata XIII, 8vv; Canzon XIV, 10vv; Canzon XV, 10vv; Canzon XVI, 12vv; Canzon XVII, 12vv; Sonata XVIII, 14vv; Sonata XIX, 15vv; Sonata XX, 22vv; Sonata XXI 'con tre violini', 4 or 5vv
- 186 Canzon I 'La Spiritata', 4vv, 1608²⁴, 1601¹⁸ (lute), 1609³³ (kbd), 1617²⁴ (org), 1622¹⁷ (kbd version by G. Diruta), *D-Esl* (kbd), *I-Tn* (kbd), *PL-PE* (org); A x
- 187 Canzon II, 4vv, 1608²⁴, *I-Tn* (kbd); A x
- 188 Canzon III, 4vv, 1608²⁴, *A-Wm* (kbd); A x
- 189 Canzon IV, 4vv, 1608²⁴, *Wm* (kbd); A x

190	Canzon XXVII 'Fa sol la re', 8vv, 1608 ²⁴ , repr. 1615 as Canzon IX; A ix, x
191	Canzon XXVIII 'Sol sol la sol fa mi', 8vv, 1608 ²⁴ ; A x
192	Canzon in echo, 12vv, <i>D-Kl</i> ; A x
193	Canzon, 12vv, <i>Kl</i> ; A x
194	Canzon, 4vv, <i>I-VEcap</i> , 1599 ¹⁹ (lute), <i>A-Wm</i> (kbd); A x

keyboard

240–50	Intonazioni d'organo ... libro primo (1593 ¹⁰) (wrongly attrib. A. Gabrieli in 1607 ²⁹), A xii: Del primo tono; Del secondo tono; Del terzo et quarto tono; Del quinto tono; Del sesto tono; Del settimo tono; Dell'ottavo tono; Del nono tono; Del decimo tono; Dell'undecimo tono; Duodecimo tono
215	Ricercar ottavo tono, 1595 ¹³ , <i>I-Tn</i> (org); A xii
216	Ricercar decimo tono, 1595 ¹³ <i>D-Bsb</i> (org), <i>I-Tn</i> (org); A xii
217, 219–22	5 ricercars (org), <i>I-Tn</i> ; A xii
218	Ricercar, <i>PL-Kj</i> (attrib. Erbach in <i>D-Bsb</i>); A xii
223	Canzon, <i>PL-Kj</i> ; A xii
224	Ricercar, <i>Kj</i> (attrib. Erbach in <i>D-Bsb</i> and <i>Mbs</i>); A xii
225	Canzon, <i>PL-Kj</i> (designated 'Ricerca' in <i>D-Mbs</i>); A xii
226	Ricercar noni toni, <i>D-Bsb</i> ; A xii
227	Fantasia quarti toni, <i>Bsb</i> ; A xii
228–9	2 fugues, <i>I-Tn</i> (org); A xii
230	Canzon, <i>Tn</i> , attrib. 'Gabrieli' (org); A xii
231	Canzon, <i>Tn</i> (org); A xii
232	Canzon francese, <i>Tn</i> (org) (attrib. both Gabrieli and Hassler); A xii
233	Canzon, <i>Tn</i> (org) (attrib. Erbach in <i>D-Bsb</i>); A xii
234	Canzon, <i>I-Tn</i> (org) (attrib. Erbach in <i>D-Bsb</i> and <i>Mbs</i>); A xii
235	Canzon, <i>F-Pn</i> (attrib. Erbach in <i>D-Bsb</i> ; Merulo in <i>I-Tn</i>); A xii
236	Toccata del secondo tono, 1593 ⁹ ; A xii
237–8	2 toccatas, <i>I-Tn</i> (org); A xii
239	Toccata primi toni, <i>Tn</i> (org) (attrib. Merulo elsewhere in MS); A xii

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Gabrieli Consort and Players.

English vocal and period-instrument ensemble. They are recognized principally for enterprising, meticulously researched reconstructions of

liturgical musical events, especially from Venice in the 16th and 17th centuries. Founded by their director Paul McCreesh in 1981, they have given concerts in major festivals around the world and have made numerous recordings. In 1990 they won a Gramophone Award for a reconstruction of Doge Marino Grimani's coronation in 1595. Similar programmes include Vespers at S Marco, Palestrina in the Cappella Sistina and a Mass for Christmas Day at Wolfenbüttel (Praetorius). More recently, the group's thrilling, incisive tutti textures have been admired in performances of Handel oratorios.

JONATHAN FREEMAN-ATTWOOD

Gabrielli, Adriana.

See [Ferrarese, Adriana](#).

Gabrielli [Gabrieli], Caterina [La Cochetta]

(*b* Rome, 12 Nov 1730; *d* Rome, 16 Feb or 16 April 1796). Italian soprano. She was probably a pupil of Porpora in Venice (1744–7) and is said to have made her début at Lucca in 1747 and to have sung in Jommelli's *Didone* at Naples in 1750. In 1754–5 she sang in Venice at the Teatro S Moisè. After a highly successful concert début at the Burgtheater in Vienna in 1755, she was given a contract there until 1758–9. Metastasio instructed her in the declamatory style and she soon appeared in works by Gluck (*Le cinesi*, *La danza* and *L'innocenza giustificata*, 1755; *Il re pastore*, 1756). In 1758 she was at the Regio Ducal Teatro, Milan; at Padua with the castrato Gaetano Guadagni, one of her most important teachers, she was involved in scandals and had to leave precipitately.

From 1759 Gabrielli often sang in operas by Traetta, creating at Parma the leading roles in his *Ippolito ed Aricia* (1759) and *I tintaridi* (1760). In Vienna, she created the title parts in Gluck's *Tetide* (1760) and Traetta's *Armida* (1761). In Italy again in 1761, she sang in Padua (1761), Lucca (1761–2), Reggio nell'Emilia (1762), Turin (1762), Milan (1763) and Naples (1763–5), then retired briefly to live with a young nobleman; in 1766–7 she again sang in Naples. She then had a three-year engagement at Palermo, and in 1771 was at Milan, where Mozart met her. She was then engaged at St Petersburg (1772–5), probably at Traetta's request, for she again appeared in his operas (*Antigona*, 1772; *Amore e Psiche*, 1773; *Lucio Vero*, 1774). After a season (1775–6) in London, she returned to Italy, singing until 1782 in Naples, Venice, Lucca and Milan. Gabrielli was one of the most eminent and perfect singers of her time. Burney called her 'the most intelligent and best-bred virtuosa' with whom he had ever conversed; to immense technical powers and knowledge she seems to have joined exceptional personal charms, and accordingly the protection of several noble personalities (such as Prince Kaunitz). Mozart, however, hearing her after her prime, described her as a 'manufacturer of passage-work and roulades ... who cannot sing' (1778).

Francesca Gabrielli (*b* c1735), probably her sister, often appeared with her as *seconda donna*.

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GERHARD CROLL, IRENE BRANDENBURG

Gabrielli, Domenico ['Minghino dal violoncello']

(*b* Bologna, 19 Oct 1659; *d* Bologna, 10 July 1690). Italian composer and cello virtuoso. The first part of his nickname ('Mingéin dal viulunzèl' in Bolognese dialect) is a diminutive of 'Domenico'. He studied composition with Legrenzi in Venice; he was also one of the best students of Franceschini in Bologna, where on 20 December 1680, after Franceschini's death, he succeeded him as a cellist at S Petronio. He was elected to the Accademia Filarmonica on 23 April 1676 and became president in 1683. During the 1680s he became widely recognized as a cello virtuoso and composer of vocal music. He turned to the composition of operas in 1683 and in seven years wrote 12, which received their premières in Venice, Modena and Turin as well as in Bologna. This undoubtedly caused him to travel a good deal, and because of his prowess on the cello he also often performed at the Este court at Modena. He was granted frequent leave of absence from S Petronio, but it is no surprise that he was dismissed on 14 October 1687 for neglect of his duties: he failed to play on the feast of St Petronius, the most important function of the year. He immediately went to Modena for a short time, where he entered the regular service of Duke Francesco II d'Este. His prestige, however, was such that he was reinstated at S Petronio on 23 March 1688, but he soon contracted the incurable illness that led to his death.

Gabrielli's historical significance lies primarily in his virtuosity on the cello, which was just becoming popular, and as the composer of some of the

earliest music for it. His canons, ricercares and sonatas reflect both an advanced performing technique and an acute awareness of the sonority inherent in the instrument: his ricercares for unaccompanied cello contain florid passage-work and double, triple and quadruple stops. Except for occasional brilliant passages for the cello, Gabrielli's other chamber music is strongly influenced by the uncomplicated style of the Emilian school of instrumental music as represented by G.B. Vitali and Corelli. This music includes his op.1 and a set of 12 pairs of dances, each pair in a different key, ranging from C minor to B minor and from E♭ to A.

Gabrielli further demonstrated his interest in the cello by employing it as an obbligato instrument in his trumpet sonatas and vocal works. He composed sonatas for one or two trumpets and orchestra (six of which are extant) specifically for S Petronio. They reveal his mature grasp of this new genre which was so popular in Bologna in the late 17th century. They consist of four to six movements, slow and fast ones generally alternating as in the Bolognese sonata tradition. One remarkable movement contains a concertante duet between cello and trumpet with continuo – basically a trio sonata texture. Gabrielli also used the cello and trumpet, as well as other instruments, in a concertante manner in his vocal music, especially in his operas and oratorios. His opera *Flavio Cuniberto*, for example, contains several extended florid arias supported by obbligato instruments including cello and theorbo (one aria each), trumpet (two arias) and violin (three).

Gabrielli's vocal music, the work of a fine craftsman, reflects his Venetian training and background. While his sacred music is more reserved, his cantatas, oratorios and operas reveal a flair for the dramatic. The recitatives are seldom of the secco variety and he often emphasized expressive features in the texts. The way in which he constructed scenes also reflects his desire for relative freedom in organizing recitative, aria and arioso for dramatic purposes. The forms of his arias range from strophic and binary pieces to those built on ostinatos and full-blown da capo arias, and they vary from the simple to the florid. Instrumentally accompanied arias are used for dramatic emphasis, a feature particularly evident in the oratorio *S Sigismondo*.

Gabrielli's sacred works, written predominantly for up to five soloists, one ripieno choir and a five-part string ensemble without trumpets, recall G.P. Colonna's skilful use of S Petronio-style counterpoint, particularly in the final sections of mass movements and psalms and in the contrasts between virtuoso solo sections and homophonic choir passages. The influence of Gabrielli's former teacher, Franceschini, is evident in his use of short, dynamic rhythmic cells. Other characteristics are the clear polarization between melodic upper parts and walking bass lines, and the frequent use of melodic sequences in the style of the organ compositions of G.B. Degli Antoni and Bartolomeo Monari.

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operas

Flavio Cuniberto (M. Noris), Venice, S Giovanni Grisostomo, 1682, Modena, Fontanelli, 1688, *I-Bc, MOe*

Il Cleobulo (G.B. Neri), Bologna, Formagliari, Aug 1683, lib (Bologna, 1683)

Il Gige in Lidia (Neri), Bologna, Formagliari, 1683, *MOe*

Teodora Augusta (A. Morselli), Venice, Vendramin, carn. 1685, lib (Venice, 1685); rev. Bologna, 1687 (text rev. G. Rapparini, music rev. G.A. Perti), lib (Bologna, 1687); rev. as Teodora clemente, Piacenza, Nuovo Teatro Ducale, 1689, arias in *MOe*, lib (Parma, 1689)

Clearco in Negroponte (A. Arcoleo), Venice, S Moisè, 1685, *MOe*

Rodoaldo, re d'Italia (T. Stanzani), Venice, S Moisè, 1685, *MOe*, lib (Venice, 1685)

Le generose gare tra Cesare e Pompeo (D.R. Cialli), Venice, Vendramin, carn. 1686, *MOe*

Il Maurizio (Morselli), Venice, Vendramin, 26 Dec 1686, lib (Venice, 1687), rev. Modena, 1689, *MOe*; rev. as Tiberio in Bisanzio (J. Paci and D. Ciuffetti), Lucca, 1694, lib (Lucca, 1694)

Il Gordiano (Morselli), Venice, Vendramin, 21 Jan 1688, *MOe*, lib (Venice, 1688)

Carlo il grande (Morselli, after L. Ariosto), Venice, S Giovanni Grisostomo, Feb 1688, *MOe*, lib (Venice, 1688)

Silvio, re degli Albani (P. d'Averara), Turin, Regio Ducale, 1689, *MOe*, lib (Turin, 1689)

oratorios

S Sigismondo, re di Borgogna (D. Bernardoni), Bologna, 1687, *MOe*, lib

Elia sacrificante (P.P. Sita), Bologna, 1688, lib (Bologna, 1688)

Il martirio di S Felicità (F. Sacrati), Modena, 1689, lib (Modena, 1689)

Il battesimo di Carlo, antico imperatore il Magno, Lucca, 27 Dec 1718, lost

other vocal

[11] Cantate a voce sola (Bologna, 1691/R)

Cantata, Stanco di piu soffriti, 1v, bc, in Melpomene coronata da Felsina (Bologna, 1685¹)

Motet, Vexillum pacis, 1v, vns, bc, in Motetti sagri (Bologna, 1695¹)

Over 50 secular works (cants., serenatas and ariettas) and sacred works (mass movts, pss and hymns), *I-Bc, Bsp, MOe*

instrumental

Balletti, gighe, correnti, alemande, e sarabande, 1 vn, vle, vn 2 ad lib, op.1 (Bologna, 1684); no.9 ed. E. Schenk (Vienna, 1953)

Sonata IIII, F, in Sonate a tre di vari autori (Bologna, ?1700)

Two sonatas for violins in parts, one by Signor Caldara and the other by Signor Gabrielli (London, 1704)

Ricercares for vc solo, vc with bc; canon, 2 vc; 2 sonatas, vc, bc: all *I-MOe* (facs. (Bologna, 1998)); solo ricercares ed. G. Epperson (New York, 1965)

Concerto, 4 vn, 6 sonatas, 1 or 2 tpt, str, *Bsp*; sonata no.2 in D ed. E. Tarr (London, 1968)

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- A. Chiarelli:** *I codici di musica della raccolta estense: ricostruzione dall'inventario settecentesco* (Florence, 1987)
- O. Gambassi:** *La cappella musicale di S. Petronio: maestri, organisti, cantori e strumentisti dal 1436 al 1920* (Florence, 1987), 144–6, 328, 478
- V. Crowther:** *The Oratorio in Modena* (Oxford, 1992)
- O. Gambassi:** *L'Accademia Filarmonica di Bologna* (Florence, 1992), 284–5, 299
- M. Vanscheeuwijck:** 'La cappella musicale di San Petronio ai tempi di Giovanni Paolo Colonna (1674–1695): organizzazione esemplare di una istituzione musicale', *La cappella musicale nell'Italia della Controriforma*, ed. O. Mischiati and P. Russo (Cento, 1993), 303–24
- M. Vanscheeuwijck:** *De religieuze muziekproductie in de San Petronio-kerk te Bologna ten tijde van Giovanni Paolo Colonna (1674–1695)* (diss., U. of Ghent, 1995)
- M. Vanscheeuwijck:** 'The Baroque Cello and its Performance', *Performance Practice Review*, ix (1996), 78–96

JOHN G. SUESS (with MARC VANSCHEEUWIJCK)

Gabrielli, Francesca.

See [Ferrarese, Adriana](#).

Gabrielli, Count Nicolò [Nicola]

(*b* Naples, 21 Feb 1814; *d* Paris, 14 June 1891). Italian composer. His teachers included Carlo Conti and, at the Naples Conservatory, Zingarelli and Donizetti. In about 1835 he began writing for the theatre, and from 1840 to 1854 directed the ballets at the royal theatres in the kingdom of Naples. Summoned by Napoleon III, he lived from 1854 in Paris, where he dedicated himself to composition, writing operas and ballets, some of them for the Opéra. He was successful until the fall of Napoleon III in 1871, after

which he stopped composing almost completely. His output included about 20 operas and about 60 ballets.

Fétis acknowledged Gabrielli's gift for dramatic effect, but observed that his ballets, for instance, were written unimaginatively. His melodic lines often have a pleasing dance-like quality, though they are generally weak in substance. (See *GroveO*.)

WORKS

Ops: *I dotti per fanatismo*, Naples, 1835; *La lettera perduta*, Naples, 1836; *La parola di matrimonio*, Naples, 1837; *L'americano in fiera*, Naples, 1837; *L'affamato senza danaro*, Naples, 1839; *Il padre della debuttante*, Naples, 1839; *La marchesa e il ballerino*, Naples, 1840; *Il condannato di Saragozza*, Naples, 1842; *Sara, ovvero La pazza di Scozia*, Palermo, 1843; *Il gemello*, Naples, 1845; *Una passeggiata sul palchetto a vapore*, Venice, 1845; *Giulia di Tolosa*, Naples, 1847; *Don Gregorio*, perf. Paris, 1859 as *Don Grégoire, ou Le précepteur dans l'embarras*; *Le petit cousin*, operetta, Paris, 1860; *Les mémoires de Fanchette*, Paris, 1865; *Ester*, n.d.; *Il bugiardo veritiero*, n.d.; c3 others

Ballets: *L'assedio di Schiraz*, Milan, 1840; *Gemma*, Paris, 1854; *Les elfes*, Paris, 1856; *L'étoile de Messine*, Paris, 1861; c55 others, incl. *Edwige*, *Il rajà di Benares*, *La sposa veneziana*, *Paquita* (perf. Naples); *Les almées* (perf. Lyons); *Yotte* (perf. Vienna)

Simon Bolivar, march, orch, after 1870, pf score (Paris, 1883)

FRANCESCO BUSSI (with JOHN BLACK)

Gabrilovich [Gabrilowitsch], Ossip (Salomonovich)

(*b* St Petersburg, 26 Jan/7 Feb 1878; *d* Detroit, 14 Sept 1936). American pianist, conductor and composer of Russian birth. From 1888 he studied the piano with Anton Rubinstein and composition and theory with Navrátil, Lyadov and Glazunov at the St Petersburg Conservatory, graduating in 1894 as winner of the Rubinstein Prize. On Rubinstein's advice he spent the next two years studying with Leschetizky in Vienna. His first public appearance was in Berlin in October 1896, after which he made frequent successful tours in Europe. His first American tour was in 1900, followed by numerous others. From 1910 to 1914 he was conductor of the Munich Konzertverein.

Gabrilovich settled in the USA in 1914, and in 1916 was appointed conductor of the Detroit SO, which he conducted until his death and which he brought to a high standard. He kept up his public appearances as a pianist. His style was one of great finish, delicacy and restraint, frequently more reflective than dramatic, though not lacking in power or in depth of expression. Among his notable achievements was a series of historical concerts, showing the development of the piano concerto, in which he played 18 such works. In 1909 Gabrilovich married Mark Twain's daughter, Clara Clemens, a contralto, who appeared with her husband in recitals. He composed an *Overture rhapsodie* for orchestra, an *Elegy* for cello, and piano pieces, several of which he included in recital programmes.

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B. Walter: *Theme and Variations: an Autobiography* (New York, 1946; Ger. orig., 1947)
C. de Horvath: 'Ossip Gabrilovich was my Teacher', *News Bulletin of the Leschetizky Association* (1964), June, 14–16

RICHARD ALDRICH/JAMES METHUEN-CAMPBELL

Gábry, György

(b Istanbul, 23 April 1927). Hungarian musicologist. At the Liszt Academy of Music, Budapest, he studied composition with Ferenc Szabó (1947–51) and musicology (1952–7). From 1957 he worked in the music collection of the Hungarian National Museum, and in 1974 he was appointed a research fellow at the Music History Museum of the musicology institute of the Hungarian Academy of Sciences. From 1979 until his retirement in 1987 he worked in the music collection of the Ethnographic Museum, Budapest. In his research Gábry has concentrated on the history of instruments, particularly those of the Baroque period, with special emphasis on Hungarian instruments. His chief interest in his museum work has been the surviving evidence of Liszt's activity in Hungary.

WRITINGS

- 'Brandenburgi Katalin virginálja', *Folia archaeologica*, xi (1959), 179–85 [with Ger. summary]
'Marie Antoinette aranyhárfája' [The golden harp of Marie Antoinette], *Folia archaeologica*, xiii (1961), 269–76 [with Fr. summary]
'Das Meisterbuch der Pester Instrumentenmacher-Innung', *SMH*, ii (1962), 331–44
'II. József gyermekkori csembalója' [The childhood harpsichord of Joseph II], *Arrabona*, vi (1964), 143–8 [summaries in Fr., Ger.]
'Das Klavier Beethovens und Liszts', *SMH*, viii (1966), 379–90
'Das Reiseklavichord W.A. Mozarts', *SMH*, x (1968), 153–62
'Neuere Liszt-Dokumente', *SMH*, x (1968), 339–52
Régi hangszerek [Old musical instruments] (Budapest, 1969; Eng. trans., 1969, 2/1976)
'Symphonia Ungarorum', *SMH*, xii (1970), 291–7
'Le "tárogató", ancien chalumeau hongrois', *SMH*, xiii (1971), 61–72
'The Evolution of the Hungarian National Museum Music Collection', *SMH*, xiv (1972), 430–38
'Adalékok Balassi Bálint énekelt verseinek dallamaihoz' [The melodies of Balassi's poems], *Filológiai közlöny*, xix/1–2 (1973), 71–86
'Liszt Ferenc zongorái' [Liszt's pianos], *Folia historica*, ii (1973), 123–34 [with Ger. summary]
'Franz Liszt-Reliquien im Nationalmuseum Budapest', *SMH*, xvii (1975), 407–23
'A virgína', *Magyar zene*, xviii (1977), 406–18
'Paraszti életrajzok a Pátria népzenei hanglemezek tükrében II' [Rustic life as reflected in Patria folk music recording II], *Magyar zene*, xxiii (1982), 295–308
'Liszt Ferenc és C.F. Weitzmann', *Magyar zene*, xxiv (1983), 305–11

EDITIONS

J.G. Albrechtsberger: *Partita in F*, Musica rinata, xvii (Budapest, 1970);
Due Partite, Musica rinata, xix (Budapest, 1971)

VERA LAMPERT

Gabucci, Giulio Cesare.

See [Gabussi, Giulio Cesare](#).

Gabunia, Nodar

(*b* Tbilisi, 9 July 1933). Georgian composer, pianist and teacher. He studied at the Tbilisi Conservatory and then at the Moscow Conservatory with Goldenweiser for piano and Khachaturian for composition. In 1962 he returned to the Tbilisi Conservatory to teach the piano, and in 1984 he was appointed rector of that institution as well as president of the Georgian Composers' Union. Recognition as both pianist and composer came to him early, at a time when he belonged to a group of Georgian composers moving towards Stravinsky, Prokofiev and, most of all, Bartók. Gabunia's *Igav-araki* ('Fable', 1964) is one of the most successful syntheses of these Eastern European compositional models with a clear Georgian musical identity. The piece is a kind of madrigal comedy in the modern form of a concert satire. Many aspects of it were new to Georgian music – polyrhythm and polymetre, the sharp dissonance of polytonal chords, the variation of short motifs, the freshness and richness of timbre – and yet these features were organically connected to the modal and polyphonic particularities of west Georgian folk music. Bartók was the guiding spirit, as throughout Gabunia's creative life. Another continuity lies in his adherence to chamber and chamber-orchestral music, allowing a deepening and emotional intensification of style which is realized with particular fullness in his Second Quartet, one of his best known works. For the piano he writes as a virtuoso, using modernist devices – clusters, mechanical rhythms, new modes of playing – alongside lyrical episodes that suggest a feeling for nature and an elegiac-pensive mood. His later compositions are simpler and more diatonic.

WORKS

(selective list)

Stage: *Kvarkvare Tutaberi* (musical comedy, after P. Kakabadze), 1973

Orch: Pf Conc. no.1, 1961; Poëma-élegiya, ob, str, timp, 1963; Sym. no.1, 1972; Pf Conc. no.2, 1976; Vn Conc., 1981; Sym. no.2, 1984; Sym. no.3 'Gioconda', 1988; Pf Conc. no.3, 1996

Chbr and solo inst: Pf Sonata, 1966; Pf Sonata, 1968; Str Qt, 1978; Sonata, tpt, pf, perc, 1980; Str Qt, 1982; Pf Sonata, 1987; other works for pf, org, chbr ens

Vocal: *Igav-araki: Soplis mshenebelni* [Fable: Builders of the Countryside] (after S.S. Orbeliani), spkr, T, Bar, B, fl, 3 cl, bn, db, pf, 1964, rev. vv, chbr orch, 1983; Stanzas (A. Chavchavadze, Besiki), song cycle, B, pf, 1977; works for chorus

Film scores, incid music

Principal publishers: Muzfond Gruzii, Muzgiz, Muzika, Sovetskiy kompozitor

WRITINGS

- 'Akhalgazrda kompositorebis shemokmedeba' [The works of young composers], *Sabchota khelovneba* (1976), no.6, pp.13–17
- 'Kartvel kompozitorta shemokmedebiti Angarishi' [Creative report of Georgian composers], *Sabchota khelovneba* (1978), no.7, pp.23–7
- 'Ra aris Bartokis sidiade' [What is Bartók's greatness], *Sabchota khelovneba* (1981), no.7, pp.48–53
- 'Khalkhuri traditsia da novatoroba' [Folk tradition and innovation], *Literaturuli sakartvelo* (1984), no.48, pp.12–13

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- D. Grigoriyev:** 'Oktyabr' v VDK' [The October in VDK], *SovM* (1969), no.1, pp.84–90
- G. Gegechkori:** 'Nodar Gabunia', *Sabchota khelovneba* (1973), no.12, pp.54–8
- M. Byalik:** 'U kompozitorov Gruzii' [With the Georgian composers], *Muzikal'naya zhizn'* (1974), no.6, pp.4–5
- I. Nest'yev and Ya. Solodukho:** 'Grunzinskaya muzika segodnya' [Georgian music today], *SovM* (1977), no.8, pp.29–35
- G. Orjonikidze:** 'Kartvel kompozitorta shemokmedebiti Angarishi' [Creative report of Georgian composers], *Sabchota khelovneba* (1977), no.8, pp.28–40
- G. Orjonikidze:** 'Musikos shemokmedta aghzvdishesakheb' [On the education of creative musicians], *Sabchota khelovneba* (1977), no.9, pp.49–62
- G. Orjonikidze:** 'Gzebi da perspektivebi: tanamedrove kartuli musikis ganvitarebis zogierti sakitkhi' [Ways and perspectives: some problems in the development of contemporary Georgian music], *Sabchota khelovneba* (1978), no.10, pp.56–69
- N. Zeifas:** 'Vecher gruzinskikh kvartetov' [An evening of Georgian quartets], *SovM* (1986), no.3, pp.55–7

LEAH DOLIDZE

Gaburo, Kenneth (Louis)

(*b* Somerville, NJ, 5 July 1926; *d* Iowa City, 26 Jan 1993). American composer. He was awarded an MM from the Eastman School (1949) and the DMus from the University of Illinois, Champaign (1962), and undertook special studies at the Accademia di S Cecilia in Rome on a Fulbright scholarship (1954–5), at the Berkshire Music Center (1956) and at the Princeton Seminar in Advanced Musical Studies (1959). His teachers included Petrassi and Bernard Rogers. He taught at Kent State University (1949–50), McNeese State University (1950–54), the University of Illinois (1955–68) and the University of California, San Diego (1968–75). In 1975 he founded Lingua Press, which issues scores, books, records, audio

tapes, videotapes and films. He received a George Gershwin Memorial Award (1954), an award from the Berkshire Music Center (1956), a UNESCO Creative Fellowship (1962), a Guggenheim Fellowship (1967) and grants from the Deutscher Akademischer Austauschdienst (1971), the NEA (1975–6), and other sources. Among the bodies which commissioned his works were the Fromm Foundation and the Koussevitzky Foundation.

Gaburo was a prolific composer; his early compositions (for example, *Three Dedications to Lorca*, 1953) were orientated towards tonality. From 1954 to 1959 his works were based on serial principles and complex structural systems (for example, *Ideas and Transformations* no.1 for violin and viola). In 1959 he began to investigate the physiological, acoustical, and structural domains of language as compositional elements; this led to a conception of 'compositional linguistics' on which many of his subsequent works were based, among them *Antiphonies II* and *III* (1962–3) and the *Lingua* series (from 1965). These works involve in various ways live and electronically processed voices, texts clearly articulated and phonetically fragmented, synthesized electronic sound and *concrète* mixes, live instrumental ensembles, and theatrical elements. Gaburo founded and conducted several groups under the title 'New Music Choral Ensemble' (NMCE) between 1962 and 1975; these were virtuoso groups which gave numerous performances of contemporary works. NMCE IV (1972–5), supported by a Rockefeller grant, included theatrical elements – a mime, an actor, a virtuoso speaker, a gymnast, and a sound-movement artist.

WORKS

(selective list)

dramatic and multimedia

Stage: *The Snow Queen* (op, 3, M. Wilson), Lake Charles, LA, 1952; *Blur* (op, 1, Gaburo), actors, tape, 1955, Urbana, IL, 1956; *Tiger Rag* (incid music, S. Schochen), 1957; *The Widow* (op, 1, Gaburo, after H. Melville), Saratoga Springs, NY, 1961; *The Hydrogen Juke Box* (incid music, Schochen), tape, 1964

Lingua project: *Lingua I* (Poems and Other Theatres), 1965–70: Poesies, 7 pfms, tape, Glass, S, A, T, B, 4 perc, Cantilena III, S, vn, Dante's Joynte, 6 spkrs, lighting, 16 mm film, 2-track tape, Inside, db, Mouthpiece, tpt, 3 slide projectors, *The Flight of the Sparrow* (actor, tape)/2 actors; *Lingua II* (Maledetto), 7 spkrs, 1967–9; *Lingua III* (In the Can), 40 actors, slides, film, tape, 1970; *Lingua IV* (The Flow of (i)₂), various media, 1970

Scratch Project, theatre piece and installation, 1982–8: *Testimony* (How it Is), tape, video, paper documentation, 1982–7, *Antiphony VIII* (Revolution), perc, 4-track tape, lighting, 1983–4, *Pentagon/y*, spkr, 1987, inc., *De/bate*, 3 actors, tape, 1972–88, inc.

Other linguistic, sound/movement, music theatre: *Privacy One: Words without Song*, graphics, text, 1950–74; *20 Sensing* (Instruction) Compositions, 1968–73; *Collaboration I*, text, cptr graphics, 6 scribes, slides, 2-track tape, 4-track tape, 1972, collab. H. Brün; *Dwell* 'a collection-collecting of generative grammars in memory: Arnold Schönberg', 1973; *My, my, my, what a wonderful fall*, 5 dancers/acrobats, 4-track tape, light, 1974; *Whole language language*, spkr, slides, 1976–7; *Serious music making in San Diego and other happy memories*, pfms, tape, text, slides, 1977; *Essays on Damage – and Other*, spkr, 1987–91: ISIT, LA, AH DIO

Film and video: *The Party* (film, J. Thoreen, dir. Gaburo), 1973; *Show-Tellies*, video compositions, 1974: *Give-Take*, *Minim-Telling One, Two, Three*; *Testimony*, tape, video, paper documentation, 1982–7 [part of *Scratch Project*]

electronic

El-ac: *Antiphony I (Voices)*, 3 str groups, tape, 1958; *Antiphony II (Variations on a Poem of Cavafy)*, S, SATB, tape, 1962; *Antiphony III (Pearl-White Moments)* (V. Hommel), 16vv, tape, 1963; *Antiphony IV (Poised)* (Hommel), pic, b trbn, db, tape, 1967; *Antiphony V*, pf, tape, 1968, inc; *Antiphony VI (Cogito)* (Hommel), str qt, 2 slide projectors, 2-track tape, 4-track tape, 1971; ... *Ringings*, 3 choruses, slides, tape, film, 1976; *Antiphony VIII*, perc, 4-track tape, 1983–4 [part of *Scratch project*]; *Antiphony IX* (... *A DOT is no mere thing* ...), orch, children performers, tape, 1984–5; *Antiphony X (Winded)*, org, 8-track tape, 1989–91

Tape: *The Wasting of Lucrectzia*, 1964; *Fat Millie's Lament*, 1965; *Lemon Drops*, 1965; *For Harry*, 1966; *Dante's Joynte*, 1966 [incl. in *Lingua I*]; *Kyrie*, 1974; *Rerun*, 1983; *Of Metal*, 1983; *Few*, 1985, collab. H. Chopin; *Tapestry*, 1986; *Hiss*, 1992; *Mouthpiece II*, 1992

instrumental

Orch: *3 Interludes*, str orch, 1948; *Pf Concertante*, 1949; *On a Quiet Theme*, 1950; *Elegy for a Small Orch*, 1956; *Shapes and Sounds*, 1960

Chbr and solo inst: *5 Postludes*, pf, 1948; *Two Shorts and a Long*, pf, 1948; *4 Inventions*, cl, pf, text, 1954; *Music for 5 Insts*, fl, cl, tpt, trbn, pf, 1954; *Ideas and Transformations*, 1955: no.1, vn, va, no.2, vn, vc, no.3, va, vc, no.4, str trio; *Pugliano*, 5 poems with pf, 1955; *Str Qt*, 1956; *Line Studies*, fl, cl, va, trbn, 1957; *Inside*, db, 1969 [part of *Lingua I*]; *Mouthpiece*, tpt, 1970 [part of *Lingua I*]

vocal

Choral: *Snow and the Willow* (W. De La Mare), SATB, 1950; *Alas, Alack* (De La Mare), SA, 1950; *3 Dedications to Lorca*, SATB, 1953; *Humming*, SATB, 1955; *Ad te domine*, SATB, 1956; *Ave Maria*, SATB, 1956; *Laetentur caeli*, SATB, 1956; *Terra tremuit*, SATB, 1956; *Mass*, TB, 1958; *Ps*, SATB, 1965; *Never 1–4*, 4 groups male vv, 1966–7; *Circumcision*, 3 groups male vv, 1966–8; *December 8*, 40 male vv, 1967; *Carissima I, II*, SA, 1968; *Dirige (Antiphonae) in memory: Igor Stravinsky*, choral ens, 1971; *ENOUGH! ... (not enough) ...* (B. Franklin), 40vv, perc, 1987–8

Solo vocal: *Cantilena I (after R. Tagore)*, S, 1951; *The Night is Still* (Tagore), S, pf, 1952; *Cantilena II*, Bar, 1955; *Stray Birds* (Tagore), S, pf, 1959; *TWO* (Hommel), Mez, a fl, db, 1962; *Glass*, S, A, T, B, 4 perc, 1966 [part of *Lingua I*]; *Cantilena III*, S, vn, 1967 [part of *Lingua I*]; *The Flow of (U)*, S, A, Bar, 1974; *Subito*, 1v, tpt, va, db, 1977–8; *Cantilena IV* (G.M. Hopkins), S, trbn, 1975

MS in *US-NYp*

Principal publishers: C. Fischer, Frog Peak, *Lingua*, Presser

WRITINGS

'*Petrassi's Fifth Concerto for Orchestra*', *MQ*, xlii (1956), 530–33
Concerning Commonness and Other Conceptual Dysfunctions (La Jolla, CA, 1980)
ed.: *Allos, 'Other' Language: 41 Writers of 41 'Writings'* (La Jolla, CA, 1980)

- Collaboration Two: David Dunn and Kenneth Gaburo Discuss Publishing as Ecosystem* (Ramona, CA, 1983)
- 'How I Spent My Summer', *Dancewriting*, i/2 (1984), 10–11
- 'In Search of Partch's BEWITCHED: Concerning Physicality', *Percussive Notes*, xxiii/3 (1985), 54–84
- 'Reflections on Pietro Grossi's Paganini al Computer: the Deterioration of an Ideal, Ideally Deteriorized', *Computer Music Journal*, ix/1 (1985), 39–44
- 'LA', *PNM*, xxv (1987), 496–510
- Some Work: an Autobiography in the Form of a Collage* (n.p., 1987)
[Lingua Press pubn]
- ed. S. Smith and T. DeLio: 'Rethink', *Words and Spaces* (Lanham, MD, 1989), 73–102

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R. Kostelanetz: 'Making Music of the Sound of Words', *New York Times* (24 May 1977)

W. Brooks and others: 'Gaburo', *PNM*, xviii (1979–80), 7–255 [series of articles incl. material by Gaburo]

R. Kostelanetz: *Dictionary of the Avant-Gardes* (Chicago, 1993)

W. Burt and others: 'A Kenneth Gaburo Memorial', *PNM*, xxxiii (1995), 6–190 [incl. interviews and correspondence with Gaburo]

JEROME ROSEN (text), KEITH MOORE (work-list, bibliography)

Gabussi [Gabucci, Gabusi, Gabutio, Gabutius, Gabuzzi], Giulio Cesare

(*b* Bologna, c1555–8; *d* Milan, 12 Sept 1611). Italian composer. He first studied music at Ravenna and Loreto under Costanzo Porta, and then became *maestro di cappella* at Forlì Cathedral. In 1582 Porta recommended him to Cardinal Borromeo, and in 1583 he took up the post of *maestro di cappella* at Milan which had been vacated by Pietro Pontio in 1581 or 1582. Briefly, between March 1601 and July 1602, he was employed by King Sigismund III in Warsaw, after which he returned to Milan where he took up his former duties in the cathedral. He remained there until his death.

Gabussi's works show transitory stylistic features; his early motets and madrigals are late Renaissance in style while his later sacred music is typically Baroque. According to De Gani and Garbelotto, Gabussi was, after Gaffurius, the first composer to write music adapted to the Milanese Ambrosian rite, as well as being one of the first to put into practice the instructions issued by the Council of Trent concerning polyphonic music. Both Marcello in his *Trattato delle consonanze armoniche* (MS, 1707) and

G.B. Martini in his *Esemplare ossia Saggio fondamentale pratico di contrappunto* (1774–5) praised Gabussi's command of counterpoint.

WORKS

sacred vocal

Motectorum liber primus, 5, 6vv (Venice, 1586)

Magnificat X, 5, 6vv, quibus in obitu Caroli Cardinalis Borromaei motectum, 8vv, & Te Deum laudamus, 4vv, adjiciuntur (Milan, 1589)

44 sacred works, 1596¹, 1604², 1610¹, 1619³, 1619⁴, 1621², 1623³

secular vocal

Il primo libro de madrigali, 5vv (Venice, 1580)

Il secondo libro de madrigali, 5vv (Venice, 1598); 2 ed. in MRS, xii (1993)

4 madrigals, 5vv, 12 other secular works, 1590¹³; 1596¹¹; 1605⁶, 1608¹³, 11 ed. B. Curtini, G.C. Gabussi: *I brani ... raccolti da Francesco Lucino* (Milan, 1971); 1615¹³

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- A. De Gani:** *La cappella del duomo di Milano* (Milan, 1930), 19
- Z. Jachimecki:** *Muzyka polska w rozwoju historycznym* [Polish music in its historical development], i/1 (Kraków, 1948), 158
- A. Garbelotto:** *Il Padre Costanzo Porta da Cremona* (Rome, 1955), 50ff, 59
- W. Sandelewski:** 'Giulio Cesare Gabussi a kapela Zygmunta III w latach 1596–1602' [Giulio Cesare Gabussi and the chapel of Sigismund III during the years 1596–1602], *Muzyka*, viii/1–2 (1963), 60–74 [with Eng. summary]
- A. Szweykowska:** 'Przeobrażenia w kapeli królewskiej na przełomie XVI i XVII wieku' [Changes in the royal chapel in the late 16th century and the 17th], *Muzyka*, xiii/2 (1968), 3–21 [with Eng. summary]
- W. Sandelewski:** 'Giulio Cesare Gabussi in Polonia', *Incontro con la musica italiana in Polonia dal Rinascimento al Barocco I: Parma and Bydgoszcz 1969*, 133–6

MIROŚLAW PERZ

Gabussi, Vincenzo

(*b* Bologna, 1800; *d* London, 12 Sept 1846). Italian composer and teacher, elder brother of the singer Rita Gabussi De Bassini. He studied counterpoint with Stanislao Mattei at the Liceo Musicale in Bologna and became a teacher of singing and the piano. He made his successful début as an opera composer with *I furbi al cimento* (Modena, 1825). In the same year he went to London, where he lived for many years, highly regarded as a teacher chiefly of amateurs of the best society. His second opera, *Ernani* (Paris, 1834), was subjected to typically spiteful criticism by Bellini, whose *I puritani* followed it on the stage of the Théâtre Italien. But *Ernani* proved a fiasco, receiving only three performances, and was no threat to Bellini who thereafter sarcastically referred to its composer as 'the great Gabussi'. Also

unsuccessful was *Clemenza di Valois* (Venice, 1841), which most excited its audiences through having caused its composer's friend Rossini to make his first visit to Venice for 17 years. Gabussi's true sphere was that of vocal salon music, in which his output includes *canzoncine* and *romanze* for one and two voices. While amateurish in construction and mediocre in musical and dramatic content, his works reveal him to have been a facile and modish melodist, and this quality ensured the contemporary success of the large number of romanzas, ariettas and, particularly, duets which he published mostly in London and Milan.

WORKS

I furbi al cimento (melodramma comico, 2), Modena, Comunale, 12 Feb 1825
Ernani (dramma serio, 3, G. Rossi, after V. Hugo), Paris, Italien, 25 Nov 1834;
excerpts, pf acc. (Paris, n.d.)

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Vocal: over 30 songs, 100 duets; trios; qts

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GIOVANNI CARLI BALLOLA

Gace Brule

(*b* c1160; *d* after 1213). French trouvère. Gace's shield was banded in red and silver (*burelé de gueules et d'argent de huit pièces*; see illustration), and his name is merely a description of this blazonry, altered through the transposition of two letters. The name can be traced in two documents of 1212 and 1213: the first indicates that he owned land in Groslière (département Eure-et-Loire, arrondissement Dreux) and that he had dealings with the Knights Templar; the second records a gift from the future Louis VIII. Apart from these facts, all other biographical information about Gace rests on clues provided within his poetry. It is reasonably certain that he was born in Champagne, and his home may have been Nanteuil-les-Meaux (département Seine-et-Marne, arrondissement Meaux). He appears to have spent some time at the court of Count Geoffrey II of Brittany, son of King Henry II and Eleanor of Aquitaine. The Count of Brittany is mentioned in *Li plusour ont d'amours chanté*, and a Count Geoffrey is the dedicatee of *A la doucour* and *Sans atente de gueredon*; the identity of the two is probable, but not beyond question. The count was intensely interested in literature, and was the patron of Guiot de Provins and of the troubadours Bertran de Born, Gaucelm Faidit and Guiraut de Calanson. *Gace, par droit me respondés*, one of the earliest jeux-partis in Old French, involves the Count of Brittany and Gace, and may be by them jointly.

Gace apparently also spent time at the court of Marie de France, Countess of Brie and Champagne, and half-sister of Geoffrey II. She was active in literary circles, having been the patroness of Richart de Berbezill, Gautier d'Arras, Chrétien de Troyes and Conon de Béthune. Gace was also familiar with others in the highest ranks of the nobility, including the counts of Blois and Bar (presumably Louis and Thibaut I, respectively) and Guillaume V de Garlande, known under the sobriquet 'Noblet'. It would appear that Gace was on fairly close terms with a number of the earliest generation of trouvères, including Blondel de Nesle, Conon de Béthune, Gautier de Dargies, Gilles de Vies Maisons, Pierre de Molins, Bouchart de Marly, Amauri de Craon, and perhaps even Hugues de Berzé and the Chastelain de Couci. Several of these took part in the crusades of the time, and there are hints in *Les consirers de mon país*, *Tres grant amours* and *Bien cuidai toute ma vie* that Gace may have taken part in either the Third or Fourth Crusade, possibly in both.

Gace Brule was not only the most prolific of the earliest trouvères, but also one of the best known. *En cel tens*, *Quant flours et glais* and *Bien cuidai* were quoted by Jean Renart in the *Roman de la rose ou de Guillaume de Dole*, the first of the *romans* to incorporate such quotations. *Cil qui d'amour*, *Ne me sont pas*, *Pour verdure* and *Bien cuidai* were inserted into the closely contemporaneous *Roman de la violette* by Gerbert de Montreuil, the two tales having been written probably between 1220 and 1230. *Cil qui d'amour me conseille* and *Li plusour* appear in the *Méliacin ou la Conte du cheval de fust*, while *Au renouveau de la doucour d'esté* and *Pour verdure ne pour pree* are included, misattributed, in the *Roman du castelain de Couci et de la dame de Fayel*. Yet another work, *Ire d'amour*, was cited by Dante in *De vulgari eloquentia*, but with an erroneous attribution to Thibaut IV of Champagne. Brief quotations of works by Gace or allusions to him appear in chansons by Gontier de Soignies (R.433), Gautier de Dargies (R.708), Gilles de Vies Maisons (R.1252) and Guillaume Le Vinier (R.691 and 1859). A number of poems by Gace provided the models for later imitations; *De bone amour et de loial amie* in particular served as model for four other trouvère songs and for one by a German Minnesinger as well. Latin contrafacta include works by Philippe de Grève and Adam de la Bassée.

The great popularity enjoyed by Gace derives more from the fact that he satisfied admirably the conventions of his time than from particular originality of situation, imagery, or structure. The poet followed faithfully, and seldom strayed from, the paths laid by earlier troubadours. Among the many chansons attributed to Gace, only three, *L'autrier estoie*, *Quant bone dame* and *Quant voi l'aube*, do not begin with the rhyme scheme *ABAB*. Of the remainder, ten continue this pairing of rhymes still further; the rest are built in the standard pattern of two equal *pedes* and contrasting cauda. The continuation of the paired rhyme scheme in *Quant voi la flor botoner* is deceptive in that the musical structure would seem to indicate that the work was conceived in terms of *pedes* of four lines each. Most poems consist of either five or six strophes. Usually there are seven or eight verses per strophe, although there may be as many as 11 and as few as six. The largest single group of works is composed of isometric, decasyllabic strophes, while others intermingle decasyllables with shorter verses. Isometric heptasyllabic and octosyllabic verses are also fairly frequent. In

the few more complex poems, Gace employed three or four different line lengths.

There is a corresponding lack of variety in the larger aspects of the musical structures. Among the original settings of the works certainly or very probably by Gace there is only one, *Bien ait amours*, that is not in bar form; it follows instead the scheme *ABCDEFA'B'*. On the other hand, the treatment of the cauda itself is more flexible: about two dozen melodies use new material throughout the concluding section, while the remainder display repetition patterns of different kinds. More than half of the original settings have finals on *d*, and there is a heavy preponderance of authentic modes. A curiosity worthy of some note is the appearance of *f* in three chansons having a final on *d*, *Au renouveau*, *Desconfortés, plain de dolor* and *Ne puis faillir*; *c* is notated in *Quant l'erbe muert*, while *e* appears in *De bone amour*. A few chansons use common motifs, such as the leap from *d* to *a* that appears at the opening of several phrases. The rhythmic construction of the melodies is quite variable: in *F-Pn* fr.846 (Chansonnier Cangé), *Chanter me plaist*, *De bone amour*, *Tant m'a mené*, and large portions of *Ne me sont pas achoison de chanter* are notated in 3rd mode; in the same source *Sorpris d'amors* and large parts of *Quant define*, *Quant noif* and *Quant voi la flor* are notated in 2nd mode. Normally, however, there are few indications of regular rhythmic patterns in the music, although there is a perceptible tendency to increase rhythmic activity towards the end of the phrase, a trait common in the works of many other trouvère composers.

See also [Troubadours, trouvères](#).

[Sources, MS](#)

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Abbreviations: (R) etc. indicates a MS (using Schwan sigla: see Sources, ms) containing a late setting of a poem; where the siglum is italicized the poem occurs only in that MS.

(nm) **no music**

A la doucour de la bele saison, R.1893 (V)

A malaise est qui sert en esperance, R.225

Au renouveau de la doucour d'esté, R.437 [model for: Anon., 'Chancon ferai puis que Dieus m'a doné', R.425]

Bel m'est quant je voi repairier, R.1304 (nm)

Biaus m'est estés, quant retentist la breuille, R.1006 (M)

Bien ait Amours qui m'enseigne, R.562(=115) (nm)

Bien ait l'amour dont l'en cuide avoir joie, R.1724 (V)

Chancon de plain et de soupir, R.1463 (R)

Chanter m'estuet ireement, R.687 (V)
Chanter me plaist qui de joie est nouris, R.1572 (V)
Cil qui aime de bone volenté, R.479
Cil qui d'amour me conseille, R.565(=567) [model for: Anon., 'Buer fu nes qui s'apareille', R.563], *NOHM*, ii, 230 (R,V)
Cil qui tous les maus essaie, R.111 (V)
Compaignon, je sai tel chose, R.1939
Contre le froit tens d'iver qui fraint pluie, R.1193a(=867) (nm)
Dame, merci, se j'ain trop hautement, R.686 (M, R)
De bien amer grant joie atent, R.643 (V)
De bone amour et de loial amie, R.1102 [model for: Anon., 'Souvent me vient au cuer la remembrance', R.247; Thibaut IV, 'De bone amour et de loial amie/Vaurai chanter', R.1102a; Anon., 'Loer m'estuet la roine Marie', R.1178 (nm); Anon., 'Chanter m'estuet de la vierge Marie', R.1181a (different melody); Rudolf von Fenis-Neuenburg, 'Minne gebuited mir daz ich singe']
De la joie que desir tant, R.361
Desconfortés, plain de dolor et d'ire, R.1498 (V)
Desconfortés, plain d'ire et de pesance, R.233 [model for: Oede de la Couroierie, 'Trop ai longuement', R.210, and 'Deconfortes com cil qui est sans joie', R.1740]
Des or me vuel esjoir, R.1407(=1408) (nm)
Douce dame, gres et graces vous rent, R.719 [contrafactum: Philippe de Grève, 'Pater sancte dictus Lotharius'] (V)
En cel tens que voi frimer, R.857(=2027)
En chantant m'estuet complaindre, R.126 (V)
En dous tens et en bone heure, R.1011 (V)
En tous tens ma dame ai chiere, R.1324 (nm)
Foille ne flour ne rousee ne mente, R.750 (M)
Gace, par droit me respondés, R.948 (nm) (respondent to the Count of Brittany; work of possible joint authorship)
Grant pechié fait qui de chanter me prie, R.1199(=1751) (V)
Ire d'amour qui en mon cuer repaire, R.171 (V)
Iriés et destrois et pensis, R.1590
Je ne m'en puis si loing foir, R.1414 (V)
Je n'oi piec'a nul talent de chanter, R.801
L'autrier estoie en un vergier, R.1321
Les consirers de mon pais, R.1578 (M)
Les oiselés de mon pais, R.1579
Li plusour ont d'amours chanté, R.413 (R)
Ma volentés me requiert et semont, R.1923 (nm)
Merci, Amours, qu'iert il de mon martire, R.1502
Ne me sont pas achoison de chanter, R.787
Ne puis faillir a bone chançon faire, R.160 (V)
N'est pas a soi qui aime coraument, R.653 (V)
Oiés pour quoi plaing et soupir, R.1465 (V)
Pensis d'amours vueil retraire, R.187 (M,V, a)
Pour verdure ne pour pree, R.549
Quant bone dame et fine amour me prie, R.1198 (V)
Quant define fueille et flour, R.1977 (R,V)
Quant flours et glais et verdure s'esloigne, R.1779(=2119) [model for: Anon., 'Quant glace et nois et froidure s'esloigne', R.1778]
Quant je voi la noif remise, R.1638 (M,V)
Quant je voi l'erbe reprendre, R.633 (V)

Quant l'erbe muert, voi la fueille cheoir, R.1795 (R,V)
Quant li tens reverdoie, R.1757 (M)
Quant noif et gel et froidure, R.2099 (M,V)
Quant voi la flor botoner, R.772 (V)
Quant voi le tens bel et cler, R.838
Qui sert de fausse proiere, R.1332 (V)
Sans atente de gueredon, R.1867 (V)
Sorpris d'amors et plains d'ire, R.1501 (V)
Tant de soulas come j'ai pour chanter, R.826(=788) (V)
Tant m'a mené force de signorage, R.42 (V)
Tres grant amours me travaille et confont, R.1915 (nm)

doubtful works

A grant tort me fait languir, R.1422
A la doucour d'esté qui reverdoie, R.1754 (V)
Amours qui a son oes m'a pris, R.1591 (nm)
Bien cuidai toute ma vie, R.1232
Dieus saut ma dame et doint honour et joie, R.1735
Fine amours et bone esperance, R.221 [model for: Anon., 'Fine amours et bone esperance/Me fait', R.222; Anon., 'L'autrier par une matinee', R.530a(=528); Anon., 'Douce, dame, vierge Marie', R.1179] (R)
Ire d'amours, anuis, et mescheance, R.230 (nm)
Ja de chanter en ma vie, R.1229
J'ai oublié paine et travaux, R.389 (V)
Las, pour quoi m'entremis d'amer, R.762
Li biaux estés se resclaire, R.183
Moins ai joie je ne seuil, R.998 (V)
Mout ai esté longuement esbahis, R.1536 (V)
Or ne puis je celer, R.773 (nm)
Par quel forfait ne par quele ochoison, R.1876a(=1872=1884) (R)
Pour faire l'autrui volenté, R.477 (nm)
Pour mal tens ne pour gelee, R.522 (nm)
Quant fine amour me prie que je chant, R.306 (V)
Quant je voi le dous tens venir, R.1486
Quant voi l'aube du jour venir, R.1481 (nm)
Quant voi paroir la fueille en la ramee, R.550 [model for Adam de la Bassée, 'O quam fallax est mundi gloria'] (V)
Quant voi reverdir l'arbroie, R.1690
Trop m'est souvent fine amours anemie, R.1106 (nm)

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THEODORE KARP

Gaci, Pjetër

(*b* Shkodra, 27 March 1931; *d* Tirana, 27 March 1995). Albanian composer and violinist. Jakova enabled him to study the violin at the Jordan Misja Art Lyceum, Tirana (1948–52). He then studied at the Moscow Conservatory (1952–6) with Yampol'sky and others. On his return to Albania he led the orchestra at the Tirana Opera and taught the violin at the Jordan Misja Art Lyceum (1958–67). After serving as artistic director of the Tirana Circus, the 'Estrada' Revue Theatre and the Puppet Theatre, he moved in 1970 to Shkodra, where he received a full salary from the state in order to devote himself full-time to composition as a 'free professional composer'.

Although he was one of the first Albanian composers to study in Moscow, Gaci did not remain in the forefront of musical life. Though he is known principally for his patriotic canatatas and songs, such as *Për ty atdheu* ('For Thee, O Fatherland', 1961) and *Gryka e Kaçanikut* ('The Passage of Kaçaniku', ?1980), his concert works, such as the Violin Concerto (1959), with its remote echoes of Dvořák and Khachaturian, and the spontaneous one-movement Concertino (1979), demonstrate an inexhaustible melodic inventiveness, enriched by his knowledge of Shkodran folksong. His operas, meanwhile, especially the masterly *Toka jöne* ('Our Land'), demonstrate a keen sense of drama and stage timing, and of the qualities of the Albanian language.

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GEORGE LEOTSAKOS

Gade, Niels W(ilhelm)

(b Copenhagen, 22 Feb 1817; d Copenhagen, 21 Dec 1890). Danish composer, conductor, violinist, educationist and administrator. For his wide-ranging musical activity Gade ranks as the most important figure in 19th-century Danish music.

He had musical parents, his father being a cabinet maker who about the time of Gade's birth began to specialize in making musical instruments. Gade showed a pronounced musical talent at an early age, and plans for him to join his father's business as an apprentice were quickly overtaken by his desire to become a musician. At 15 he began to study the violin with F.T. Wexschall and theory and composition with A.P. Berggreen, a leading figure in the Danish folk-ballad movement. He made his *début* as a violinist in May 1833, and in the following year he was engaged as a junior violinist in the Royal Orchestra.

During the 1830s Gade developed his talents, playing chamber music with friends from the Royal Orchestra (Beethoven's string quartets were a particular favourite), and composing feverishly. His early attempts at composition include songs, chamber music, ballet music and orchestral overtures, although the results were inconsistent. Some of the songs were successful, but the overture *Socrates* was not: the Royal Orchestra played it for Gade, whereupon he burnt it in disappointment. Of far greater importance to his intellectual development during these years was his contact with friends of his own age, in particular musicians and actors, through whom he became acquainted with German Romantic literature and with contemporary music.

The breakthrough for Gade came in 1840, when he won a competition arranged by the Copenhagen Music Society (founded in 1836) with his concert overture *Efterklange af Ossian* ('Echoes of Ossian'). The adjudicators were Spohr and Friedrich Schneider; Mendelssohn was also appointed, but owing to the pressure of work did not attend. Particularly in the light of the compositions of the 1830s, the *Ossian* overture is an extraordinary work, being extremely individual and expertly written. Gade succeeded in matching his melodic capacity to his ambitions in instrumental and particularly symphonic music. The new features in his work, an archaizing ballad manner and the generally regular thematic formation, are reflected in the motto of the overture: 'Formel hält uns nicht gebunden, unsre Kunst heisst Poesie' ('Formula does not constrain us; our art is called Poetry') (Uhland).

When Gade's First Symphony (1841–2) was not accepted for performance in Copenhagen, he sent the work to Mendelssohn, who received it with enthusiasm and performed it with great success in March 1843. Following this success a government grant enabled Gade to go to Leipzig, where he met Mendelssohn and Schumann, performed his First Symphony at the Gewandhaus, and was engaged as assistant conductor of the Gewandhaus Orchestra and as a teacher at the Leipzig Conservatory under Mendelssohn. Schumann wrote appreciatively of him in the *Neue Zeitschrift für Musik*. After Mendelssohn's death in 1847, Gade was appointed chief conductor, but when in the spring of 1848 war broke out between Prussia and Denmark he returned to Copenhagen. His works composed during his stay in Leipzig, including the Third Symphony (1847)

and the String Octet (1848), show a development away from the nationally inspired style towards that of Mendelssohn, whose influence was to remain a characteristic feature of Gade's music until his death, as may clearly be seen in the String Quartet in D (1890).

On his return to Copenhagen, Gade took upon himself the reorganization of the Music Society, which had languished for some years; under his leadership it began to flourish again. Following the model of H.C. Lumbye's Tivoli orchestra, he established a permanent symphony orchestra and chorus with which he raised Copenhagen's concert life to international standard. With these forces Gade gave the Danish première of Beethoven's Ninth Symphony and the first performances of a number of his own major works; he also introduced the Baroque revival to Denmark, including the first performance there of Bach's *St Matthew Passion*.

Gade was married twice: in 1852 to Emma Sophie Hartmann (1831–55) and in 1857 to Mathilde Staeger (1833–1915). In 1851 he became the organist at the Garrison Church and in 1858 at the Holmens Church. In 1866 he was appointed director, with his father-in-law J.P.E. Hartmann, and H.S. Paulli, of the newly established Copenhagen Conservatory. When Gade died he was internationally recognized as a composer and conductor, had undertaken many concert trips to Germany, the Netherlands and Great Britain, and was acknowledged as a leading figure in Danish musical life.

While Gade's position in Danish musical life over a 40-year period is unchallenged, his role as a composer has been the subject of intense debate. What enthused both the Danish and the international public was the distinctive 'Nordic' colour of Gade's early music, which originated partly from the combination of his melodic style with elements of Danish or Nordic folk music. The assessment of Gade's work became for many people a question of whether he remained faithful to national folk colour or whether he 'betrayed' it in favour of the more international style he had refined in Leipzig under the influence of Mendelssohn. Such a view is hugely simplistic and Gade became weary of being measured against this 'Nordic' yardstick. 'One becomes tired of patriotism', Grieg reported him to have said.

Gade was, nevertheless, a conservative composer, and he did not strive for a new creative aesthetic in the 'New German' sense. It is also true that his music after the 1850s does not show overtly innovative stylistic features, rather a subtle internal intensification of expression. Grand rhetorical gestures were alien to him; he even used strong thematic contrasts with caution. Clarity of expression and firmness of form remained his hallmark, even in many works where Nordic colour is prominent. Unfortunately, the issue of national colour has largely deflected attention from Gade's imaginative instrumentation and fine sense of thematic development.

The backbone of Gade's orchestral works consists of the eight symphonies and eight overtures. The First Symphony in C minor builds thematically on Gade's own ballad-like melody for *Paa Sjølund's fagre sletter* ('On Sjøland's fair plains') and is the work – together with the *Ossian* overture and *Elverskud* ('The Elf-King's Daughter') where Nordic colour is most clearly

apparent. Symphonies nos.2 (1843), 3 (1847) and 4 (1850) are more classically orientated. No.5 is distinguished by the inclusion of an obligato piano part, which attracted considerable attention at the first performance. The last three are heavier, more serious and more personal in expression than the others, and without major content of 'Nordic' elements. Of the overtures, only the *Ossian* overture, the *Michel Angelo* overture and – in a lighter genre – the overture to the singspiel *Mariotta* are generally played today.

Most of Gade's chamber music was published during his lifetime. A notable exception, however, are the string quartets, among which only the Quartet in D major op.63 (1889) was printed. The Octet op.17, composed about the time of his return to Copenhagen from Leipzig, is one of Gade's most widely played works and represents his most Mendelssohn-influenced style. The Piano Trio op.42 (1863) and the Fantasy pieces for clarinet and piano op.43 (1864) are also among his most popular works. The Sextet op.44 (1864) – somewhat undeservedly – has never achieved the same popularity. Among the violin sonatas, the D minor Sonata op.21 (1850) merits particular mention. In his piano works Gade shows himself to be a master of the short Romantic character piece. Although he was an organist, Gade wrote few organ works. Among his relatively modest production of stage music, Gade wrote parts of two ballets *Napoli* (Act 2 only, 1842) and *Et folkesagn* ('A Folk Tale', Acts 1 and 3 only, 1854), and these are still frequently performed.

Gade's vocal works are dominated by the large cantatas for soloists, choir and orchestra. The first in the series, *Comala* (1846), was composed in Leipzig on a theme from Ossian, and is one of the works which Schumann most admired. The one which is most frequently played – almost in the nature of a Danish national cantata – is *Elverskud* (1854), composed shortly after his return to Copenhagen, with themes from the Danish folk ballads about Elverskud (the Elf-King's daughter) and Elvehøj (Elf Hill). *Balders drøm* ('Baldur's Dream') also takes its theme from Nordic legend, and is one of the few works in which a certain new German influence can be discerned. In the later cantatas the themes move from the Nordic region to more southern latitudes, and the Nordic colour – logically enough – gives way to Gade's more internationally orientated style. *Zion* (1874) and *Psyke* (1882) were composed for the Birmingham Festival. In addition to his cantatas, Gade composed a large number of choral songs (for children's choir, male choir and mixed choir) and solo songs, many of which are at the centre of the Danish treasury of song.

About half of Gade's output was unpublished during his lifetime, and the first appearance of many works in the collected edition of his works (1995–) should enable a fuller understanding of his music and its aesthetic basis.

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Gade, Niels W.

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stage

Agnete og Havmanden (incid music, H.C. Andersen), op.3, 1838–42

Fædrelandets muser [The Muses of our Fatherland] (ballet), 1840

Napoli (ballet, A. Bournonville), 1841–2 [Act 2 only]

Mariotta (Spl, C. Borggaard, after E. Scribe), 1848–9

Et folkesagn [A Folk Tale] (ballet, 3, Bournonville), 1853–4, arr. for pf 4 hands (Copenhagen, 1896) [Act 2 by J.P.E. Hartmann]

choral

op.

- 11 Six Songs, 4 male vv, 1845 (Leipzig, 1846)
- 12 Comala (after Ossian) (cant.), solo vv, chorus, orch, 1846 (Leipzig, 1885)
- 13 Five Songs, 4vv, 1846 (Leipzig, 1846)
- 16 Reiterleben (C. Schultes), 6 songs, 4 male vv, 1848 (Leipzig, 1848)
- 30 Elverskud [Elf-King's Daughter] (C.F. Molbech, C. Andersen and G. Siesbye), solo vv, chorus, orch, 1851–4 (Leipzig, 1865)
- 23 Frühlings-Fantasie (E. Lobedanz), solo vv, orch, pf, 1852 (Leipzig, 1853)
- 26 Five Songs, 4 male vv, 1853 (Leipzig, 1853)
- Mindekantate over Fru Anna Nielsen [Cant. in Memory of Fru Anna Nielsen], 1856
- Baldurs drøm [Baldur's Dream] (cant.), 1856–7 (Copenhagen, 1897)
- 33 Five Songs, 4 male vv, 1858 (Leipzig, 1858)
- 35 Frühlings-Botschaft (E. Geibel) (cant.), chorus, orch, 1858 (Leipzig, 1858)
- Mindekantate over Overhofmarschal Chamberlain Levetzau [Cant. in Memory of Count Chamberlain Levetzau], 1859
- Mindekantate over skuespiller Nielsen [Cant. in Memory of the Actor Nielsen], 1860
- 40 Die heilige Nacht (cant., after A. von Platen), A, chorus, orch, 1861 (Leipzig, 1862)
- 38 Five Songs, 4 male vv, 1862 (Leipzig, 1862)
- 46 Ved solnedgang [At Sunset] (cant., A. Munch), chorus, orch, 1865 (Leipzig, 1865)
- 50 Korsfarerne [The Crusader] (cant., C. Andersen), solo vv, chorus, orch, 1865–6 (Leipzig, 1866–)
- 54 Gefion (cant., Oehlenschläger), Bar, chorus, orch, 1869
- 48 Kalanus (cant., C. Andersen), solo vv, chorus, orch, 1869 (Leipzig, 1871)
- Ved Danmarksstøtten [At the Danish Monument] (F. Paludan-Müller), 4vv, pf, 1869 (Copenhagen, 1869)
- 51 Aartidsbilleder [Pictures of the Seasons], solo vv, female chorus, pf 4 hands, 1871 (Leipzig, 1876)
- Festmusik ved den nordiske industriudstillings aabningsfest 1872 [Festival Music for the Northern Industrial Exhibition, 1872] (Copenhagen, 1873)
- 52 Den bjergtagne [The Mountain Thrall] (cant., G. Hauch, after trad. Norse ballad), solo vv, male chorus, orch, 1873
- 49 Zion (cant., Gade and Carl Andersen), Bar, chorus, orch, 1874 (Leipzig, 1877)
- Festmusik i anledning af Universitetets 400 aars jubelfest juni 1879 [Festival

- Music for the 400th Anniversary of the University of Copenhagen, 1879] (Copenhagen, 1879)
- 60 Psyke (cant., C. Andersen), solo vv, chorus, orch, 1881–2 (Leipzig, 1882)
- Festmusik ved det nordiske kunstnermøde [Festival Music for the Northern Artists' Congress], 1883
- 64 Der Strom (cant., after J.W. von Goethe: *Mahomet*), solo vv, chorus, orch, pf, 1889 (Leipzig, 1893)

orchestral

- 1 Efterklange af Ossian [Echoes of Ossian], ov., 1840 (Leipzig, 1854), GW I/9
- 5 Symphony no.1 'Paa Sjølund's fagre sletter', 1842 (Leipzig, 1844)
- 10 Symphony no.2, E, 1843 (Leipzig, 1844), GW I/2
- 7 I højlandene [In the Highlands], ov., 1844 (Leipzig, 1844), GW I/9
- 14 Overture no.3, C, 1846 (Leipzig, 1847), GW I/9
- 15 Symphony no.3, a, 1847 (Leipzig, 1848), GW I/3
- 20 Symphony no.4, B \flat , 1849–50 (Leipzig, 1851), GW I/4
- Nordische Sennfahrt [A Mountain Trip in the North], ov., 1850 (Copenhagen, 1887)
- 25 Symphony no.5, d, 1852 (Leipzig, 1853)
- 32 Symphony no.6, g, 1857 (Leipzig, 1858)
- 37 Hamlet, ov., 1861 (Leipzig, 1862)
- 39 Michel Angelo, ov., 1861 (Leipzig, 1861)
- Sørgemarsch ved Kong Frederik d. 7. Død [Funeral March for Frederik VII], 1863
- 45 Symphony no.7, F, 1864 (Leipzig, 1865)
- 47 Symphony no.8, b, 1869–71 (Leipzig, 1872), GW I/8
- 53 Novelletter, F, str orch, 1874 (Leipzig, 1876)
- Capriccio, a, vn, orch, pf score (Berlin, 1878)
- 55 En sommerdag paa landet [A Summer's Day in the Country], 5 pieces, 1879 (Leipzig, 1880)
- 56 Violin Concerto, d, 1880 (Leipzig, 1881)
- 58 Novelletter, E, 1883, rev. 1886 (Leipzig, 1890)
- 61 Holbergiana, suite, 1884 (Leipzig, 1884)
- Ulysses-marsch: forspil til Holberg's Ulysses von Ithaca, 1884

chamber

- Scherzo, c \flat , pf qt, 1836, GW II/3
- String Quartet, a, 1836 [1 movt], GW II/2
- String Quintet, f, 2 vn, va, 2 vc, 1837 [1 movt], GW II/1
- Piano Trio, B \flat , 1839, inc., GW II/3
- String Quartet, F, 1840, inc., GW II/2
- 6 Sonata no.1, A, vn, pf, 1842 (Leipzig, 1843)
- 8 String Quintet, e, 2 vn, 2 va, vc, 1845 (Leipzig, 1846–7), GW II/1
- 17 Octet, F, 4 vn, 2 va, 2 vc, 1848–9 (Leipzig, 1849), GW II/1
- 21 Sonata no.2, d, vn, pf, 1849 (Leipzig, 1850)
- String Quartet, f, 1851, GW II/2
- 29 Novelletter, pf trio, 1853 (Cologne, 1854), GW II/3
- 42 Piano Trio, F, 1862–3 (Leipzig, 1864), GW II/3
- 44 String Sextet, E \flat , 2 vn, 2 va, 2 vc, 1863–4 (Leipzig, 1865), GW II/1
- 43 Fantasiestücke, cl, pf, 1864 (Leipzig, 1865)
- String Quartet, e, 1877, rev. 1889, GW II/2
- 59 Sonata no.3, B \flat , vn, pf, 1885 (Leipzig, 1887)

- 62 Folkedanse, vn, pf, 1886 (Leipzig, 1887)
 63 String Quartet, D, 1887–9 (Leipzig, 1890), GW II/2

keyboard

- 28 Piano Sonata, e, 1840, rev. 1854 (Copenhagen, 1854)
 2b Foraarstoner [Spring Flowers], 3 pieces, pf, 1840–41 (Copenhagen, 1842)
 4 Nordiske tonebilleder, pf 4 hands, 1842 (Copenhagen, 1843)
 18 Tre karakterstykker, pf 4 hands, 1848 (Copenhagen, 1848)
 19 Akvareller, pf, 1850 (Copenhagen, 1850)
 22 Drei Tonstücke, org, 1851 (Leipzig, 1852/3)
 — Albumsblade, pf (Copenhagen, 1852)
 27 Arabeske, pf, 1854 (Copenhagen, 1854)
 31 Folkedanse, pf, 1855 (Copenhagen, 1855)
 — Fra skizzebogen, pf, 1857 (Copenhagen, 1886)
 34 Idyller, pf, 1857 (Copenhagen, 1857)
 36 Børnenes Jul [Children's Christmas], pf, 1859 (Copenhagen, 1859)
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solo songs

for 1v, pf, unless otherwise stated

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 — Seks danske sange, 1841 (Copenhagen, 1841)
 9 Neun Lieder im Volkston, 2 S, pf, 1845 (Leipzig, 1845)
 — Tre digte (C. Winter), 1842 (Copenhagen, 1846)
 21b Tre digte (C. Hauch), 1849 (Copenhagen, 1850)
 — Tre digte (H.C. Andersen), 1850 (Copenhagen, 1851)
 24 Bilder des Orients (after Stieglitz), 5 songs, 1852 (Copenhagen, 1853)
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Gadenstätter, Clemens

(b Zell am See, 26 July 1966). Austrian composer and conductor. He studied composition with Erich Urbanner and the flute with Wolfgang Schulz in Vienna (1984–92), where he also founded the Ensemble Neue Musik (1990) and performed as a member of Klangforum Wien (1990–92). He subsequently undertook postgraduate studies with Lachenmann in Stuttgart (1992–5). He won the Forum junger Komponisten competition organized by WDR in 1992, and has lectured at the Darmstadt Ferienkurse für Neue Musik.

Gadenstätter's music can be considered a further development of Lachenmann's 'instrumental theatre': in accordance with Gadenstätter's notion of 'analytical composition', his scores are characterized by a constant variety of finely differentiated sounds, which, though rich in contrast, are nonetheless related below the surface. He has enjoyed fruitful collaboration with artists working in other media, among them the video

artist Joseph Santarromana (from 1992), the choreographer Rose Breuss (from 1994) and the poet Lisa Spalt.

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WOLFGANG GRATZER

Gadifer d'Avion.

See [Gaidifer d'Avion](#).

Gadsby, Henry (Robert)

(*b* Hackney, London, 15 Dec 1842; *d* Putney, London, 11 Nov 1907).

English organist and composer. While a boy chorister in St Paul's Cathedral (1849–58) he was taught harmony by the vicar-choral, William Bayley (1810–58). He was organist of St Peter's, Brockley, for some time up to 1884, when he succeeded Hullah as professor of harmony at Queen's College, London. He was also one of the original professors at the Guildhall School of Music, a Fellow of the Royal College of Organists and a member of the Philharmonic Society. His works, many of them published, include cantatas (*Alice Brand*, 1870; *The Lord of the Isles*, 1879;

Columbus, 1881; *The Cyclops*, 1890), dramatic music (*Alcestis*, 1876; *Andromache*, 1893; *Aminta*, 1897), an organ concerto, symphonies in D (*Festal Symphony*, 1888), A and C, overtures, a string quartet (1875), anthems and songs. He also wrote some sight-singing exercises, and his treatise on harmony (1883) was probably the first published in England that departed from the system of teaching from figured bass in favour of giving melodies to be harmonized. Gadsby was one of a number of eminent musicians who sang in the choir for the open-air service at St Paul's for Queen Victoria's diamond jubilee in 1897.

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Gadski, Johanna

(*b* Anklam, Prussia, 15 June 1872; *d* Berlin, 22 Feb 1932). German soprano. She studied in Stettin, and made an early début (1889) at the Kroll Opera, Berlin, singing there and elsewhere in Germany for the next five years. In 1895 she began a successful three-year association with the Damrosch Opera Company in the USA, and from 1899 to 1901 was active at Covent Garden and at Bayreuth, where she sang *Eva* (1899). Between 1900 and 1917, however, her main centre was the Metropolitan, with whose company (after a previous appearance as *Elisabeth* in *Tannhäuser* on tour in Philadelphia) she made her house début on 6 January 1900 as *Senta*; she became one of its most valuable *Brünnhildes* and *Isoldes*, excelling also in many Verdi roles such as *Aida*, *Leonora* (*Il trovatore*) and *Amelia*. After the USA's declaration of war on Germany, her reputation suffered during the war hysteria of that time. From 1929 until her death (in a car accident) she was active and successful in a Wagnerian touring company in the USA organized at first by Sol Hurok and then by herself. She sang even the heaviest Wagner roles with unfailing beauty of voice and purity of style, and showed the same qualities in her Italian parts. Her powers are well documented in the large number of records which she made between 1903 and 1917, notably in her Wagner excerpts and in scenes from *Aida* and *Il trovatore* with Caruso, Homer and Amato.

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DESMOND SHAWE-TAYLOR

Gadulka.

Fiddle of Bulgaria; also known as *ganilka*, *kopanka*, *gjola*, *tsigulka*, *kemene* in western Bulgaria, and sometimes, erroneously, *gusla*. It resembles the Greek *lira* and the Yugoslav *lirica*. Its oval or pearshaped soundbox is carved from one piece of wood, usually mulberry, manna-ash (*Fraxinus*

ornus) or sycamore. Its short, broad neck ends in a circular, triangular or clover-leaf shaped flat peg-disc or head. The soundboard, made of spruce, is glued to the soundbox and has two round or oval soundholes called *ochi* ('eyes'). The strings are generally made of sheep- or cat-gut, although some late 20th-century instruments have metal strings; they are attached to a bone tailpiece and, at the upper end, are wound directly round wooden pegs. They pass over a thin wooden bridge and soundpost, which emerges through one of the soundholes.

The traditional *gadulka* has three strings; in Thrace there are instruments with one or more metal sympathetic strings. The Thracian tuning is the most popular: *a'-e'-a'*. Other tunings are the Dobrudzhan tuning (*a'-a-e'*) and the Gabrovo or Balkan tuning (*a'-e'-d'*). The range on the Thracian tuning is the widest: *a* to *e''*, extended to *a''* with harmonics. The strings are played with a bow made of cornel, dogwood or willow and strung with horsehair, rubbed with rosin before playing. The first (highest) string is played by sideways pressure of the fingernail, the other strings with pressure from the fingertips. The *gadulka* is held vertically, with the lower end tucked in the player's belt when standing, or held on his hip when seated.

The Thracian *gadulka* is the largest instrument, and has the fullest tone-quality. Dobrudzhan instruments such as the *kopanka* are smaller. The *kemene* of western Bulgaria has a shallow soundbox and a correspondingly thinner sound; it is always played with a drone note. Regional variants in pre-socialist Bulgaria included the shallow-bodied Shop *kemene* and the flat-bodied *kasnak* found in Trakiya and the Shop area.

The *gadulka* is used as a solo instrument to accompany songs and dances, in different rituals and in small instrumental groups. The Dobrudzhan *gadulka*, with the accordion and a *gaida* (bagpipe) or *kaval* (flute) forms a typical Dobrudzhan *troika* (trio).

VERGILIJ ATANASSOV

Gadzhibekov, Sultan.

See Hajibeyov, Sultan.

Gadzhibekov, Uzeir (Abdul Huseyn).

See Hajibeyov, Uzeir.

Gadzhiev, Akhmet (Dzhevdet Ismail).

See Hajiev, Akhmet.

Gaëlle, Meingosus [Johannes]

(*b* Buch, nr Tett nang, 16 June 1752; *d* Maria Plain, nr Salzburg, 4 Feb 1816). German composer, theologian and physicist. He attended the grammar school at Tett nang and the Hofen priory school attached to the Benedictine abbey of Weingarten (now Schloss Friedrichshafen, Lake Constance). He entered the monastery of Weingarten in 1769 and took his vows in 1771. From autumn 1771 he studied at the Benedictine University of Salzburg, taking doctorates in philosophy (1773) and theology (1777) and becoming friendly with Michael Haydn. He returned to Weingarten and was ordained (20 September 1777); at the monastery he taught practical philosophy and mathematics, was in charge of the novices and became deputy librarian, choral director and even chief cook. After the dissolution of the monastery (1802) he remained at Weingarten for two years, then became professor of dogmatics and ecclesiastical history at the University of Salzburg. Numerous copies of works by Haydn, Mozart and Beethoven in the St Peter chapter library indicate that Gaëlle performed them for his Salzburg brothers. After the dissolution of the university he was appointed Father Superior of Maria Plain (1811), where he devoted himself particularly to experiments on the theory of electricity and published his *Beyträge zur Erweiterung und Vervollkommnung der Elektrizitätslehre in theoretischer und practiscsher Hinsicht* (Salzburg, 1813/R).

Gaëlle's compositions were intended for use in church services and to promote conviviality within the monastery. Of special importance is the setting of Sebastian Sailer's *Schöpfung (Adam und Evas Erschaffung)*, which Gaëlle designated a comic opera. Siegele has noted the effective use of simple melodies and rich harmonies in the arias, melodramatic style in the recitatives and intimate instrumentation. Beneath the comic aspect, both Sailer's text and Gaëlle's music have more complex features. Gaëlle's compositional style (in the opera chamber works) is characterized by the use of single themes, fairly long series of variations, modulations to remote keys and small musical units.

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Sacred: Ger. Mass, 3vv, org; 4 cants., 1808–9, 1 pubd; 30 Vesperae falsobordonicae, 4vv, org, 1789, collab. M. Steyr; Huc venite, piae mentes, chorus an Festtagen, S, A, SATB, insts, ed. E. Seifriz (Altötting, c1996); Ave regina, T, B, org, 1790; Mag; Regina coeli, 4vv, org, 1787; Salve regina, S, insts, ed. E. Seifriz (Altötting, c1996); Salve regina, T, B, org; Stabat mater, 4vv, insts; Tantum ergo, 4vv, insts, 1807; 2 Veni creator spiritus, A, str; 2 motets; 23 offs; 19 grads; Ger. lit, 3vv, org/hp; 3 lits; 3 hymns, 1785; arrs.; others, some lost

Other vocal: Adam und Evas Erschaffung (comic op, S. Sailer), 1796; Das unschuldige Vergnügen, lieder, 1v, hp, 1777; songs, mostly 3 male vv, hp

Inst: 2 sonatas, pf, vn/fl, va, 1801; sonata, pf, vn, vc, 1801; sonata, pf, vn, va, 1801; sonata, pf, va, 1801; pf sonata, 1808; 5 sonatas, hp, vn, va, vc, 1809; polonaise, pf; sonata, fantasia, 2 serenades, hp; others, incl. arrs. of syms., chbr works

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EBERHARD STIEFEL

Gaetani, Jan de.

See [DeGaetani, Jan](#).

Gaetano [Majer, Kajetan]

(*b* Warsaw, 1st half of the 18th century; *d* Warsaw, c1792). Polish composer and conductor, probably of German origin. He came to Warsaw from Dresden in 1758 and presumably had already worked at the court of King August III of Saxony (then King of Poland). Known as an accomplished violinist, in 1764 he created an orchestra for the coronation of Stanisław August Poniatowski. From 1765 he worked as a violinist at the newly established National Theatre, holding the post of orchestral director from 1776 (or 1779) until his death. At the same time he was responsible for concerts at the Royal Castle, where he employed the musicians and ran various kinds of ensembles. In 1772 he organized 17 concerts, with a similar number the following year, billed as 'therapeutic concerts' for the king who was then ill. He brought to the theatre various orchestras maintained by Polish princes such as W. Potocki (with which orchestra Gaetano performed on the harpsichord in 1777), A. Tyzenhaus (1780–81) and J.M. Lubomirski (1783). In 1786 he prepared the premières of two Italian operas, which were performed by a group of aristocratic amateurs (known as the Théâtre de Société) in the private theatre of a castle. He wrote for the needs of the court, including many dances such as polonaises, mazurkas and minuets. In 1780 he was given the formal title of *maître de chapelle*, and until the second half of 1782 he directed the combined theatre and court orchestra, returning to these duties from September 1789. From 1790 he worked with Bogusławski, after his return from Vilnius. Throughout his life he gave music lessons.

As a composer Gaetano made his début with the opera *Nie każdy śpi ten, co chrapi* ('Not All Sleep who Snore'), which was well received, also outside Warsaw. In 1788 the king's private theatre in Warsaw's Łazienki Park was inaugurated with a performance of Gaetano's intermezzo *Les amours de Bastien et Bastienne*. In the opera *Żółta szlafmyca* ('The Yellow Nightcap') he introduced a chorus for the first time on the stage of a Polish

theatre; the chorus sang memorable motifs drawn from Polish folk music. As well as operas and ballets, he wrote programmatic music for dramatic works and musical intermezzos. Gaetano was for many years the most important musician at court and one of the most talented composers of Polish opera in the second half of the 18th century.

WORKS

all performed in Warsaw

Nie każdy śpi ten, co chrapi (Nie zawsze śpi ten, co chrapi) [Not All Sleep who Snore] (vaudeville, L. Pierożyński), 1779, lib (Kraków, 1790)

Żółta szlafmyca, albo Koleda na Nowy Rok [The Yellow Nightcap, or A Carol for the New Year] (op, 3, F. Zabłocki, after P. Barré and A. de Piis: *Les étrennes de Mercure*), 1 May 1783, lib (Warsaw, 1783), inc. MS (private collection), extracts, pf, *PL-Wn*; frags. in J. Prosnak, *Kultura muzyczna Warszawy XVIII wieku* [Music in Warsaw in the 18th Century] (Kraków, 1955)

Lucassin et Nicolette (La fête d'amour, ou Lucas et Colinette) (op, M.-J.-B. and C.-S. Favart), 7 Feb 1786

Les amours de Cherubin (op), 10 Feb 1786

Żołnierz, z przypadku czarnoksiężnik, czyli Uczta diabelska [The Soldier-Accidental Conjuror, or The Devilish Banquet] (vaudeville, 2, Pierożyński, after L. Anseaume), 11 March 1787, polonaise, *Wn*

Diabła wrzawa, czyli Dwoista przemiana [The Devil's Uproar, or Double Transformation] (op, 3, J. Balldouin, after M.-J. Sedaine), 18 Nov 1787 [incl. Furia, orch int]

Scytowie przez Minerwę zgromieni [The Scythians Crushed by Minerva] (ballet) choreog. F. Le Doux, 2 Aug 1787

Zabaira turecka [Divertissement turc] (ballet), choreog. D. Curz, 1787

Les amours de Bastien et Bastienne (int, M.-J.-B. Favart), 6 Sept 1788

Music in: Natura mistrzynią [Nature is the Mistress] (op, 1, Pierożyński), 1786

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BARBARA CHMARA-ŻACZKIEWICZ

Gaffarello.

See Caffarelli.

Gaffi [Caffi], Tommaso Bernardo

(*b* Rome, 14 Dec 1667; *d* Rome, 11 Feb 1744). Italian composer and organist. After studying with Pasquini he held positions as organist in

various Roman churches: between 1688 and 1690 he was at Santo Spirito in Sassia, in 1692 at S Maria in Vallicella and in 1700 at the Chiesa del Gesù. In 1705 he is also mentioned as a singer at S Marcello. His reputation as an organist was finally confirmed when he was appointed to succeed Pasquini at S Maria Maggiore and, when the latter died in 1710, at S Maria in Aracoeli; from 1739 until his death he held this position jointly with Costantino Pieri. He was also a fine harpsichordist and owned many very valuable harpsichords at the time of his death.

Gaffi wrote at least seven oratorios, which were fairly popular and were performed in Florence, Modena and Vienna, as well as in Rome. The 12 chamber cantatas op.1 are among the very few such works to be published. They are similar to Francesco Gasparini's published cantatas in containing a number of arias with obbligato instruments, common in dramatic works but exceptional in cantatas. Both composers allowed the obbligato parts to be played on the harpsichord – an unprecedented use of it in any kind of chamber music. The short treatise *Regole per sonare con la parte* (MS, 1720, *I-Rli*) deals mostly with basic theory. It is interesting mainly for its unusually detailed classification of cadences according to the movement of the bass.

WORKS

oratorios

L'Abigaille (F. Bambini), Modena, 1689, lost; Florence, 1693, pubd lib, Brompton Oratory, London

La Micole, 4vv, insts, Modena, 1689, *I-MOe*

La forza del divino amore, 3vv, insts, Rome, 1691, Florence, 1693, under the title S Teresa vergine e martire, *MOe*

Adam (F. Ciampetti), 5vv, insts, Rome, 14 March 1692; in 1693 performed as *Innocentiae occasus*, lost

S Eugenia, 7vv, insts, Florence, 1693, lost

L'innocenza gloriosa, 5vv, Rome, 1693, lost

Il sacrificio del verbo umano, Rome, 1700, lost

other works

[12] Cantate da camera, 1v, obbl inst/hpd, bc, op.1 (Rome, 1700)

Various secular cantatas and some sacred music, *GB-Lbl, I-Bc, MOe* and *D-Bsb*

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THARALD BORGIR

Gaffurius [Gafurius], Franchinus [Lanfranchinus] [Gafari, Franchino]

(*b* Lodi, 14 Jan 1451; *d* Milan, 25 June 1522). Italian theorist, composer and choirmaster. At home in both speculative and practical music, he was the first theorist to have a substantial number of his writings published, and his influence can be traced for more than a century, both in Italy and abroad.

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BONNIE J. BLACKBURN

Gaffurius, Franchinus

1. Life.

Much of our knowledge stems from the contemporary biography by Pantaleone Malegolo, printed in the *De harmonia*: Gaffurius was born in Lodi to the soldier Bettino from Almenno in the territory of Bergamo and to Caterina Fissiraga of Lodi. He began theological studies early, at the Benedictine monastery of S Pietro in Lodi Vecchio (which he left after September 1473) and he was ordained priest in late 1473 or 1474. He studied music with Johannes Bonadies (or Godendach), probably in Lodi, where he sang in the cathedral on Ascension Day, 18 May 1474. Later that year, he went to Mantua with his father and spent two more years in diligent research in music. He then moved to Verona, where he taught publicly and wrote his *Musice institutionis collocutiones* and *Flos musice* (both lost) and continued his research. He was called to Genoa by Doge Prospero Adorno in 1477, and after having taught there for a year followed Adorno into exile in Naples (November 1478); there he devoted himself to speculative music, carrying on discussions with Johannes Tinctoris, Guglielmo Guarneri, Bernhard Ycart and others (according to Giovanthomaso Cimello, he directed music at SS Annunziata). His *Theoricum opus* was published in Naples on 8 October 1480. Plague, and the Turkish invasion of Puglia, caused him to return to Lodi at the invitation of the bishop, Carlo Pallavicino, in whose castle at Monticelli in the territory of Cremona he spent three years (1480–83) teaching and preparing his *Practica musice*. He accepted a post at Bergamo, as choirmaster of S Maria Maggiore (from 19 May 1483), but stayed only briefly because of the War of Ferrara. Invited to Milan, he became choirmaster at the cathedral on 22 January 1484, where he taught and composed, and published revisions of his *Theorica musicae* (1492) and *Practica musice* (1496).

Several later events in Gaffurius's life are not mentioned by Malegolo: in 1490 he went to Mantua to persuade the architect Luca Paperio to work on Milan Cathedral. By July 1494 he was named rector of S Marcellino, Milan.

By 1497 Gaffurius was named professor of music at a university founded by Ludovico Sforza in Milan; he attempted to augment his rather low salary through various requests to the duke for benefices. When the French captured Milan in 1500, Gaffurius remained at his post, now styling himself 'Regius Musicus'. In 1504 he visited thermal baths, and in 1506 he spent three months in Varese organizing the chapel in S Maria al Monte. In 1509 he published an oration by Jacopo Antiquario welcoming Louis XII after his victory over Venice. In 1518 he gave a number of his books to the Incoronata, Lodi.

Near the end of Gaffurius's life, his scholarly exchanges with [Giovanni Spataro](#), dating from 1493, broke out into a bitter pamphlet war from which neither emerged with much honour. The last salvo was fired by Gaffurius's friend Bartolomeo Filippineo, bolstered with the poetic satires of a group of the theorist's admirers: *Bartho. Philippinei Gaphuriani nominis assertoris in Io. Vaginarium Bononien: Apologia* (Turin, August 1521). In these exchanges Spataro is sarcastically called 'Vaginarius' (sheath-maker). Gaffurius died of a fever on 25 June 1522; the medical certificate overestimated his age by ten years.

It is highly unlikely that the 'Portrait of a Musician' in the Pinacoteca Ambrosiana, sometimes ascribed to Leonardo da Vinci, is of Gaffurius, though the two were surely acquainted. The portrait is that of a young man, not in clerical robe; Gaffurius, a priest, did not come to Milan until he was 33.

[Gaffurius, Franchinus](#)

2. Writings.

Gaffurius began to transcribe theoretical treatises while a student; manuscripts and books he owned can be identified by his inscriptions, with place and date of copying or purchase. On 16 September 1473 in the monastery in Lodi he finished copying Marchetto of Padua's *Lucidarium*. The manuscript (now in *I-TRE*) also contains the *Pomerium* and Franco of Cologne's *Ars cantus mensurabilis*. His *Extractus parvus musicae* of c1474 consists largely of extracts from Marchetto and Ugolino of Orvieto, but also shows that he had read Johannes de Muris, the *Ars nova* attributed to Philippe de Vitry, Philippus de Caserta's *Tractatus de diversis figuris*, several anonymous treatises and an unknown treatise by Dufay. At the same time, he was compiling a *Tractatus brevis cantus plani*, and was probably undertaking practical instruction in composition with his teacher Johannes Bonadies. Thus he seems to have decided early on the path his career would take. The inscription on the frontispiece of the *Angelicum ac divinum opus musicae* records the way he wished to be remembered: 'Franchinus Gafurius of Lodi meticulously composed three volumes on music: theory, practice and the harmony of musical instruments'. He is shown as a professor, pronouncing 'Harmonia est discordia concors'.

The habit of gathering extracts and quotations from a multiplicity of sources and weaving them together with commentaries (learnt from Boethius) continued to characterize Gaffurius's writings up to the time of the printed version of the *Practica musicae* (1496). Thus his *Theoricum opus* of 1480, a pioneering effort to supplement Boethius by gathering every witness to Greek and Latin theory he could find (without knowing Greek), suffers from

contradictions and duplications; nevertheless it, or rather the improved version, the *Theorica* of 1492, had a far-reaching influence. It has been estimated (by Kreyszig; see *Theorica musicae*) that some 70% of the 1480 book was based on Boethius, whose *De musica* had not yet appeared in print. When Gaffurius moved to Milan in 1484 he enjoyed the company of leading Milanese humanists, and by the 1490s it had become clear to him that Greek sources still existed and that he would need to have them translated; the fruits of this effort, however, are not particularly evident in his last treatise, *De harmonia*, completed in 1500, but not published until 1518 (a number of illuminated manuscript versions testify to his search for a patron). Here he thoroughly investigated Greek genera and tunings (he was the first to give a complete exposition of Ptolemy's syntonic diatonic, which would gain importance in the next century); the last chapters are devoted to the harmonies of the universe and the harmonious relations of the human mind and body (the 'musical instruments' of his title). His theoretical works demonstrate throughout his urge to combine theory with practice: Greek harmonic science, for example, is presented side by side with Guidonian hexachords. He did not get everything right: the confusion of the Greek octave species and Western modality was not clarified until well into the 16th century.

The manuscript sources of the treatises that eventually formed the four books of the *Practica musicae* (that for book 3, on counterpoint, does not survive) reveal that Gaffurius was heavily indebted to Tinctoris: language and examples are often almost verbatim transcriptions. By the 1490s, however, he had found his own voice, and not only the subject matter but the more elegant Latin diction show how he had matured. There is now a discussion of Ambrosian chant, as befitted his new post in the diocese of Milan. Book 2, on notation, includes sections on poetic feet as related to musical rhythm and a survey of notation, beginning with Greek rhythmic symbols. The book on counterpoint is quite brief, laying stress on rules; unlike Tinctoris's treatise it addresses the composer more than the singer. Book 4, on proportions, seems intended to outdo Tinctoris, with proportions as abstruse as 19:4 illustrated in musical examples. In his *Epistula secunda* Gaffurius boasts that Tinctoris gave him his own treatise to correct.

Realizing that his Latin was difficult for many, including nuns, Gaffurius undertook an Italian compendium in the *Angelicum* of 1508. No concession is made in the topics, however, since the first treatise is a complete treatment of mathematical proportions as applied to intervals, tetrachords and genera, and there is only one musical example in the whole work.

[Gaffurius, Franchinus](#)

3. Compositions.

It seems unlikely that Gaffurius devoted much time to composition before he became choirmaster at Milan, although he reportedly composed in Genoa. His only surviving secular works (in *I-PAc* 1158) must have been written in the 1470s, and (to judge from *Illustrissimo marchexe*) they are not even competent. Clearly, he gained experience in the following decade, perhaps under the influence of the skilled composer Tinctoris. Once established in Milan Cathedral, where he reformed the choir, Gaffurius was

responsible for enlarging the polyphonic repertory. Four large choirbooks remain from his tenure (*I-Md* Libroni 1–4), partly in his hand (Lib.1 is signed and dated 23 June 1490). Some of the works probably stem from the Sforza court under Galeazzo Maria, for example the so-called *motetti missales* and others in which a particular ‘Milanese style’ has been detected, especially motets of Loyset Compère and Gaspar van Weerbeke. Gaffurius too absorbed this style. Although we have no record of a visit to Milan in the 1470s (but in July 1474 the ducal court passed through Lodi), Gaffurius mentioned in the *Angelicum* that many years earlier he had spoken with Josquin and Weerbeke, and in his *Tractatus practicabilium proportionum* of c1482 he referred to the latter’s ‘motetti ducales’.

A substantial number of works in the choirbooks are by Gaffurius: at least 18 masses, 11 Magnificat settings, and 51 motets and hymns; for the identifications we depend partially on old inventories and imperfectly preserved indexes to the manuscripts, and all the works in Lib.4 are fragmentary because of fire damage. His masses, while perfectly serviceable, have a sameness about them; imitation appears sporadically, and duos are used infrequently. While 11 follow the standard Roman Ordinary, six lack the Kyrie and Agnus Dei, in accordance with the Ambrosian rite (where the Kyrie is only an appendage to the Gloria), and one has a Kyrie but no Agnus. Too little is known about the use of these choirbooks to explain the seeming anomaly; even the *motetti missales* include substitute motets for Roman items. Four of Gaffurius’s masses are labelled ‘brevis’, and some are very short indeed (the Gloria of the *Missa primi toni brevis* has only 48 breves, the Credo 69); text-setting is mostly syllabic and omission of phrases is common not only in these but in all his masses. Two masses are troped: Kyrie, Sanctus and Agnus of *Missa ‘Omnipotens genitor’* and Sanctus of *Missa ‘Montana’*. Only one mass is certainly based on a cantus prius factus, the *Missa ‘De tous biens pleine’*, but even here the use of the model seems largely confined to a head-motif treated with considerable freedom, as in many of Gaffurius’s other masses (and the *motetti missales* by Compère and Weerbeke). Despite his keen interest in proportions, only the untitled mass in Lib.2 makes extended use of them. If the *motetti missales* had their origin in the ducal court in the 1470s, they were still being sung in the cathedral in the following decades; Gaffurius’s *Missa quarti toni Sancte Caterine* is partly in this tradition, attaching motets in place of the introit and ‘Deo gratias’ before and after the five sections of the Ordinary, and the cycle of motets beginning with *Salve mater salvatoris* is wholly within it (no designations appear over the pieces, but the index records ‘cum tota missa’); three of his masses in Lib.4 also have motets attached.

Gaffurius is at his best in the motets. Most of these are found in the earliest of the codices, Lib.1. These short pieces have much more variety in texture than the masses, mixing block chords, brief duos (rarely paired), lilting triple-metre passages and quasi-chordal writing much in the same way that the texts are put together: many of these are addressed to the Virgin and comprise fragments from sequences and hymns and verses from the Song of Songs. Imitation is used sparingly. The text is delivered expeditiously; phrases often begin with semibreves, especially in metrical texts. Settings of liturgical texts, even Marian antiphons, are rare.

Of the 11 Magnificat settings, ten set even verses using the wording of the Roman rite; only one (no.6 in the edition) sets odd verses in the slightly different wording of the Ambrosian rite.

Gaffurius, Franchinus

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all 4vv unless otherwise indicated

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masses

Missa 'Ave maris stella', Lib.4, f.1v

Missa brevis eiusdem toni (lacking Ky, Ag), Lib.2, f.110v, G iii (see Leverett, 1994, 163–4)

Missa brevis et expedita (lacking Ky, Ag), Lib.2, f.69v, A (see Leverett, 1994, 163–4)

Missa brevis octavi toni (lacking Ky, Ag), Lib.2, G iii

Missa de carnaval, Lib.3, F i; G i

Missa 'De tous biens pleine', Lib.2, F ii; G ii (on Hayne van Ghizeghem's chanson)

Missa 'Imperatrix gloriosa', Lib.4, f.14v

Missa 'La bassadanza', Lib.4, f.28v

Missa 'Montana' (lacking Ky, Ag), Lib.3, G i

Missa 'O clara luce', Lib.2, F ii; G iii

Missa 'Omnipotens genitor', Lib.2, F ii; G ii

Missa primi toni brevis (lacking Ag), Lib.2, F ii; G ii

Missa quarti toni Sancte Caterine, Lib.2, F ii; G iii (with motets in place of Introit and Deo gratias)

Missa sexti toni irregularis, Lib.2 and 3, F i; F ii; G i; G ii

Missa trombetta (lacking Ky, Ag), Lib.2, G ii

Missa (lacking Ky, Ag), 3vv, Lib.3, G i

Missa, Lib.2, F ii; G iii

Missa, Lib.4, f.41v

motetti missales

Salve mater salvatoris (2 p. Salve verbi sacra parens; 3 p. Salve decus virginum; 4 p. O convallis humilis; 5 p. Tu thronus es Salomonis; 6 p. Salve mater pietatis; 7 p. Vox eclipsim nesciens; 8 p. Imperatrix gloriosa; 9 p. Florem ergo genuisti; 10 p. Res miranda), Lib.1, G v

magnificat settings

3 Magnificat, 3vv, 8 Magnificat, 4vv, Lib.1, 3, G iv

motets and hymns

Accepta Christi munera, 5vv, Lib.2, G v; Ambrosi doctor venerande, Lib.4, f.68v;

Assumpta est Maria, Lib.4, f.26v (Ingressa); Audi benigne conditor, 5vv, Lib.1 and 4, G v; Ave mundi spes, Maria, Lib.1, G v; Beata progenies, 3vv, Lib.1, G v; Castra celi, Lib.1, G v; Caeli quondam roraverit, Lib.4, f.13v; Christe cunctorum dominator, Lib.4, f.48v; Christe redemptor ... ex Patre, *I-MC 871*, ed. I. Pope and M. Kanazawa, *The Musical Manuscript Montecassino 871* (Oxford, 1978); Descendi in hortum, Lib.1, G v

Gaude mater luminis, Lib.1, G v; Gaude virgo gloriosa, Lib.1, G v; Gloriose virginis Mariae, 3vv, Lib.1, G v; Gloriose virginis Mariae, 4vv, Lib.4, f.47v (belongs with mass on f.41v); Hac in die (introit to Missa Sancte Caterine), Lib.2 and 3, F ii; G iii; Hoc gaudium, Lib.1, G v; Hostis Herodes impie, *I-MC 871*, ed. I. Pope and M. Kanazawa, *The Musical Manuscript Montecassino 871* (Oxford, 1978); Imperatrix gloriosa, Lib.4, f.12v; Imperatrix reginarum, Lib.1, G v; Joseph conturbatus est, Lib.1, G v

Magnum nomen domini, 5vv, Lib.1 and 4, G v; Nativitas tua, Lib.4, f.40v (Ingressa); O beate Sebastiane, Lib.1, G v; O crux benedicta, Lib.4, f.10v; O Jesu dulcissime, 5vv, Lib.4, f.98v; Omnipotens eterne Deus, Lib.1, G v; O res laeta, Lib.1, G v; Ortus conclusus, Lib.1, G v; O sacrum convivium, 4vv, Lib.1, G v; O sacrum convivium, 5vv, Lib.2 and 4, G v; Pontifex urbis populi, Lib.4, f.38v; Prodiit puer, Lib.1, G v; Promissa mundo gaudia, Lib.1 and 2, G v; Quando venit ergo, Lib.1, G v; Regina caeli, Lib.1, G v

Salve decus genitoris, Lib.1, G v (addressed to Ludovico Sforza); Salve mater Salvatoris, Lib.1, G v; Salve mater Salvatoris, Lib.1, G v; Salve verbi sacra parens, Lib.4, f.23v; Simeon justus, Lib.4, f.1 (Ingressa); Solemnitas laudabilis, Lib.4, f.82v; Sponsa Dei electa, Lib.1, G v; Stabat mater, Lib.1 and 3, G v; Sub tuam protectionem, 3vv, Lib.1, G v; Tota pulchra es, Lib.1, G v; Verbum sapientiae, Lib.1, G v; Vidi speciosam, Lib.4, f.27v (Offertorio); Virgo constans (Loco Deo gratias in Missa Sancte Caterine), Lib.2 and 3, F ii; G iii; Virgo Dei digna, Lib.1, G v; Virgo prudentissima, Lib.1, G v

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Lascera ogni ninfa, 3vv

2 textless compositions, 3vv

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Mass for the Purification of the Virgin (formerly in Lib.4)

Missa 'Illustris princeps' (mentioned in *Apologia*)

Missa 'Le souvenir' (mentioned in *Apologia*)

Missa 'L'homme armé' (mentioned in *Apologia* and letter 83 of Blackburn, Lowinsky and Miller)

Nunc eat et veteres (to Tinctoris; mentioned in *Tractatus practicabilium proportionum*)

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Gaffurius, Franchinus

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Gafori, Franchino.

See [Gaffurius](#), [Franchinus](#).

Gagaku.

Court music of Japan. See [Japan](#), §V.

Gage, Irwin

(*b* Cleveland, 4 Sept 1939). American pianist. He studied at the University of Michigan with Eugene Bossart, at Yale University, and later with Erik Werba, Hilde Langer-Rühl, Helene Berg, Kurt Schmidek and Klaus Vokurka in Vienna, where he settled. A passionate interest in poetry led him to work primarily as an accompanist to singers, among them Christa Ludwig, Arleen Augér, Brigitte Fassbaender, Gundula Janowitz, Jessye Norman, Lucia Popp, Elly Ameling, Dietrich Fischer-Dieskau, Hermann Prey, Peter Schreier and Tom Krause. He has performed at numerous European music festivals, including Edinburgh, Spoleto, Montreux and Salzburg, has appeared in concerts throughout Europe and the Americas and has contributed to many distinguished recordings, notably a large collection of Schubert lieder with Janowitz. In 1970 Gage planned and accompanied an entire series of lieder recitals at the Vienna Konzerthaus. He teaches at the Zürich Conservatory and regularly gives masterclasses at other institutions. Gage's subtle understanding of song texts is reflected in his accompaniments. A specialist in the standard lieder repertory, he has also done research in more obscure areas of the German and Austrian song literature.

RICHARD LESUEUR

Gagliano.

Italian family of violin makers. They worked in Naples from about 1700 to the middle of the 19th century. They were an industrious family and produced a large number of violins, many cellos and a few violas. With the exception of Alessandro Gagliano, they usually worked on the Stradivari

model. All of the 18th-century Gaglianos could produce a masterpiece if circumstances required it, but as the 19th century approached the demand seems to have been increasingly for hastily made, inexpensive instruments. Except for Alessandro, they all used a similar varnish, harder than that of more classical makers; the most attractive has a distinctive golden orange colour, but there are many that appear stained, with almost a grey-green tinge to the orange. Tonally they all have what is known as the 'Italian' quality, but tend towards brightness, occasionally almost harshness. They are very good all-round instruments, and well liked by all types of players. No work has been published giving the correct dates of each member of the family, and the dates given by most authorities do not always tally with those on the original labels.

Alessandro Gagliano (*fl* c1700–c1735) was the first maker in the Gagliano family and the first known Neapolitan maker: it is not known where he learnt his craft. His work differs in almost all respects from that of his descendants, but most of all in the varnish he used. This was of a soft, oily nature, similar to the very best, glowing and transparent and of the deepest red colour. He was only an average workman, but his instruments have great character and are in no sense copies of the work of his great predecessors or contemporaries. He made violins of at least three different sizes, one of them small and another rather too large, with a long string length. The soundholes have an exaggerated swing which can nevertheless be quite charming, but the scrolls are often pinched in design and crudely carved, sometimes with a little extra ornament to the pegbox. His cellos are especially good, but rare.

Nicola Gagliano (i) (*fl* c1740–c1780) was a son of Alessandro Gagliano. The majority of his instruments were made between 1750 and 1770, though he is thought to have had a longer working life. They are all much influenced by Stradivari's work, and, with those of his brother Gennaro, are the most sought after of the Gaglianos. The quality of his work is consistently high, but a few of his violins are rather high-built and broad in measurement. Some of the violins with his original label show the collaboration of his son Giuseppe.

Gennaro [Januarius] Gagliano (*fl* c1740–c1780) was also a son of Alessandro Gagliano. He is often considered the best maker of his family. Gennaro was a more sensitive craftsman, and his overall concept of violin making was not far behind that of the great Cremonese makers. Although he was most influenced by Stradivari, he often made Amati copies, with strong-grained pine in the front, brown varnish and facsimile Amati label. Both Gennaro and Nicola (i) made very good cellos on the best Stradivari model, but they also introduced the very narrow design used by most later Neapolitans (see illustration).

Ferdinando Gagliano (*fl* c1770–c1795) was a son of Nicola Gagliano (i), but is more likely to have been a pupil of his uncle, Gennaro Gagliano. His instruments vary in the quality of their finish, but their outlines have the pleasing flow of typical Gennaro models, with slightly stiffer, more open soundholes. The varnish can be very good looking, but is less striking than that on his father's or uncle's instruments.

Ferdinando Gagliano's three brothers collaborated in their work to a certain extent. Giuseppe [Joseph] Gagliano (*fl* c1770–c1800) was certainly a pupil of his father and his early work suggests he was an excellent maker. His work declined over the years, however, and instruments made in partnership with his brother Antonio are not as good as those he made alone. Antonio Gagliano (i) (*fl* c1780–c1800) was inferior to his brother Giuseppe in his workmanship. Instruments bearing his signature inside often have labels showing them to have been made in partnership with Giuseppe.

Giovanni [Joannes] Gagliano (*fl* c1785–after 1815) began working with Giuseppe and Antonio, but by about 1800 was working by himself. His work, while reflecting that of his uncle Gennaro and his brother Ferdinando, has strong individual features in the slant of the soundholes and the deep cut of the pegbox fluting. He had three sons: Nicola Gagliano (ii) (*fl* c1800–c1825) produced work in the Gagliano tradition, though some workmanship is completely undistinguished and his instruments are now rarely found; Raffaele (*d* 1857) and Antonio Gagliano (ii) (*d* 1860) were responsible for many violins and cellos, usually with their backs left unpurpled, but although the varnish technique remained unchanged the workmanship declined in quality.

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(*fl* late 18th century). Italian violin maker who worked in Belluno. There is no evidence to connect him with the [Gagliano](#) family who worked in Naples.

Gagliano, Giovanni Battista [Giovanbattista] da

(*b* Florence, 20 Dec 1594; *d* Florence, 8 Jan 1651). Italian composer, musician and teacher, younger brother of [Marco da Gagliano](#). He seems to have spent his entire life in Florence as a performing musician and composer. In 1613 he became instructor in plainsong to the young clerics at S Lorenzo, a post previously held by his brother. On 6 September 1621 he is included for the first time in the salary accounts of Florence Cathedral, as a singer ('musico'), and on 1 October 1624 he was given the same title at the Medici court, where he was also active as a theorbo player. On 9 June 1643 he succeeded his brother as *maestro di cappella* of both the court and the cathedral (having largely carried out the duties for 19 years because of his brother's ill-health), but the actual title was withheld from him because he was not a priest. He was also *maestro di cappella* of the Compagnia dell'Arcangelo Raffaello, a lay religious confraternity in

Florence, from 1619 to 1625. In 1614 he, along with the dilettante composers Giovanni del Turco and Francesco Arrighetti, invested in the Florentine printer Zanobi Pignoni, but the arrangements lasted only one year, during which time the press issued music by Del Turco, Caccini, Antonio Brunelli, Domenico Visconti, Raffaello Rontani and Marco da Gagliano.

Documents (mostly in *I-Fas*) show that Gagliano was active in supplying music to various churches, religious confraternities and academies in Florence for special feasts and local observances; his four published collections include some of it. He wrote music, all of it lost, for at least four oratorios. One of these, *Il martirio di S Agata*, composed with Francesca Caccini, received seven performances in Florence in January and February 1622 and was repeated the following June and on a number of subsequent occasions up to at least Carnival 1642. Gagliano's *Varie musiche* (1623), which, unusually among such volumes, contains a fair amount of sacred music, includes a number of interesting madrigalian and strophic pieces; among the latter is *Ah ladra d'amore*, in which each verse is in a clear ternary form adumbrating the da capo aria.

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La celeste guida, o vero L'Arcangelo Raffaello (Cicognini), oratorio, Florence, 1624, collab. Peri, lost

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EDMOND STRAINCHAMPS

Gagliano, Marco da

(*b* Florence, 1 May 1582; *d* Florence, 25 Feb 1643). Italian composer, elder brother of [Giovanni Battista da Gagliano](#). As *maestro di cappella* for nearly 35 years of the Medici court and of Florence Cathedral (S Maria del Fiore), he was one of the most important Italian musicians of the period. His *Dafne* (1608) is a milestone in the early history of opera, and his secular madrigals and monodies and many sacred works in various genres, though now little known, were much acclaimed in the first half of the 17th century.

1. [Life](#).

2. [Works](#).

[WORKS](#)

[BIBLIOGRAPHY](#)

EDMOND STRAINCHAMPS

[Gagliano, Marco da](#)

1. [Life](#).

Gagliano was born to Zanobi and Camilla da Gagliano, who lived in Florence, and he may never have seen the village of Gagliano in the Mugello valley, north-east of Florence, from which the family apparently took its name long before his birth. The assertion in some modern histories that he had no surname and references to him as Marco Zanobi are erroneous. He studied music with Luca Bati, and in 1602 he became Bati's assistant at S Lorenzo, Florence. Though his salary of 2 scudi a month was indeed small, he remained in the position for nearly six years. His duties were primarily to instruct the clerics at S Lorenzo in singing, but from 1605 he was given the additional responsibility of preparing the music for Holy Week each year. His general education, and perhaps to some extent his training in music also, was entrusted to the Compagnia dell'Arcangelo Raffaello (sometimes referred to as the Compagnia della Natività or the Compagnia della Scala), in which he was enrolled at the age of six and a half. This lay religious confraternity, one of the oldest and most important in Florence, had a mixture of boys from both the middle and upper classes. Music played an important part in the company's activities, and its records show that from early youth Gagliano was much involved in both its public and private musical performances. In December 1607 he was elected *maestro di cappella* of the company at an annual salary of 40 scudi, but for political reasons his election was set aside within nine days in favour of another, and the office was not restored to him until July 1609. Many of the Florentines most important to Gagliano's subsequent career (among whom Cosimo de' Medici, Ottavio Rinuccini, Jacopo Peri, Giovanni del Turco and Giovanni de' Bardi stand out) were his brothers and associates in the Compagnia dell'Arcangelo Raffaello. He also received theological training and took holy orders.

A number of letters written by Gagliano to the Gonzagas of Mantua, mostly to Prince (later Cardinal) Ferdinando (29 of them are printed in Vogel, 550ff

and 25 are in Strainchamps, 'The Unknown Letters'), show that he was in contact with the Gonzagas from at least July 1607 (fig.1). He supplied them with music he had composed to texts either written or chosen by them, as well as music by other Florentine composers that he considered worthy of their attention. Late in 1607 he went to Mantua, where his setting of Ottavio Rinuccini's newly reworked pastoral drama *Dafne* (the original version had been set by Peri and Corsi) was presented during Carnival 1608. The opera was a great success, and Gagliano remained in Mantua until early June to help with preparations for the series of theatrical-musical works that the court produced in celebration of the marriage of the hereditary prince, Francesco Gonzaga, to Margherita of Savoy. He wrote the music for a ballo, *Il sacrificio d'Ifigenia* (to words by Alessandro Striggio (ii)), and the third *intermedio* (text by Chiabrera) for Guarini's play *L'Idropica*. In mid-June he returned to Florence and resumed his modest duties. On 17 October 1608 Bati died, and in November Gagliano succeeded him as *maestro di cappella* of the cathedral; by July 1609 he was given the title of *maestro di cappella* at the Medici court as well. His position was enhanced on 26 January 1610, when he was made canon of S Lorenzo under the designation SS Cosimo e Damiano, and on 2 January 1615 he was further elevated in the ecclesiastical hierarchy when he became apostolic prothonotary there, thus achieving clerical as well as musical distinction.

In June 1607 Gagliano's reputation among his fellow musicians in Florence was such that he was able to found an academy devoted to music, the Accademia degli Elevati. Its membership comprised 'the city's finest composers, instrumentalists and singers', as Gagliano described it, but it also included *litterati*. Those known to have belonged are Jacopo Peri, Giovanni and Lorenzo del Turco, Giovanni de' Bardi, Alfonso Fontanelli, Piero Strozzi, Rinuccini, Antonio Francesco Benci, Piero Benedetti and Giovanni Cavaccio; according to Gagliano's assertion, Bati, Caccini, Lorenzo Allegri, Severo Bonini and Santi Orlandi must also have been members, as probably were some of the outstanding singers and instrumentalists then resident in Florence. The academy's patron was Cardinal Ferdinando Gonzaga, its secretary Giovanni del Turco. Composer candidates were admitted to the academy only after two madrigals written to assigned texts had been approved by the official censor and subsequently by the full membership. The academy met weekly for the purpose of examining and performing musical works, and members were required to be present and to perform by turns or to pay a fine. Once a year, on the feast of S Cecilia, the academy's protectress, it was obligatory for the members to gather together so that all might join in singing a mass. Historically, the Elevati belong to the tradition of musical gatherings in Florence extending from Bardi's Camerata through the groups sponsored by Jacopo Corsi and Cosimo Cini to those of Cosimo del Sera and Alessandro Covoni. Gagliano's group was unique, however, in being a formal academy with rules of procedure modelled on those of such well-known Florentine groups as the Accademia Fiorentina and the Accademia della Crusca. Unlike its worthy models, however, the Accademia degli Elevati may have been short-lived; in the autumn of 1609 a faction of the academy rebelled with the intention of destroying it, and though they seem not to have succeeded, the academy was certainly weakened and its demise hastened. Gagliano referred to it in only two publications, *Dafne* and his fifth book of madrigals (both 1608), giving his academic name,

'L'Affannato' ('The Breathless One'), on the title-pages of both. Although Gagliano himself made no further reference to the Elevati, it was still mentioned on the title-pages of works by Benedetti in 1611 and 1613 and by Cavaccio in 1611, 1620 and 1626.

From the time of his appointment to the Medici court in 1609 until his death, Gagliano prepared, directed and composed much of the great variety of music – including ballets, *intermedi*, operas, oratorios, masses, motets, madrigals – with which the court so lavishly represented and entertained themselves and their guests, principally in their various palaces and in S Lorenzo and the cathedral, S Maria del Fiore (see [Opera](#), fig.32). At the cathedral he was also in charge of overseeing the music used in services there week in and week out. Glimpses of him in his day-to-day duties at the court may be caught in the accounts of Cesare Tinghi, the Medici court diarist (excerpts in *SolertiMBD*), who reported his singing and playing (he performed on the theorbo and keyboard instruments) in various intimate and private entertainments he prepared for the several grand dukes and duchesses he served. A letter of 1621 in the Gonzaga Archives at Mantua states that he had been commanded to Innsbruck to serve the emperor, and Daugnan reported that Polish records show that he was in Warsaw at some time during the period 1624–32. But no corroborating evidence has been found to show that he was ever away from Florence and the Medici during the long period over which he served them. A letter written by his younger brother Giovanni Battista (in *I-Fd*) indicates that Gagliano suffered ill-health during his last 19 years and was unable, to some degree, to perform his duties as *maestro*. In personality he was apparently a gentle and agreeable man; his contemporary Lorenzo Parigi described him as 'a musician as amiable as he was learned', and his portrait bust, which still stands in the chapter room of the canons of S Lorenzo (fig.2) shows a thoughtful and gentle countenance. According to the canons of S Lorenzo he was 'famed for the honesty of his character and the superiority of his knowledge'.

[Gagliano, Marco da](#)

2. Works.

Gagliano's best-known work is his setting of Rinuccini's *Dafne*. It was much admired by his contemporaries and notably praised by Jacopo Peri, who, in a letter to Cardinal Ferdinando Gonzaga, declared the setting to be better than any other (meaning his own and Corsi's) and specified that Gagliano's manner of writing vocal music came much closer to the speaking voice than that of any other distinguished composer. In a long and important preface to the published score (printed in Solerti, 1903, pp.78ff), Gagliano acknowledged that *Dafne* had had an extraordinary effect on those who heard it at Mantua but modestly credited its success less to his music than to the uniting of 'every noble delight' (story, poetry, musical composition, exquisite singing, combining of voices and instruments, dance, gesture, costumes and scenic design) that distinguished the new genre. His remark that 'the true delight of song stems from the intelligibility of the words' governed many of his practical directions for performances of *Dafne* and works similar to it: ornaments (*gruppi*, *trilli*, *passaggi* and *esclamazioni*) should be used only where the story requires them, otherwise entirely omitted; the instrumentalists accompanying the singers must be seated

where they can see the singers' faces and can best hear them, so that they can keep together; and the instruments must be careful not to double the singers' melody and must never embellish the accompaniment. Gagliano further called upon the orchestra to provide a *sinfonia* before the raising of the curtain. His interest embraced the entire production and not merely the musical aspects of it; the preface continues with directions for many details of stage business, which throw some light on what productions of *Dafne* and other early operas must have been like. At the close of the preface, he credited three of the arias, 'Chi da lacci d'Amor vive disciolta', 'Pur giacque estinto al fine' and 'Un guardo, un guardo appena', to a learned academician and patron. This was undoubtedly Cardinal Ferdinando Gonzaga, the patron of Gagliano's academy. In style, *Dafne* is much less austere than similar works by his fellow Florentines. Like Monteverdi's *Orfeo*, it incorporates traditional genres and manners and so has a number of ensemble pieces – duets, trios, madrigalian choruses – and a variety of airs interspersed with passages in *stile recitativo*. *La Flora* (to a text by Andrea Salvadori), Gagliano's only other surviving opera, is stylistically close to *Dafne*.

Gagliano's madrigals, all but one *a cappella* and nearly all for five voices, were, with a single later exception, published between 1602 and 1617. They are important, highly personal examples from the last years of the genre. Gagliano was typically Florentine in his choice of poets and poems of quality; Marino, Guarini and Chiabrera were his favourites, followed closely by Rinuccini, Sannazaro, Della Casa, G.B. Strozzi, Petrarch and a group of lesser-known poets. In texture, his madrigals show a marked preference for homophony. Where polyphony does appear it is often for only three or four voices of the full ensemble, though rich, five-part polyphonic writing is not unknown. Most of the polyphonic passages involve imitation, but of a rather unusual kind. Often a point of imitation is notable for its use of a motif so brief that each voice successively entering has in common with the others only its first few intervals, continuing freely thereafter (as, for example, in *Come il ferir sia poco* from the third book and *O com'in van credei* from the sixth). Imitation is also frequently made with declamatory motifs which, by virtue of their brevity, must be used again and again to extend the texture, typically in sequential manner (as, for example, in *Ecco l'alba, ecco il giorno* from the fourth book and *Fuggi tua speme, fuggi* from the fifth). Melodically, Gagliano's preference was for brief, concise phrases to which the text is syllabically set. Melismas are reserved for the illustration of the text (though, in general, word-painting is of little interest to him), except for several elaborately ornamented later madrigals that were clearly intended for some of the virtuoso singers so much in evidence in Florence in the early 17th century (e.g. *Chi sete voi che saettate a morte* from the sixth book). In a typical Gagliano madrigal, syllabic treatment of text and extensive use of homophonic texture project the poetry with remarkable clarity; this, of course, agrees with his above-quoted statement in the *Dafne* preface stressing the importance of the intelligibility of the words. His madrigals are harmonically unadventurous, with only a mild use of chromaticism. Dissonances are usually carefully prepared and resolved, though elsewhere there is occasionally some rather awkward part-writing. Rhythm is greatly varied; it runs the gamut from long sustained values to very short ones, the latter often in passages of rapid parlando-like settings of textual phrases in which the ideal is certainly to

capture the flow and accent of spoken language. In general, the earlier madrigals are somewhat broader and more expansive in their musical flow than those from his last books. Here the directness and compression of the music is almost telegraphic in its effect; the most vivid way of illustrating this is to compare the setting of *Filli, mentre ti bacio* from the first book (ex. 1a) with the reworked version of the same madrigal in the sixth (ex. 1b). The speed with which Gagliano moves through a text in these late pieces is on occasion somewhat contradicted, however, by the repetition or reworking of a portion of music and text to produce a formal design of large-scale *ABB* or *ABB'*. The compression and density of construction in his later madrigals is lightened by the frequent full stops with simultaneous rests in all the parts that separate and define discrete sections of musical-textual matter.



In 1623 Gagliano's last book of madrigals was attacked by [Mutio Effrem](#) in his *Censure ... sopra il sesto libro de madrigali di M. Marco da Gagliano*. The diatribe had first circulated privately and was published only on Gagliano's complaining (in an open letter printed in 1622 in his *Sacrarum cantionum ... liber secundus*) that he should like to see it so as to defend himself. In his vicious attack on the madrigals Effrem pointed out errors in part-writing and dissonance treatment, incorrect cadences, breaking of the modes and the misuse of chromaticism, and accused Gagliano of confusing the madrigal with the canzonetta. From the standpoint of a conservative these accusations were, for the most part, just, but from that of a modernist they were entirely inappropriate and misguided. As far as is known, Gagliano never responded, probably because, all things considered, he felt no defence was necessary. The remainder of his extant secular music is found in his *Musiche* of 1615, one of the most notable such volumes of the period. The chamber monodies, duets and trios, some to sacred texts, include *Valli profonde*, one of the finest Italian monodies. This volume also includes the music of the *Ballo di donne turche* (text by Alessandro Ginori), danced at court during carnival, on 26 February 1615.

Much of Gagliano's sacred music remains in manuscript. The masses, motets, hymns, antiphons, responsories, *Magnificat* settings and other surviving works are nearly all *a cappella* for four to six voices, though there are a few double-chorus works as well. It is clear that they belong to all phases of his career. The series of sacred works that he chose to publish began with the (now incomplete) *Officium defunctorum* (1607/8), which contains 12 liturgical pieces to Latin texts and four spiritual madrigals to Italian texts. His next volume of sacred music (1614) contains 15 motets and a mass, all for six voices. The continuo part of his *Sacrarum cantionum ... liber secundus* for one to six voices appeared in 1622, the vocal partbooks in 1623. The use of continuo throughout this book and its florid vocal writing suggest that it was made up of works written for the private devotions of the Medici. Tinghi's diary often reports occasions when performances of sacred music by the virtuoso singers of the court were presented in the private apartments of the Palazzo Pitti. Gagliano's last publication, *Responsoria maioris hebdomadae* (1630/31), responsories for Thursday, Friday and Saturday of Holy Week, are homophonic, harmonically simple four-part settings of the familiar texts and are fittingly reserved and sombre in tone. They were perhaps the most cherished of all Gagliano's music in the years following his death. They survive in at least a dozen manuscript copies in Florence, some with added instrumental parts, showing adaptations for later taste, and according to Picchianti were performed every year in S Lorenzo until well into the 19th century.

[Gagliano, Marco da](#)

WORKS

music lost unless otherwise stated

stage

La Dafne (op, prol., 6 scenes, O. Rinuccini, after Ovid), Mantua, Feb 1608, collab. F. Gonzaga (Florence, 1608); ed. J. Erber (London, 1978)

[Intermedio III \(G. Chiabrera\) to G.B. Guarini: L'Idropica, Mantua, 2 June 1608](#)

Il trionfo d'onore (ballo, A. Striggio (ii)), Mantua, 3 June 1608

Il sacrificio d'Ifigenia (ballo, A. Striggio (ii)), Mantua, 5 June 1608

Mascherate di ninfe di Senna (intermedi, Rinuccini), collab. Peri and others, Florence, 16 Feb 1611; Gagliano's music lost except *Su l'affricane arene* [see madrigals, monodies]

Scherzi e balli di giovanette montanine (G. Ginori), 1614

Ballo di donne turche (A. Ginori), Florence, 26 Feb 1615 [see madrigals, monodies]

La liberazione di Tirreno ed Arnea (veglia, A. Salvadori), ? collab. Peri, Florence, 6 Feb 1617

La fiera (intermedi, M. Buonarroti), Florence, Palazzo Pitti, 11 Feb 1619, collab. F. Caccini

Lo spozalizio di Medoro et Angelica (op, Salvadori, after L. Ariosto), Florence, Palazzo Pitti, 25 Sept 1619, collab. J. Peri; rev. as *Il Medoro*, 1623

Le fonti d'Ardena (ballo, Salvadori), Florence, 3 and 8 Feb 1623

La regina Sant'Orsola (sacred drama, Salvadori), Florence, Uffizi, 6 Oct 1624

La storia di Judit (sacred drama, Salvadori), Florence, 22 Sept 1626

La Flora (op, prol., 5, Salvadori), Florence, Palazzo Pitti, 14 Oct 1628 (Florence, 1628) [role of Chloris by Peri]

madrigals, monodies

all published in Venice

Il primo libro de madrigali, 5vv (1602⁶) [1602]

Il secondo libro de madrigali, 5vv (1604¹⁷) [1604]

Il terzo libro de madrigali, 5vv (1605¹³) [1605/6]

Il quarto libro de madrigali, 5, 6, 10vv (1606¹¹) [1606/7]

Il quinto libro de madrigali, 5, 7vv (1608) [1608]

Musiche, 1–3, 5vv (1615¹⁰); ed. in SEM, ii, v (1969–72) [also incl. complete *Ballo di donne turche* and sacred works] [1615]

Il sesto libro de madrigali, 5, 8vv (1617¹⁴) [1617]

Further works in P. Benedetti: *Musiche* (Florence, 1611), 1613¹¹, 1614¹⁶, 1629¹⁰

Ahi dolorosa vita (G. Villifranchi), 5vv, 1605, ed. in Butchart (1982); Alma mia, dove te'n vai (O. Rinuccini), 2vv, 1615, ed. K. Jeppesen, *La flora* (Copenhagen, 1949), iii, 84; Al mio novo martire, 5vv, 1602; Al tramontar del sole (G. Murtola), 5vv, 1604; Altri di beltà, 7vv, 1608; Arsi un tempo (G. Marino), 5vv, 1602; Assetato d'Amor, 5vv, 1604; Ballo di donne turche (A. Ginori), 1615 [see also stage]; Bel pastor, dal cui bel guardo (Rinuccini), 1v, P. Benedetti: *Musiche* (Florence, 1611); Benche l'ombra, e gl'orrori, 5vv, 1605/6; Ben quel puro candore (Marino), 5vv, 1606/7

Cantai un tempo (P. Bembo), 2vv, 1615; Care lagrime mie (L. Celiano), 5vv, 1605/6, ed. in Butchart (1982); Care pupille amate, 5vv, 1608; Che non mi date aita, 5vv, 1617; Chi nudrisce tua speme, cor mio (G. Chiabrera), 2vv, 1615; Chi sete voi che saettate a morte, 5vv, 1617, ed. in Butchart (1982); Cingetemi d'intorno (G.B. Guarini), 5vv, 1604; Come il ferir sia poco (Marino), 5vv, 1605/6; Come potrò mai fare, cor mio, 5vv, 1602; Come si m'accendete (?T. Tasso), 3vv, 1615; Con la candida man tu cogli (A. Striggio (ii)), 5vv, 1605/6; Deh rivolgete il guardo, 5vv, 1604, ed. in Strainchamps (1991); Dico a le Muse (Chiabrera), 5vv, 1602; Die mie tante sventure, 5vv, 1604; Di marmo siete voi (Marino), 5vv, 1602, ed. A. Einstein, *The Golden Age of the Madrigal* (New York, 1942), 85

Ecco l'alba, ecco il giorno, 5vv, 1606/7; Ecco maggio seren (G. Strozzi (ii)), 5vv, 1604; Ecco solinga delle selve amica, 1v, 1613¹¹; ed. H. Riemann, *Handbuch der Musikgeschichte*, ii/2 (Leipzig, 1912, 3/1921); Ergasto mio, perché solingo e tacito (J. Sannazaro), 5vv, 1604; Evoè Padre Lièo (Chiabrera), 5vv, 1617, ed. in AMI, iv

(n.d.), 23; Fanciulletta ritrosetta che d'amor, 2vv, 1615, ed. K. Jeppesen, *La flora* (Copenhagen, 1949), iii, 82; Felicissimo fiore a cui fu dato, 5vv, 1608; Filli, mentre ti bacio (A. Ongaro), 5vv, 1602, ed. in Strainchamps (1984); Filli, mentre ti bacio (Ongaro), 5vv, 1617, ed. in Strainchamps (1984); Fuggi lo spirto, 5vv, 1604; Fuggi tua speme, fuggi, 5vv, 1608; Fuss'io pur degno (G.B. Strozzi (ii)), 5vv, 1608, ed. in Butchart (1982); Hor che lunge da voi (Chiabrera), 5vv, 1606/7; Hor ch'io t'ho dato 'l core, 5vv, 1608

Infelici occhi miei, 5vv, 1604; In qual parte del ciel (Petrarch), 5vv, 1604; In un limpido rio, 2vv, 1615, ed. K. Jeppesen, *La flora* (Copenhagen, 1949), iii, 80; lo pur sospiro, e piango, 5vv, 1605/6; lo vidi in terra angelici costumi (Petrarch), 1v, 1615; l' vo piangendo i miei passati tempi (Petrarch), 6vv, 1606/7; La bella pargoletta (Tasso), 5vv, 1617; L'ardente tua facella, 5vv, 1602, ed. in Butchart (1982); Luci vezzose e belle, 5vv, 1606/7; Lumi, miei cari lumi (Guarini), 5vv, 1606/7; Mentre ch'a l'aureo crine (Marino), 5vv, 1605/6; Mentre mia stella mira (Tasso), 5vv, 1605/6; Mie speranze lusinghiere (M. Buonarroti), 1v, 1615, ed. K. Jeppesen, *La flora* (Copenhagen, 1949), ii, 12; Mira, Fillide mia, come tenace (Ongaro), 2vv, 1615; Mori, mi dici, e mentre con quel guardo (Marino), 5vv, 1608

Nasce questo, 5vv, 1629¹⁰; Occhi miei che ridete, 5vv, 1617; Occhi, no 'l vorrei dire, 5vv, 1617; Occhi un tempo mia vita (Guarini), 5vv, 1606/7; O chiome erranti (Marino), 5vv, 1606/7, ed. in Butchart (1982); O com'in van credei, 5vv, 1617; O dolce anima mia (Guarini), 5vv, 1614¹⁶; O dolce anima mia (Guarini), 5vv, 1617; Ohimè che tutta piaga, 5vv, 1604; Ohimè tu piangi, o Filli, 5vv, 1617; O misera Dorinda ov'hai tu poste (Guarini), 5vv, 1602, ed. Einstein, op. cit., iii, 267; O morte agli altri fosca a me serena, 5vv, 1604; O sonno ò della queta humida ombrosa (G. della Casa), 5vv, 1602, ed. Einstein, op. cit., iii, 275; Ove se lieti è bel drappel d'amati, 10vv, 1606/7; Ovunque irato Marte in terra scende, 1v, 1615

Perfidissimo volto (Guarini), 5vv, 1606/7; Quel vivo sol ardente, 6vv, 1606/7; Queste lucenti stelle, 5vv, 1604; Quest'è pur il mio core (Guarini), 3vv, 1615; Qui rise, o Tirsi (Marino), 5vv, 1608; Ridete pur, ridete (Murtola), 5vv, 1605/6; Scherza Madonna e dice (A. Cebà), 5vv, 1602; Sdegno la fiamma estinse (O. Tavaletta), 5vv, 1605/6; Seccassi giunta a sera, 5vv, 1608; Se con vive fiammelle (V. Pitti), 5vv, 1602; Se del mio lagrimare (Celiano), 5vv, 1605/6; Se già ritrosa mi fuggisti, 5vv, 1608; Se più meco mirar non è speranza (Chiabrera), 5vv, 1617; Sospir fugace e leve (Rinuccini), 5vv, 1608; Spera infelice, spera, 5vv, 1608; Su l'affricane arene (Rinuccini), 8vv, 1617 [see also stage], ed. in AMI, iv (n.d.), 27; Su la sponda del Tebro humida (Marino), 5vv, 1608

Tanto è dolce il martire, 5vv, 1617, ed. in Butchart (1982); Trà sospiri e querele, 5vv, 1602; Troppo ben può questo tiranno Amore (Guarini), 5vv, 1606/7; Tu se' pur aspro a chi t'adora Silvio (Guarini), 5vv, 1602, ed. in Butchart (1982); Tutt'eri foco Amore (Guarini), 5vv, 1606/7; Un sguardo, un sguardo non troppo pietate (Chiabrera), 5vv, 1602; Vaga su spina ascosa (Chiabrera), 5vv, 1605/6; Vaghi rai, mercede, aita, 5vv (Rinuccini), 1605/6; Vago amoroso Dio (G.B. Strozzi (ii)), 5vv, 1608; Valli profonde al sol nemiche (L. Tansillo), 1v, 1615, ed. K. Jeppesen, *La flora* (Copenhagen, 1949), i, 14; Vattene o felic'alma, 5vv, 1608; Vivo mio sol tu giri (Marino), 5vv, 1604; Voi sete bella, ma fugace e presta (Tasso), 5vv, 1605/6; Volle mostrar ch'un giro (Murtola), 5vv, 1617

sacred vocal

published in Venice unless otherwise stated

Officium defunctorum, 4, 8vv (1607/8) [1607]

Missae, et sacrarum cantionum, 6vv (Florence, 1614) [1614]

Musiche, 1–3, 5vv (1615¹⁶) [also incl. secular works] [1615]

Sacrarum cantionum ... liber secundus, 1–4, 6vv (bc 1622, vocal partbooks 1623) [1622]

Responsoria maioris hebdomadae, 4vv (1630/31) [1630]

1 work in G.B. da Gagliano: Il secondo libro de motetti, 6, 8vv (1643)

Latin

Adoramus te, Christe, 6vv, 1614; Amicus meus osculi me tradidit signo, 4vv, 1630; Animam meam dilectam tradidi, 4vv, 1630; Astiterunt reges terrae, 4vv, 1630; Ave Maria gratia plena, 6vv, 1614; Ave maris stella, 3vv, 1622; Beatam me dicent omnes generationes, 3vv, 1622; Benedictus Dominus Deus Israel, 4vv, 1630; Benedictus Dominus Deus, 8vv, 1607; Caligaverunt oculi mei, 4vv, 1630; Cantabant sancti canticum novum, 1v, 1622; Christus factus est pro nobis, 4vv, 1630; Clamemus cum Gabriele, 6vv, 1614; Credo quod Redemptor meus vivit, 4vv, 1607; Crucem tuam adoramus, 1v, 1622; Domine quando veneris iudicare, 4vv, 1607; Domine secundum actum meum, 4vv, 1607; Duo seraphim clamabant, 6vv, 1614

Ecce quam bonum, 6vv, 1614; Ecce quomodo moritur iustus, 4vv, 1630; Ecce vidimus eum non habentem, 4vv, 1630; Eram quasi agnus innocens, 4vv, 1630; Estimatus sum cum descendentibus, 4vv, 1630; Exultate iusti, 6vv, 1622; Faustinus et Jovita, 6vv, 1614; Hei mihi Domine quia peccavi nimis, 4vv, 1607; Hierusalem surge et exuete vestibus, 4vv, 1630; Hodie Christus natus est, 6vv, 1614; Hodie Maria virgo, 1v, 1622; In monte Oliveti oravit ad Patrem, 4vv, 1630; Jesum tradidit impius, 4vv, 1630; Jesu nostra redemptio, 1v, 1622; Judus mercator pessimus, 4vv, 1630

Lauda Sion, 8vv, G.B. da Gagliano: Il secondo libro de motetti, 6, 8vv (Venice, 1643); Libera me, Domine, de vivis inferni, 4vv, 1607; Magnificat anima mea (i), 2vv, 1622; Magnificat anima mea (ii), 4vv, 1622; Magnificat anima mea (iii), 4vv, 1622; Memento mei, Deus, quia ventus, 4vv, 1607; Miserere mei, Deus, secundum magnam, 4vv, 1630; Miserere mei, Deus, secundum magnam, 8vv, 1607; Missa, 6vv, 1614; Ne recordaris peccata mea, 4vv, 1607; Ne timeas Maria invenisti, 6vv, 1614; O admirabile commercium, 6vv, 1622; O beata Trinitas, 1v, 1622; Omnes amici mei dereliquerunt, 4vv, 1630; O quam magnus est, 6vv, 1622; O quam pulchra es, 6vv, 1622; O vos omnes qui transitis, 4vv, 1630; O vos omnes qui transitis, 6vv, 1614

Peccantem me quotidie, 4vv, 1607; Plange quasi virgo plebs meo, 4vv, 1630; Popule meus, quid feci tibi, 6vv, 1614; Princeps gloriosissime Michael Archangele, 2vv, 1622; Puer qui natus est nobis, 6vv, 1614; Quae est ista quae ascendit, 2vv, 1622; Quem vidistis, pastores, 6vv, 1622; Qui Lazarum resuscitasti, 4vv, 1607; Quo raperis, o Pater, 6vv, 1614; Recessit pastor noster fons aquae vivae, 4vv, 1630; Regina coeli laetare, 1v, 1622; Regina coeli laetare, 6vv, 1614; Requiem aeternam dona eis Domine, 8vv, 1607

Seniores populi consilium fecerunt, 4vv, 1630; Sepulto Domino signatum est, 4vv, 1630; Sicut cedrus exaltata sum, 6vv, 1614; Sicut ovis ad occisionem ductus est, 4vv, 1630; Tanquem ad latronem existis, 4vv, 1630; Tenebrae factae sunt, 4vv, 1630; Tradiderunt me in manus impiorum, 4vv, 1630; Tristis est anima mea, 4vv, 1630; Una hora non potuistis vigilare, 4vv, 1630; Unus ex discipulis meis, 4vv, 1630; Urbs Hierusalem beata, 3vv, 1622; Velum templi scissum est, 4vv, 1630; Veni Creator Spiritus, 4vv, 1622; Veni Sancte Spiritus, 6vv, 1614; Venite gentes, 6vv, 1622; Vere languores nostros, 2vv, 1622; Vinea mea electa ego te plantavi, 4vv, 1630

Over 50 works, incl. masses, 4–8vv; requiem settings; Sunday Compline;

responsories for Matins; Office of the Dead; settings of TeD, Mag and Miserere; motets, 3–8vv; pss; hymns: principal source *I-Fd*, other sources *D-MÜs*, *I-Bc*, *Fa*, *Fsl*, *PAC*, *Pla*, *PS*, *VEaf*

Benedictus, *Bc*; ed. in AMI, iv (n.d.), 21

Italian

A che più vaneggiar, 4vv, 1607; Anima, oimè, che pensi?, 4vv, 1607; Bontà del ciel eterna, 1v, 1615; O meraviglie belle, 2vv, 1615; O miei giorni fugaci (?Rinuuccini), 4vv, 1607; O vita nostra al fin polvere et ombra, 2vv, 1615; Pastor, levate su, chi vi ritarda il pie, 1v, 1615, ed. P. Aldrich, *Rhythm in 17th-Century Italian Monody* (New York, 1966), 168

Qui fra mille trofei, 4vv, 1607

Vergine bella che di sol (Petrarch), 3vv, 1615

Vergine chiara e stabile eterno (Petrarch), 2vv, 1615

Gagliano, Marco da

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Gagliarda [gagiarda]

(It.).

See [Galliard](#).

Gagnebin, Henri

(*b* Liège, 13 March 1886; *d* Geneva, 2 June 1977). Swiss composer, teacher and organist. He received his musical education in Lausanne, Berlin, Geneva (where he studied with Otto Barblan, Oscar Schulz and Joseph Lauber) and Paris, taking lessons from d'Indy at the Schola

Cantorum; he also studied the piano with Blanche Selva. During this period he worked as a Protestant church organist in Paris, Lausanne and Geneva. He finally settled in Switzerland in 1916, teaching music history and the organ at the conservatories of Lausanne, Neuchâtel and Geneva. In 1925 he was appointed director of the Geneva Conservatoire, a post he held until 1957, and in 1938 he founded the Geneva International Competition for Musical Performance, which gained a worldwide reputation and over which Gagnebin continued to preside until 1959. As a result of this activity he was made president of the Federation of International Competitions, and sat on the juries of many contests; he also became known as an organist, lecturer and musicologist. Among the awards made to him were the Prize of the City of Geneva (1961), an honorary doctorate of Geneva University and an honorary fellowship of the Royal Academy of Music, London.

His output is large and covers all genres except opera. Strongly influenced at first by Franck and d'Indy, his music evolved beyond them to incorporate some of the new developments of his contemporaries, notably Stravinsky. Gagnebin avoided external effect and constructed his music with care; the most characteristic features of his work are a deep faith expressed through the use of Protestant psalmody, and a kindly, colourful humour.

WORKS

(selective list)

Choral: St François d'Assise, orat, 1933; Les vanités du monde, orat, 1938; Abraham sacrificant, 1939; Jedermann, cant., 1942; Chant pour le Jour des morts et la Toussaint, orat, 1943; Psaume 100, chorus, org, 1947; Psaume 109, chorus, org/orch, 1948; Les mystères de la foi, orat, 1958; Psaume 104, solo vv, chorus, orch, 1962; Messe latine sur de vieux noëls, chorus, org, 1966; Messe de concert, chorus, org, 1973

Orch: 3 syms., 1911, 1921, 1955; Les vierges folles, sym. poem, 1913; Pf Conc., 1931; Suite, 1936; Andante and Allegro, cl, small orch, 1939; 3 tableaux symphoniques, after F. Hodler, 1942; Nocturne, small orch, 1944; Printemps (Le jeune homme admiré par les femmes), 1948; 2 Suites sur des psaumes huguenots, 1950, 1966; Fantaisie, pf, orch, 1960

Vocal: Le bonheur, S/T, pf/small orch, 1926; La maison du matin, S/T, pf/orch, 1926; 3 mélodies (T. Derème), S/T, pf, 1929; Pour l'arbre de Noël de nos petits enfants, 1v, pf, 1930; 3 chansons spirituelles, 1v, org, 1937; L'homme et la mer, A/Bar, pf/small orch, 1937; 2 poèmes (E. Verhaeren: *Heures claires*), S/T, pf, 1942; Chansons pour courir le monde, S/T, pf/orch, 1945; L'instrument de musique, 2 solo vv, wind qnt, pf, 1950

3 str qts, other chbr pieces, pf works, many org works

Principal publishers: Henn (Geneva), Leduc

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Fritz Bach: sa vie, son oeuvre (Neuchâtel and Paris, 1935)

'Onze compositeurs romands', *40 Schweizer Komponisten der Gegenwart/40 compositeurs suisses contemporains* (Amriswil, 1956; Eng. trans., 1956)

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Henri Gagnebin, organiste, compositeur: chronologie de sa vie et catalogue de ses oeuvres (Geneva, 1986)

PIERRE MEYLAN

Gagneux, Renaud

(b Paris, 15 May 1947). French composer. He attended the Ecole Normale de Musique de Paris, where he studied piano with Cortot (1961–2) and composition with Dutilleux (1966); he also studied composition with Stockhausen at the Cologne Musikhochschule (1966). He pursued his studies at the Paris Conservatoire (with Messiaen, 1967–72), where he won a first prize in composition in 1972. In that year he joined Pierre Schaeffer's musical research group at ORTF. In addition to a large output of sacred choral, orchestral and other instrumental works, he has also written several film scores. He has won a number of prizes including the Prix Georges Enesco (1983), the SACD Prix des nouveaux talents (1989), the Prix de l'Institut de France (1989, 1998), the Prix des Compositeurs (1990) and the SACEM Grand Prix (1993).

WORKS

stage

Orphée (op. 5, 11 tableaux), op.11, 1983–5, Strasbourg 1989

Orch: Ricercare I, op.1bis, 1989; *Devant le sommeil bleu...*, op.4, 1979; Conc., op.6, db, orch, 1981; Conc., op.9, tuba, pf, orch, 1982–3; *L'ombre du souvenir*, op.10, 1983; *Les échos de la mémoire*, op.13, 1985; Ricercare II, op.17bis, 1987; Qamar, op.20, str orch/str qnt, 1988; Conc., op.21, trbn, orch, 1990; *La chasse des carillons crie dans les gorges II*, op.22bis, tuba, hn, orch, 1990; *Triptyque*, op.24, vc, orch, 1989–90; *Anabole*, op.25, 1990; 3 movts, op.31, 1992; *Prélude*, op.39, str 1993; Conc., op.47, fl, hp, orch, 1996; Vn Conc., op.50, 1997; *Signal de brume*, op.50bis, 1997; Va Conc., op.51, 1997–8

Ens: *Commune di Venezia*, op.7, 1981–2; *Haec Anima...*, 12 or 24 db, 1992

Chbr: Trio, vn, vc, pf, 1975, rev. 1995; Sonata, op.9bis, tuba, pf, 1983; Str Qt no.1, op.15, 1986; Str Qt no.2, op.16, 1986; *Clock-Work*, op.19, 2 pf, 1987; *La chasse des carillons crie dans les gorges I*, op.22, tuba, hn, 1988; Qamar, op.20, str qnt/str orch, 1988; Str Qt no.3, op.23, 1989; *Et le monde ne connaît rien d'eux que leur voix*, op.29, wind octet, 1991; *Alliage*, op.34, brass qnt, 1992; *Les douze tribus*

d'Israël, op.35, str sextet, 1992; Opus 41, cl, bn, 1994; Trio, op.45, vc/db, pf, vn

instrumental

Solo: Sonatine no.1, op.1, pf, 1966, rev. 1979; Sonatine no.2, op.17, pf, 1987; Lazawardi, op.26, fl, 1990; Veni Creator Spiritus, op.32, org, 1992; Narandi, op.38a, hp, 1993; Melarancia, op.38b, hp, 1994; Mass, op.42, org, 1994

vocal

Mass, op.3, S, chorus, ob, cl, hn, org, perc, 1975, rev. 1995 as op.43; Requiem, op.5, 2 S, chorus, orch, 1975–81; Quatre mots pour Juliette (V. Hugo), op.12, S, pf, 1985; Magnificat, op.14, S, Mez, chorus, orch, 1986; TeD, op.18, S, Mez, chorus, orch, 1987; Les Sept dernières paroles du Christ, op.27, 16 solo vv, org, 1990; Stabat Mater, op.28, chorus, 2 hp, 2 pf, perc, 1991; Golgotha, op.30, chorus, orch, 1992; Ave verum corpus, op.33, chorus, 1992; Angelus domini, op.37, children's chorus, male chorus, hp, org, perc, 1992–3; Nunc dimittis, op.44, Bar, chorus, hn, hp, org, 2 perc, 1994

JEAN-NOËL VON DER WEID

Gagnon, (Frédéric) Ernest (Amédée)

(b Rivière-du-Loup-en-haut [now Louiseville], Lower Canada [PQ], 7 Nov 1834; d Quebec City, 15 Sept 1915). Canadian composer, organist, teacher and folksong collector. After completing the classical studies programme at the Collège Joliette, he spent three years studying music in Montreal. In 1853 he was appointed organist at St Jean-Baptiste in Quebec City, and from 1864 to 1876 he was organist of the Quebec City Basilica. During the first of two European trips (1857–8 and 1873) Gagnon studied the piano at the Paris Conservatoire with Alexandre Edouard Gorla and Henri Herz, and harmony and counterpoint with Auguste Durand.

An exponent of the Louis Niedermeyer method of plainchant accompaniment, Gagnon published in 1903 a large book of accompaniments for use in Quebec parishes (*L'accompagnement d'orgue des chants liturgiques*). He also composed some church music, as well as several salon-type pieces for solo piano. He was a founder of one of the first regulatory musical institutions in Canada in 1868, the Académie de Musique de Québec, and taught music for many years at the Ecole Normale Laval and at the Ursuline convent in Quebec City. In later life he was a civil servant in the provincial government.

Gagnon is remembered for his folksong collection, *Les chansons populaires du Canada* (Quebec City, 1865–7, 2/1880/R). It is remarkable for the scrupulous attention to detail in his transcriptions, concordances with variants in other sources, and musical analysis.

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G.E. Smith: *Ernest Gagnon (1834–1915): Musician and Pioneer Folk Song Scholar* (diss., U. of Toronto, 1989) [incl. complete listing of Gagnon's compositions and writings]

Gai

(Fr.: 'merry', 'cheerful').

A tempo mark. Rousseau (1768) equated it with *allegro*, the fourth of his five main degrees of movement in music; and the frequency of its use from the earliest years of the 18th century suggests that his equation, for once, was a happy one. Couperin used it (with the spelling *gay*), as did Rameau; and they and their contemporaries made much use of the adverbial form *gaiment*, also spelt *gayment*, *gaiement* and *gayement*, as tempo and mood designations. The early history of *gai* as a purely musical instruction is a little difficult to trace because the word appears in musical contexts throughout the 17th century as the title of a dance, the *branle gai*; but its absence from Brossard's *Dictionnaire* of 1703 suggests that François Couperin's use of it is one of the earliest. Occasionally Italian composers used the adjective *gajo* or *gaio*, particularly as a qualification to *allegro*.

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

DAVID FALLOWS

Gaiani [Gajani], Giovanni Battista

(*b* Bologna, 20 Nov 1757; *d* Bologna, 13 Oct 1819). Italian organist and composer. He studied with Zanotti, Vignali, Martini and Mattei. Admitted to membership in the Accademia Filarmonica of Bologna as organist and then as composer in 1781–2, he was elected *Principe* in 1793, 1802, 1807 and 1815. He was organist and *maestro di cappella* at various Bolognese churches, including S Maria della Morte; in 1802 he played the harpsichord for the opera at the Teatro Comunale. Competent, but conservative and provincial, he was a composer of the late 18th-century Bolognese school derived from Padre Martini. The only trace of him outside Bologna is one sacred piece in the Cappella Lauretana in Loreto. (*GaspariC*)

WORKS

in I-Bc unless otherwise stated

Don Trastullo (int, 2)

3 orats, lost: Giuseppe riconosciuto, 1774; Jefe, 1780; Mosè in Egitto, 1782

18 Ky, 22 Gl, 12 Cr, 8 grads, 59 psalms, 7 Mag, Dies irae: all 4vv, orch; Ave Maria, I-LT

Counterpoint exercises

Sostenuto molto, org, in 30 componimenti per organo, ed. A. Busi (Bologna, 1874)

HOWARD BROFSKY

Gaiarda

(It.).

See [Galliard](#).

Gaidifer [Gadifer] d'Avion

(fl 1230–50). French trouvère. Avion is in the environs of Arras, and Gaidifer, an ecclesiastic, was a member of the Artesian poetic circle. Since he appears as a respondent to Jehan Bretel in two jeux-partis, and as judge of Jehan de Grieviler and of Robert de Castel in other jeux-partis, and since Perrin d'Angicourt, Jehan le Cuvelier d'Arras and the banker Audefroï Louchart appear as judges in the former, Gaidifer was probably active towards the middle of the 13th century. Six of the seven chansons attributed to him are unica in the Rome Chansonnier (*I-Rvat* Reg.lat.1490). His style is sharply circumscribed. All the poems are isometric, consisting of octosyllables or decasyllables; all except one contain only two rhymes per strophe and in five the *pedes* are followed by the rhyme pattern *baab*. The melodies are all in bar form. Only in *Tant ai d'amours* is there any repetition in the cauda. This is also the only melody cast in a mode with a minor 3rd above the final. The melodies, though simple, span between an octave and an 11th. In *Je me cuidoie* and *Las pour quoi* the latter portions of the melodies are more active than the nearly syllabic beginnings. In no work is there clear evidence of symmetrical rhythmical organization.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

Amours qui sur tous a pooir, R.1806

Je me cuidoie bien tenir, R.1471

Las pour quoi ris ne jus me chant, R.316

Par grant effort m'estuet dire et chanter, R.809

Quant Dieus ne veut, tout si saint n'ont pooir, R.1812

Tant ai d'amours apris et entendu, R.2054 [model for: Lambert Ferri, 'J'ai tant d'amours apris et entendu', R.2053, and Adam de la Bassée, 'Ave rosa rubens et tenera']

Tout me samble noient [quant ne vous v]oi, R.1656a (no music)

works of joint authorship

Gaidifer, par courtoisie, R.1121 (jeu-parti with Jehan Bretel)

Gaidifer, d'un jeu parti, R.1071 (jeu-parti with Bretel)

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

Gaier, Johann Christoph.

See Gayer, Johann Christoph.

Gaiettane, Fabrice Marin.

See Caietain, Fabrice Marin.

Gaiffre, Georges-Adam.

See Goepfert, Georges-Adam.

Gail [née Garre], (Edmée) Sophie

(*b* Paris, 28 Aug 1775; *d* Paris, 24 July 1819). French composer. Her first songs appeared from 1790 in the song magazines of Louis de La Chervardière and Antoine Bailleux. At the age of 18 she married the philologist Jean Baptiste Gail, but they separated some years later. She then studied singing with Bernardo Mengozzi, and made a successful tour of southern France and Spain. She studied musical theory with Fétis and, later, with Perne and Neukomm. Between 1808 and 1810 her salon attracted the most fashionable singers in Paris. She wrote a number of songs and *romances*, and four one-act operas which were produced by the Opéra-Comique at the Théâtre Feydeau. The first and most successful of these, *Les deux jaloux* (1813), was followed by *Mlle de Launay à la Bastille* (1813), *Angéla, ou L'atelier de Jean Cousin* (with Adrien Boieldieu, 1814) and *La sérénade* (1818). The last contains accomplished music, but its libretto, adapted from J.-F. Regnard's 1694 comedy of the same title, was considered scandalous, even 50 years later, by Félix Clément in his *Dictionnaire lyrique* (1867–9). He claimed that it offended 'mœurs dramatiques' and that even the opera's beautiful music was not enough to salvage it. Gail sang in London in 1816, and in 1818 toured Germany and Austria with Angelica Catalani. She died prematurely of a chest ailment.

Sophie Gail enjoyed a high reputation both as singer and accompanist, and her songs, which cultivate a vein of plaintive, amorous sentiment fashionable in post-Revolutionary France, are original and carefully wrought. The most popular of them, *Celui qui sut toucher mon coeur*, was used as a theme for instrumental variations by at least five different composers. Her son, Jean François Gail (1795–1845), wrote songs and music criticism.

WORKS

selective list; all one-act opéras comiques, performed at Paris, Opéra-Comique (Théâtre Feydeau)

Les deux jaloux (C.R. Dufresny and J.B.C. Vial), 27 March 1813

Mademoiselle de Launay à la Bastille (C. de Lesser, R. Villiers and Mme Villiers), 16 Dec 1813

Angéla, ou L'atelier de Jean Cousin (C. Montcloux d'Épinay), *F-Pn*, collab. A. Boieldieu; 11 June 1814

La méprise (De Lesser), 20 Sept 1814

La sérénade (S. Gay, after J.-F. Regnard), 16 Sept 1818

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Schilling E

Schmid D

Y. Gérard: 'Luigi Boccherini and Madame Sophie Gail', *The Consort*, xxiv (1967), 294–309

PHILIP ROBINSON (with SARAH HIBBERD)

Gailhard, André

(b Paris, 29 June 1885; d Paris, 3 July 1966). French composer, son of Pierre Gailhard. A pupil of Massenet, Leroux, Vidal and Lenepveu at the Paris Conservatoire (1905–8), he won the Prix de Rome in 1908 for his cantata *La sirène*. Skilfully written early settings of late Romantic and symbolist poets can be likened to the early songs of Debussy. In the 1930s he composed miniature piano pieces, very simple in style, often working a straightforward idea on a single page. As a result of his travels and interest in ethnomusicology, a strong penchant for the oriental pervades much of his music and in this respect he collaborated frequently with the writer Maurice Magre. *La bataille* is set in Japan and many of his instrumental pieces are based on oriental modes. He was most successful as a dramatic composer. Set in Homeric times in Sicily, *La fille du soleil* was one of the large-scale spectacles commissioned for the open-air arena at Béziers. Centred on a village in the Pyrenees, *Le sortilège* is an opera of considerable charm, somewhat indebted to Massenet, based on folklore.

WORKS

Stage: Amaryllis (conte mythologique, 1), 1906; L'Aragonaise (mimodrame), before 1909; La fille du soleil (incid music, 3, M. Magre), Béziers, Arènes, 29 Aug 1909; Le sortilège (conte des fées, 3, M. Magre), 1913, Paris, PO, 29 Jan 1913; La bataille (incid music, 3, C. Farrière), 1931; Arlequin (comédie féerique, 3 'et deux rêves', M. Magre), 1934

Film scores: *La bataille*; *Derrière la façade*; *Variétés*; *Les petites alliées*

Vocal: *La sirène* (cant., Eugène Adenis, G. Deveaux), vv, insts, 1908; *Les heures tendres*, 6 mélodies (P. Verlaine and others), 1v, pf, 1911; *Le veau d'or* (orat), 1914; 6 mélodies (Sully-Prudhomme, V. Hugo, A. Samain and others), 1v, pf, 1921; *L'île magique*, rumba chantée (?? Haël, ?? Deguil), 1v, pf, 1939; 6 chants exotiques (M. Magre), 1v, pf, 1955

Orch: *Suite orientale*, 1951

Chbr: Str Qt, 1913; *La chanson de l'échelle*, vn, pf, 1935; *Le berger*, eng hn, pf, 1936

Pf: *American dance*, 1935; *La marche des Maxim's*, 1935; *La caravane*, 1936; *Chanson de Mahomet*, 1936; *Le chant des femmes*, 1936; *Les cortèges*, 1936; *Danses*, 1936; *Derviches*, 1936; *Le désert*, 1936; *L'eau*, 1936; *Les femmes*, 1936; *La halte*, 1936; *Le marché*, 1936; *La montagne*, 1936; *Le muezzin*, 1936; *La nouba*, 1936; *La nuit dans les jardins de la villa Medicis*, 1936; *Paysage*, 1936; *Le total*,

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R. LANGHAM SMITH

Gailhard, Pierre [Pedro]

(*b* Toulouse, 1 Aug 1848; *d* Paris, 12 Oct 1918). French bass and opera director. He studied singing in Toulouse and with Révial at the Paris Conservatoire. On 4 December 1867 he made his début at the Opéra-Comique as Falstaff in Thomas' *Le songe d'une nuit d'été*, and was engaged at the Opéra in 1870. There he created the roles of Richard in Mermet's *Jeanne d'Arc* (1876), Simon in Joncières' *La reine Berthe* (1878) and Pedro in Thomas' *Françoise de Rimini* (1882). He appeared regularly at Covent Garden from 1879 to 1883, his roles there including Osmin, Girot in Hérold's *Le Pré aux Clercs*, and Méphistophélès, of which he was generally considered to be the finest interpreter since Faure. His voice was warm and vibrant, but also powerful and he was said to be unequalled in vehemence in the scene of the Benediction of the Swords (*Les Huguenots*). Yet he also had the necessary light touch for comic operas. In 1884 he was appointed manager of the Opéra, a position he held jointly with Ritt (1884–91) and then with Bertrand (1893–9); on Bertrand's death in 1899 he became sole manager (until 1906). His regime was perhaps most distinguished for its excellent Wagner productions. Gailhard also wrote the scenarios for two works by Vidal, *Maladetta* (1893) and *Guernica* (1895). On 6 July 1886 he was appointed a Chevalier of the Légion d'Honneur.

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HAROLD ROSENTHAL

Gaillard, Marius-François

(*b* Paris, 13 Oct 1900; *d* Evécquemont, 23 July 1973). French composer, pianist and conductor. He began his career as a pianist, receiving a *premier prix* at the Paris Conservatoire in 1916 and gaining recognition for his recital performances, of Debussy especially. He also conducted his own orchestra, which, in the Gaillard concerts he founded, performed both classical and contemporary French repertory. In 1921 he was commissioned to write music for the silent film *El Dorado* directed by Marcel l'Herbier. Debussian in idiom, this 100-minute score for symphony orchestra is considered a landmark in European film music. Between 1933 and 1959 Gaillard wrote scores for 40 films, including feature films by l'Herbier and Cavalcanti, and documentaries.

The interaction of classical form and non-European musical influence is a recurring feature of Gaillard's large output of concert works. *La passion noire*, a cantata for triple chorus and large orchestra (including ondes martenot) inspired by Bach's Passions and African music, enjoyed a *succès de scandale* at its 1932 Paris première. Of Gaillard's four symphonies, the first is marked by its polytonality, whereas the third ('Europe', 1937) in Machabey's words 'truly foreshadowed the tragic events to come'. Of his later works the ironic 12-note piano sonata of 1959 was much praised. Gaillard gave up music in 1961, only to take up composing again two years before his death. In recent years, the work of this cosmopolitan individualist has gradually been rediscovered.

WORKS

(selective list)

Stage: *Le vitrail* (comic op, 1, after R. Fauchois), 1920; *Les caprices de Marianne* (incid music, after A. de Musset), 1924; *La danse pendant le festin* (drame lyrique, 1, after G. Guesnier), c1924; *Yamba-O* (tragédie burlesque, after A. Carpentier); *Lilliane* (drame lyrique, after P.F. Quilici), 1928; *Détresse* (ballet), 1932; *13* (ballet), 1933; *La France d'outre-mer* (ballet), 1943; *Adjugé ou les folles enchères* (ballet); *Mille et quatre* (incid music), 1956

Film scores: *El Dorado* (silent film, dir. M. L'Herbier), 1921; *Les hommes nouveaux* (dir. L'Herbier), 1936; *Histoire de rire* (dir. L'Herbier), 1941; *They Made Me a Fugitive* (dir. A. Cavalcanti), 1947; *Les rendez-vous du diable* (dir. H. Tazieff), 1958; *Magie moderne*, 1959; also TV scores

Syms.: no.1, G, 1927; no.2 'A mon père', 1937; no.3 'Europe', 5 movts, 1937; no.4. 'Symphonie lyrique', 1972–3

Other orch: *Epigraphe pour Claude Debussy*, 1922; *Guyanes*, wind orch, perc, v ad lib, 1925; *Steppes d'Israël*, suite, 1926; *Images d'Epinal*, conc., pf, wind, 1929; *Ordre français*, suite, 1930; *Invocation Maori*, ondes martenot, small orch, 1931; *Mallorquina*, conc., hn, orch, 1931; *Concerto breve*, pf, orch, 1934; *5 Moudras*, fl, hp, str, 1934; *5 Suites*, 1942 [from film *Sortilèges exotiques*]; *Toute l'Afrique danse*, 1946; *Concerto classique*, vc, orch, 1950; *Concerto leggero*, vn, orch, 1954; *Tombeau romantique*, conc., pf, orch, 1954; *Rythmes*, march suite, wind band, 1955; *Concerto agreste*, va, orch, 1957; *Conc.*, hp, orch, 1960; *Conc.*, fl, hp, 1973 [orchd A. Ameller]

Choral: *La passion noire* (Carpentier), solo vv, triple chorus, large orch, 1929; *Hommage de la Bretagne à Paris*, T, chorus, orch, 1937; *L'appel du stade*, unacc. chorus, 1942

Solo vocal (1v, pf, unless otherwise stated): *A Clymène* (P. Verlaine), 1v, orch, 1917; *Un grand sommeil noir* (Verlaine), 1v, orch, 1918; *3 mélodies* (A. Samain), 1918; *3 chants russes* (Gaillard), 1v, orch, 1920; *4 mélodies chinoises* (F. Toussaint), 1v, pf/orch, 1921; *3 poèmes de Stéphane Mallarmé*, 1v, orch, 1921; *Chevaux de coeur* (G. Leblanc), 1922; *Saisons* (Leblanc), 1926; *4 exotiques* (M. Parvillers), 1927; *Blue* (d'Alejo), 1v, str orch, 1929; *Poème des Antilles* (Carpentier), 1929; *4 Songs* (C. Town), 1929; *Souvenir éteint* (E. Silva), 1929; *Marchand d'chansons* (F. Divoire), 1934; *Valse*, 1935; *Cancion de loro* (F. de Miomandre), 1v, pf/orch, 1938; *Vers l'île mystérieuse*, song cycle (B. de Montlaur), 1941; *Le bonheur, c'est nous* (R. Desnos), 1941; *Berceuse* (Gaillard), 1950; *Au bord de la Seine* (J. Vertex), 1953; *Les p'tits ch'vaux de bois* (S. Gantillon), 1957; *Ballade des jardins de Paris* (A. Chaumel), 1958

Chbr and solo inst: *Menuet*, hpd, 1922; *3 pièces chinoises*, hp, 1923; *Para Alejo*, trio, vn, vc, perc, 1929; *Sonata*, vn, pf, 1929; *Week-End*, vn, pf, 1929; *Danse*

amazone polynésienne, pf, perc, 1930; Cadenza, vc, 1931; Noite sobre o Tejo, sax, pf, 1934; Str Trio, vn, va, vc, 1935; Sylvestre, fl, pf, 1950; Sonate baroque, vc, pf, 1951; Minutes du monde, suite, vc, pf, c1952; Terres chaudes, suite, vc, pf, 1956; Partita, vc, 1958

Pf: Valse, 1914; Hommage à César Franck, 1918; Suite anglaise, 1930; Badineries, 1931; Douces nostalgies, 1935; Ballade; Le nègre de Venise, 1940; 4 ballades du Luberon, 1949; Sonate, 1959; many short pieces

MSS in *F-Pn*

Principal publishers: Choudens, Salabert, Heugel, Eschig, Costallat, Philippo, Continental, Lemoine, Baron

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M. L'Herbier: *La tête qui tourne* (Paris, 1979)

T. van Houten: *El Dorado* ('s-Hertogenbosch, 1983)

C. Piccardi: 'Agli abori della musica cinematografica: "Frate Sole" di Luigi Mancinelli', *Musica/Realtà*, no.16 (1985), 41–74

THEODORE VAN HOUTEN

Gaillard, Paul-André

(*b* Veytaux-Chillon, Montreux, 26 April 1922; *d* Pully, 28 April 1992). Swiss musicologist, conductor and composer. After his schooling at Montreux, Lausanne and Winterthur, where he learnt the violin and viola with Ernst Wolters, he studied literature and theology at Lausanne and took a course in conducting at Geneva with Baud-Bovy and Franz von Hösslin. He studied the violin at the Zürich Conservatory with Willem de Boer (diploma 1946) and musicology, church history and philosophy at the university. His principal teachers were Hindemith, Willy Burkhard, Willi Schuh and Antoine Cherbuliez. In 1947 he obtained the doctorat ès lettres from Zürich University with a dissertation on the Huguenot Psalter. He taught music history in Lausanne at the Conservatory and the Université Populaire (1956–87) and at the Ecole Polytechnique Fédérale (1973–9). Throughout his life he was active as a choral and orchestral conductor. At the Bayreuth Festival he directed the Wagner Seminar (1951–69) and the Chor des Festspieltreffens (1957–69). He was also music director of the choir of the Geneva Grand Théâtre (1969–87) and guest conductor of several orchestras in Switzerland and abroad. From 1965 to 1974 he was French editor of *Revue musicale suisse* (*SMz*). A specialist in the Renaissance, Wagner and the oratorio, Gaillard was also well known as a composer of choral music. He received the Richard Wagner Medal for his compositions in 1963.

WRITINGS

Die Formen der Troubadours-Melodien (Zurich, 1945)

Loys Bourgeois: sa vie, son oeuvre comme pédagogue et compositeur (diss., U. of Zürich, 1947; Lausanne, 1948)

'Petite étude comparée du "note contre note" de Loys Bourgeois (1547) et du psautier de Jaqui (Goudimel 1565)', *IMSCR IV: Basle 1949*, 115–

Zeitgenössische Schweizer Musik (Bayreuth, 1950)

'Essai sur le rapport des sources mélodiques des Pseaulmes Cinquantes de lean Louis (Anvers, 1555) et des "Souterliedekens" (Anvers, 1540)', *IMSCR V: Utrecht 1952*, 193–8

'Adolphe Appia et l'évolution de la mise en scène wagnérienne à Bayreuth', *SMz*, xcv (1955), 9–10

'Zum Werkverzeichnis Claude Goudimels', *JbLH*, i (1955), 123–5

'Die Bedeutung der XXIV Psalmen von L. Bourgeois', *Hymnologie*, iv (1958–9), 114–17

'Le lyrisme pianistique de Chopin et ses antécédents directs', 'Jugements portés sur Chopin par Mickiewicz, d'après le Journal de Caroline Olivier', *The Works of Frederick Chopin: Warsaw 1960*, 297–9, 659–61

'Il coro nell'opera di Wagner', *RaM*, xxxi (1961), 215–19

'Moments profanes et religieux dans l'oeuvre de Francis Poulenc', *SMz*, cv (1965), 79–82

'Qu'est-ce que la "Chanson"?', *SMz*, cvi (1966), 213–18, 297–303, 361–5

'Conscience musicale et conscience chrétienne', *SMz*, cviii (1968), 22–6

'Les compositeurs suisses et l'opéra', *SMz*, cxiv (1974), 219–25, 280–86

L'anneau de Nibelung de Richard Wagner (Paris, 1977)

L'as de pique et le sept de coeur, ou l'opéra à l'envers (Paris, 1990)

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Loys Bourgeois: Le droict chemin de musique (Genf, 1550), DM, 1st ser., vi (Kassel, 1954) [facs. with preface]

Loys Bourgeois: Vingt-quatre psaumes à 4 voix, SMd, iii (1960)

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J.-L. Matthey: 'P.-A. Gaillard', *Revue musicale de Suisse romande*, xlv (1992), 102–5

J.-L. Matthey and M. Rey-Lanini: *Paul-André Gaillard (1922–1992): inventaire du fonds avec catalogue des oeuvres* (Lausanne, 1995)

ETIENNE DARBELLAY/DOROTHEA BAUMANN

Gaillarde

(Fr.).

See [Galliard](#).

Gaisser, Hugo [Hughes; Ugo Athanasio; Josef Anton]

(*b* Aitrach, nr Württemberg, 1 Dec 1853; *d* Ettal, Upper Bavaria, 26 March 1919). German writer on Gregorian and Byzantine chant. He entered the Benedictine monastery of Beuron in 1872, and studied plainchant and theology; he was ordained priest in 1873. After staying in Volders, Tyrol (1875), and in the Benedictine monastery of Maredsou near Namur (1876), he became a teacher (1899) and then director at the Pontificio Collegio Atanasiano in Rome, a school founded in 1577 by Gregory XIII for the

education of Greek Catholics. In 1905 he went for two months to Mt Athos to study the chant there. He became prior at the monastery of St Andrew at Bruges in 1912, but was forced to return to Germany in 1914, first to the abbey of St Joseph, Coesfeld, then in 1916 to Ettal.

Up to 1899 Gaisser wrote mainly about Gregorian chant. During the 11 years which followed, he studied the history of Byzantine chant, using his experience to train the choir of the college church, S Atanasio. He advanced many hypotheses and ideas in this new field: he drew attention to the oriental elements in modern Byzantine chant; he studied the liturgy and folksongs in the Greek-Albanian colony in Sicily to show how Byzantine elements have survived; he drew parallels between the chant in the Eastern and Western church. At the same time as, and apparently independently of, Oskar Fleischer, he found the key to deciphering the neumes of the middle Byzantine notation, but was unable to solve the problem of the *martyriai*, or intonation signatures. (One of his students, H.J.W. Tillyard, later solved this problem.) Gaisser showed how the different stages of Byzantine notation were closely related; he also tried to find a solution to the problem of rhythm and attempted to identify the eight Byzantine modes with the classical Greek *harmoniai*.

WRITINGS

- 'Les altérations chromatiques dans le plain-chant', *Revue bénédictine*, xiv (1897), 511–24, 554–64; xv (1898), 35–43
- Le système musicale de l'église grecque d'après la tradition* (Rome, 1901)
- 'L'origine et la vraie nature du mode dit "chromatique oriental"', *Tribune de Saint-Gervais*, vii (1901), 93–100
- 'L'origine du "tonus peregrinus"', *Tribune de Saint-Gervais*, vii (1901), 129–33
- 'La fête de Noël et la musique', *RHCM*, i (1901), 425–36
- 'Brani greci nella liturgia latina', *Rassegna gregoriana*, i (1902), 109–12, 126–31
- 'Le système de l'église grecque', *Musica sacra* [Ghent], xxii (1902–3), 10–12, 23–5, 37–41, 62–6
- Les "heirmoi" de Pâques dans l'office grec: étude rythmique et musicale* (Rome, 1905)
- 'I canti ecclesiastici italo-greci', *Rassegna gregoriana*, iv (1905), 385–412
- 'Il rito bizantino nell'Ottavario dell' Epifania a Roma in S. Andrea della Valle', *Rassegna gregoriana*, viii (1909), 54–9
- 'Die Antiphon *Nativitas tua* und ihr griechisches Vorbild', *Riemann-Festschrift* (Leipzig, 1909/R), 154–66
- 'Die acht Kirchentöne in der griechisch-albanesischen Überlieferung', *IMusSCR III: Vienna 1909*, 83–4
- 'Das Alma Redemptoris: sein Rhythmus und rhythmischer Aufbau', *Gregorius-Blatt*, xlii (1917), 17–20, 25–8, 36–9, 41–6

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Gaita (i).

Term used in Iberia, eastern and south-eastern Europe, North Africa and Latin America for an aerophone, usually an oboe or a bagpipe. This article outlines the etymological background of the term and discusses the instruments of Iberia and Latin America. For North African instruments see [Surnāy](#), essentially the same instrument; for West African instruments see [Algaita](#). Most instruments to which the term is applied are oboes or shawms; the south-east European *gajde* or *gadjy* is a [Bagpipe](#) (see §7(iv, v)).

The term, which is variously spelt (*gaida*, *gajde*, *gajdë*, *gajdy*, *ghaida*, *ghaite*, *ghayta*, *kaita*, *aghiyad*, *algaita*), is derived from the Gothic *gait* or *ghaid* ('goat') and originally denoted a bagpipe with a goatskin bag; this is borne out by all surviving specimens of the Portuguese *gaita* (V. de Olivares: *Instrumentos musicais populares portugueses*, Lisbon, 1982) and the *gajde* of European Turkey (L. Picken: *Folk Musical Instruments of Turkey*, London, 1975). Some Spanish writers have suggested that *ghayta* is a Spanish borrowing from Arab Andalusia; however it is clear that Arab Andalusia borrowed the word from the Visigoths and applied it to the oboe, and if the term shifted from the bagpipe (*gaita*) to the oboe (*ghayta*), it was by virtue of similarity of timbre or of social function.

In Spain, *gaita* can signify the [Duct flute](#) also known as a *pito* in León and Andalusia. In the Basque region the terms *gaita* and *dulzaina* signify an oboe. In Galicia, Catalonia and parts of the Pyrenees *gaita* is the term for a bagpipe (see [Bagpipe](#), §7 (i)). It is also an alternative name for an oboe elsewhere known as *chirimía* or *gralla* (in Catalan). In Castile the *gaita* (*gaita serrana* or *gaita zamorana*) is a capped, single-reed hornpipe (see [Hornpipe](#) (i)) with a bell of animal horn, now rare. The *gaita gallega* or *gaita de fuele* is a bagpipe of Galicia, also known in Catalonia (as *sac de gemecs*, 'bag of groans') and in parts of the Pyrenees; the Galician bagpipe ensemble may consist of two bagpipe players and two drummers. In Portugal, the *gaita de foles* is a bagpipe used to accompany dancing in the Alentejo region (with *pifaro* and castanets); in Brazilian usage the term means an accordion.

In Colombia, the *gaita* is an end-blown duct flute of the Atlantic coastal region, made from long tubes of a cactus-like plant. The term *gaita* is also used for a Colombian ensemble (including two *gaitas*) which accompanies the *cumbia* folkdance.

CHRISTIAN POCHÉ, JOHN M. SCHECHTER

Gaita (ii).

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

Gaither, William J.

(b Alexandria, IN, 28 March 1936). American composer and performer of gospel hymns.

Gaito, Constantino

(*b* Buenos Aires, 3 Aug 1878; *d* Buenos Aires, 14 Dec 1945). Argentine composer, conductor and pianist. Born into a musical family, he showed precocious signs of ability and was awarded a grant from the Argentine government to study abroad. He attended the Naples Conservatory, where he studied the piano with Francesco Simonetti and composition with Platania. He travelled throughout Europe, meeting Verdi, Mascagni and Massenet. In 1900 Gaito returned to Buenos Aires, where he co-founded the Conservatorio Bonaerense and taught at the National Conservatory of Music. He remained active as a pianist and conducted opera seasons at the Teatro Argentino at La Plata. He also directed performances of his own compositions at the Teatro Colón.

Gaito is considered one of Argentina's foremost opera composers; he is also known for his ballets, symphonic poems, incidental music and chamber works. His early compositions reveal Italian influences, which were a logical product of his background and training. His later works incorporate material of a distinctly Argentine character presented within the framework of Italian musical aesthetics. *La flor del Irupé* (performed in 1929) is regarded as the first national ballet of significance. His string quartets are believed to be the first in Argentina to rely on indigenous material. His popular opera, *La sangre de las guitarras* (performed in 1932), is based on the life of a gaucho *payador* (folk singer), who struggles to uphold the ideals of liberty during the Argentine civil war period.

WORKS

(selective list)

Ops (perf. in Buenos Aires, Teatro Colón): Caio Petronio (op. 3, H. Romanelli), 1911–14, 2 Sept 1919; Fior di neve (drama lírico, 1, J. Colelli), 1919, 3 Aug 1922; Ollantay (drama lírico, 3, V. Mercante, after Quechua legend), 1926, 23 July 1926; Lázaro (drama lírico, 1, Mercante), 1927, 19 Nov 1929; La sangre de las guitarras (drama lírico, 3, V.G. Retta and C.M. Viale, after H. Blomberg), 1931, 17 Aug 1932

Ballets (perf. in Buenos Aires, Teatro Colón): *La flor del Irupé* (Mercante, after Guaraní legend), 17 July 1929; *La ciudad de las puertas de oro* (E. Carreras, after A. Capdevila), 11 July 1947

Incid music (Sophocles, trans. L. Longhi di Braccaglia): *Edipo Rey*, Buenos Aires, 1926; *Antígona*, Buenos Aires 1930

Orch: *El ombú*, sym. poem, op.31, 1924; *Visión*, sym. poem, op.38, 1928

Choral: *Perseo* (U. Sacerdoti), vocal-sym. poem, op.11, 1902; *San Francisco Solano* (orat, G. Talamón), SATB, vn, orch, 1936

Chbr: *Str Qt no.1*, op.23, 1916; *Pf Trio*, op.25, 1917; *Str Qt no.2 'Incaico'*, op.33, 1924

Pf pieces, songs, choral arrs., educational works

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Principal publishers: Ricordi, Ricordi Americana

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DEBORAH SCHWARTZ-KATES

Gaius, Jo.

(fl c1450). Composer. Two compositions can be attributed to him: *Dyana lux serena* in *I-TRmp* 90, and a *Magnificat* in *I-TRmp* 88. The former has only the incipit of the text (in each of its three voices). The first four verses of the *Magnificat*, including the opening words, are set using three, four, two and three voices, respectively. The eighth *Magnificat* tone is ornamented in the top voice. (Both works are ed. in DTÖ, xiv–xv, Jg.vii, 1900/R; *Dyana lux* is also ed. M. Gozzi: *Il manoscritto Trento, Museo provinciale d'arte, cod.1377 (Tr 90)*, Cremona, 1992, ii, 214)

TOM R. WARD

Gajani, Giovanni Battista.

See [Gaiani, Giovanni Battista](#).

Gajo

(It.).

See [Gai](#).

Gakkel', Leonid Yevgen'yevich

(b Leningrad, 27 Jan 1936). Russian musicologist, pianist and teacher. He entered the Kazan' Music School in 1943 following the evacuation of his family to Kazan' in 1941. After returning to Leningrad in 1945 he continued his musical education at the Special School for Gifted Children in the class of É.I. Shteynbok. He studied the piano with N.Ye. Perel'man at the Leningrad Conservatory from 1953 and, after graduating in 1958, undertook postgraduate research at the conservatory with Barenboym in the history and theory of pianism (1958–61). In 1946 he gained the *Kandidat* degree with a dissertation entitled *Cherti fortepiannogo stilya i voprosi interpretatsii fortepiannoy muziki rannego Prokof'yeva 1908–1918* ('Features of the Piano Style and Questions Surrounding the Interpretation of Prokofiev's Early Piano Music, 1908–18'). He was appointed to teach at the Leningrad Conservatory in 1961, later becoming a senior lecturer (1967) and professor (1983). He gained the doctorate in 1979 with a dissertation on Bartók and piano music of the 20th century. Gakkel' has

taken an active part in Sviatoslav Richter's 'Dekabr'skiye vechera' ('December Evenings') at the Pushkin Museum in Moscow. He became a member of the Composers' Union in 1974 and an acting member of the Russian Academy of the Humanities in 1994, and in 1995 was created an Honoured Representative of the Arts of the Russian Federation.

Gakkel's scholarly interests include the fate of Russian musical culture, the history and theory of piano performance and the history of musical life in St Petersburg. His book on piano music of the 20th century (1976) occupies a central position among his writings. A unique piece of research, this book became the target of severe and biased ideological criticism on the part of the official newspaper of the Central Committee of the Communist Party of the Soviet Union, *Sovetskaya kul'tura*, with Gakkel' being subjected to persecution (Malinin, Fliyer and Sokolov, 1977). In his work he perpetuates the traditions of humanitarian knowledge and Russian critical writing that go back to the Silver Age, with his publications being distinguished by the breadth of his aesthetic views, his culture, his exquisite feeling for art and the refinement and lexical richness of his writing style.

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- 'Natan Yefimovich Perel'man', *V fortepiannikh klassakh leningradskoy konservatorii*, ed. L.A. Barenboym (Leningrad, 1968), 44–85
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- 'S. Rikhter igrayet Vos'muyu sonatu [Prokof'yeva]' [Richter plays [Prokofiev's] Eighth Sonata], *SovM* (1978), no.4, pp.87–9
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- 'Slovo Shostakovicha' [The word of Shostakovich], *SovM* (1980), no.3, pp.14–21
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- 'Razmishleniya o Gilel'se' [Reflecting on Gilels], *SovM* (1986), no.12, pp.48–54
- 'Khudozhnik-interpretator' [The artist-interpreter], *Mariya Grinberg: stat'i, vospominaniya, material'i*, ed. A.G. Ingera and V.D. Konen (Moscow, 1987), 26–43

- Ispolnitelyu, pedagogu, slushatelyu* [To the performer, teacher, listener] (Leningrad, 1988)
- 'Shnabel' segodnya' [Schnabel today], *SovM* (1990), no.8, pp.89–93
- Teatral'naya ploshchad'* [Theatre square] (Leningrad, 1990)
- 'Mariinskiy – v Peterburge, uzhe v Peterburge' [The Mariinsky – in St Petersburg, now in St Petersburg], *Ars* (1993), 4–5 [Mariinskiy Teatr special issue]
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- Velichiye ispolnitel'stva: M.V. Yudina i V.V. Sofronitsky* [The giants of performance: Yudina and Sofronitsky] (St Petersburg, 1995)
- 'Masshtab Rubinsteyna' [Rubinstein: his scale of importance], *Anton Grigor'yevich Rubinshteyn*, ed. T.A. Khoprova (St Petersburg, 1997), 9–15
- V kontsertnom zale: vpechatleniya 1950-kh – 1980-kh godov* [In the concert hall: impressions of the 1950s to the 1980s] (St Petersburg, 1997)
- 'Mirazhi ispolnitel'stva', *Mak* (1998), nos.3–4, pp.222–6

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ADA BENEDIKTOVNA SCHNITKE

Gál [Gal], Hans

(*b* Brunn, nr Vienna, 5 Aug 1890; *d* Edinburgh, 3 Oct 1987). Austrian composer and musicologist. He studied composition with Mandyczewski and music history with Guido Adler at Vienna University, completing the doctorate in 1913 on the style of the young Beethoven. Two years later he won the newly created Austrian State Prize for composition. From 1919 until 1929 he was lecturer in music theory at the university, and the period between the end of World War I and 1933 saw his rapid rise to success as a composer, above all with his second opera *Die heilige Ente*, performed in some 20 theatres. After winning the Columbia Schubert centenary prize for his Sinfonietta in 1928, he was appointed director of the Mainz Conservatory (1929–33). On Hitler's accession to power in 1933 he was instantly dismissed and the performance and publication of his works were banned because he was Jewish. He returned to Austria, but was driven out by the Anschluss in 1938 and fled to England. Tovey invited him to Scotland, where he settled in 1939 and was appointed lecturer at Edinburgh University in 1945. From that time he played an active part in the musical life of the city, not only as lecturer, but also as conductor, pianist, musical personality and founder-member of the Edinburgh International Festival. He remained active as a composer but never re-established his pre-war career and relatively little of his output is known.

Of his 110 published works, more than half were composed in Scotland. His values were deeply rooted in the tonal tradition of the Austro-German musical style. Though an inheritor of the legacy of Brahms, he had by the time of his twenties found his own distinctive musical language to which, regardless of changing musical fashions, he remained true. It unites many elements: the clarity, playful humour and formal mastery of early Classicism; the chromatic harmony and extended tonality of early 20th-century, pre-serial music; a Schubertian love of melody; the lyricism and emotional restraint of Brahms and the contrapuntal textures that remained fundamental to his style. His deep insight into the life and work of great musicians is shown in his books – on Brahms, Schubert, Wagner and Verdi.

WORKS

operas

Der Arzt der Sobeide (comic op, prol, 2, F. Zoref), op.4, 1917–18, Breslau, 1919; Die heilige Ente (ein Spiel, 3, K.M. von Levetzow and L. Feld), op.15, 1920–21, Düsseldorf, 29 April 1923; Das Lied der Nacht (dramatische Ballade, 3, von Levetzow), op.23, 1924–5, Breslau, 24 April 1926; Der Zauberspiegel (fairy play, Jaroschek), op.38, lost, Breslau, 1930; Die beiden Klaas (3, von Levetzow), op.42, 1932–3, perf. as Rich Claus, Poor Claus (trans. A. Fox), York, Rowntree, 22 May 1990

orchestral

Ov. to a Puppet Play, op.20, 1923; Sym. no.1 (Sinfonietta), op.30, 1927; Ballet Suite (Scaramuccio), op.36, 1929; Vn Conc., op.39, 1932; Concertino, op.43, pf, str, 1934; Concertino, op.52, vn, str, 1939; Serenade, op.46, str, 1937; A Pickwickian Ov., op.45, 1939–44; Lilliburlero: Improvisations on a Martial Melody, op.48, c1943; Sym. no.2, op.53, 1942–3; Concertino, op.55, org, str, 1948; Pf Conc., op.57, 1948; Sym. no.3, op.62, 1951–2; Vc Conc., op.67, 1944; Meanders, suite, op.69, 1954–5; Idyllikon, op.79, suite, 1958–9; Concertino, op.87, vc, str, 1966; Triptych, op.100, 1970; Suite, op.102a/b, va/a sax, orch, 1949; Sym. no.4 (Sinfonia concertante), op.103, 1973

choral

Von ewiger Freude (cant., 17th century), op.1, female vv, org, 2 hp, 1912; Vom Bäumlein, das andere Blätter hat gewollt (F. Rückert), op.2, A, female vv, orch, 1916; Fantasies (R. Tagore), op.5, a, female vv, chbr orch, 1919; 2 Songs, op.8, male vv, 1914; 3 Songs, op.11, male vv, pf/orch, 1910–11; 3 Songs, op.12, female vv, pf, 1910; Kinderverse (P. Dehmel), op.14, female vv, c1921; Motet (M. Claudius), op.19, 1924; Herbstlieder, op.25, female vv, 1918–25; Requiem für Mignon (J.W. von Goethe), op.26, vv, orch, 1922

Epigramme (G.E. Lessing), op.27, 1926; 3 Songs, op.31, female vv, pf, 1928; 5 Serious Songs, op.32, male vv (1929); 3 Porträtsstudien (W. Busch), op.34, male vv, pf, 1929; 3 Songs, op.37 (1932); 3 Idyllen (Busch), op.40, male vv, pf (1934); 6 Folksongs, male vv (1930); Nachtmusik (J.J.C. von Grimmshausen), op.44, S, male vv, fl, vc, pf, 1933; Stille Lieder (Summer Idylls) (C. Fleischlen), op.47, female vv, 1935; De profundis (cant., 17th-century Ger.), op.50, solo vv, chorus, orch, 1936–7; 4 Madrigals (Elizabethan texts), op.51 (1939); 4 Partsongs, op.61, c1953; 2 Songs, op.63, male vv, 1954; Lebenskreise (cant., Goethe, F. Hölderlin), op.70, 4 solo vv, chorus, orch, 1955; Songs of Youth, op.75, female vv, 1959; A Clarion Call, op.76, female vv, 1959; Of a Summer Day (A. Strawbridge), op.77, female vv, str,

1952; Spättlese, op.91, male vv (1970)

chamber and instrumental

For 3–8 insts: Variations on a Viennese 'Heurigen' Melody, op.9, pf trio, 1914; 5 Intermezzi, op.10, str qt, 1914, also appeared as 4 Miniatures, op.10a; Pf Qt, op.13, c1914; Str Qt no.1, op.16, 1916; Pf Trio, op.18, 1923; Divertimento, op.22, 8 wind, 1924; Str Qt no.2, op.35, 1929; Serenade, op.41, str trio, 1931; Little Suite, op.49a, 2 vn, vc, pf ad lib, 1947–8; Trio, op.49b, pf trio (1949); Suite, op.59b, 3 mand (1956); Divertimento, op.68c, 2 rec, gui (1958); Quartettino, op.78, 4 rec (1960); Concertino, op.82, rec, str qt/str orch/pf, 1961; Trio Serenade, op.88, rec/fl, vn, vc (1967); Huyton Suite, op.92, fl, 2 vn, 1940; Serenade, op.93, cl, vn, vc, 1935; Trio, op.94, ob, vn, va, 1941; Str Qt no.3, op.95, 1969; Sonata, op.96, 2 vn, pf, 1941; Trio, op.97, cl, vn, pf, 1950; Str Qt no.4, op.98, 1971

For 2 insts: Suite, op.6, vc, pf, 1919; Sonata, op.17, vn, pf, 1920; Suite, op.56, vn, pf, 1942; Sonatina, op.59a, 2 mand (1952); Suite, op.68a, rec, vn, 1954–5; 6 2-part Inventions, op.68b, 2 rec (1958); 3 Sonatinas, op.71, vn, pf, 1956–7; Divertimento, op.80, mand, hp/pf (1961); Sonata, op.84, cl, pf (1965); Sonata, op.85, ob, pf (1965); Sonata, op.89, vc, pf, 1953; Divertimento, op.90/1, bn, vc, c1958; Divertimento, op.90/2, vn, vc (1968); Divertimento, op.90/3, vn, va, c1969; Sonata, op.101, va, pf, 1941

keyboard and songs

Pf: Serbische Weiser, op.3, 4 hands, 1916; 3 Sketches, op.7, 1910–11; Sonata, op.28, 1927; Tunes from Old Vienna, 1934; 24 Preludes, op.83, 1960

Org: Toccata, op.29, 1928

Songs: 2 Songs, op.21, S, b viol/vc, org, 1922; 3 Songs, op.33, Mez/Bar, pf, 1928

Principal publishers: Bärenreiter, Breitkopf & Härtel, Novello, Schott, Simrock, Universal

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Johannes Brahms (Frankfurt, 1961; Eng. trans., 1964)

Richard Wagner (Frankfurt, 1963)

The Musician's World: Great Composers in their Letters (London, 1965; Ger. trans., 1966)

Franz Schubert, oder die Melodie (Frankfurt, 1970; Eng. trans., 1974)

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CONRAD WILSON, ALEXANDER R.C. SCOTT

Galakhov, Oleg Borisovich

(b Gorlovka, Donetsk Province, Ukraine, 10 August 1945). Russian composer. He graduated from the Moscow Conservatory (composition classes with Khrennikov and Shchedrin) in 1970. He became a member of the Composers' Union in 1970, and then taught music theory at the Pedagogical Institute (1971–2) before becoming an editor of the Sovetskiy

Kompozitor publishing house (1971–4). He was awarded the title Honoured Representative of the Arts of Russia in 1986, and since 1994 has been chairman of the board of the Moscow Composers' Union.

Galakhov has an easy command of various genres ranging from ballet to song cycles. He is particularly drawn towards chamber forms: the concise manner of his writing, range of colour, the detailed working out and subtle nuances all make his works for instrumental ensembles noteworthy. His language is fairly mobile, and his style ranges from the sonoristic in the cantata *Dvadtsat' shest'* ('26'), through the simple but refined manner of his music for children, to the synthesis of folk and art elements in the polystylistic chamber works. As a composer, Galakhov is drawn towards poetry; the word arouses his imagination, dictates the style and the form, and gives rise to the most precise sonic equivalents in the music. His vocal and choral styles are rooted in folksong and Russian classical tradition, but these links are well absorbed: in the cycle *Gulyan'ye* ('Walking') the 'suburban lyricism' hovers between peasant and urban styles utilizing classical forms while still preserving an independence of language.

Galakhov's chamber and instrumental works display an interest in extended single-movement structures which freely interpret various musical trends in 20th-century music, for example *Monologi* for cello and organ and *Otvet* ('Reply') for organ. Nonetheless, the role of the miniature within the framework of a cycle is not ignored (*Malen'kiy triptikh* ('Little Triptych') for piano, *Severniiy triptikh* ('Northern Triptych') for harp). Galakhov initiated and, since 1994, has planned the Moscow Autumn festival as well as organizing the various types of concert activity that take place at the House of Composers in Moscow under his guardianship. He frequently acts as a jury member for composition competitions.

WORKS

(selective list)

Stage: *Belosnezhka i sem' gnomov* [Snow White and the Seven Dwarfs] (ballet), 1969; *Samaya krasivaya* [The Most Beautiful Girl] (children's fairy tale, V. Stepanov), 1983; *Solov'inaya pesnya* [The Nightingale's Song] (radio op, 1, M. Sadovsky), 1986
Choral: *Dvadtsat' shest'* [Twenty Six] (cant. poem, N. Aseyev, A. Mikoyan), Mez, nar, chorus, org, orch, 1970, rev. 1976; *Istoricheskiye pesni* [Historical Songs] (orat, A.S. Pushkin), solo vv, chorus, orch, 1970; *Pesnya o nashey zemle* [A Song about Our Land] (cant., A. Layko, V. Tatarinov), children's chorus, orch of folk insts, 1975; *Golos, obrashcheniye k A.A. Akhmatovoy* [The Voice, an Address to Akhmatova], S, male chorus, vn, org, cel, 1992
Chbr and solo inst: *Polyphonic Trio*, str trio, 1967; *Str Qt*, 1972; *Sonata*, vc, 1973; *Severniiy triptikh* [Northern Triptych], hp, 1984; *Monologi* [Monologues], sonata, vc, org, 1987; *Otvet* [Reply], org, 1993

Songs, choruses, music for children, incid music, film scores

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A. Grigor'yeva: 'Oleg Galakhov: festival', *nashe obshcheye delo* [The festival is our common cause], *MAk* (1996), no.2

ALLA VLADIMIROVNA GRIGOR'YEVA

Galambos, Benjámín.

See Egressy, Béni.

Galamian, Ivan (Alexander)

(*b* Tabriz, 23 Jan 1903; *d* New York, 14 April 1981). American violinist and teacher of Armenian parentage. After studying with Konstantin Mostras at the School of the Philharmonic Society in Moscow (1916–22), and with Lucien Capet in Paris (1922–3), he made his Paris début in 1924. He moved to the USA in 1937 and was appointed to the Curtis Institute in 1944 and the Juilliard School of Music in 1946. During the summer he taught at the Meadowmount School of Music which he founded in 1944. In 1965 he was made an honorary member of the RAM, London, and he held honorary doctorates from Oberlin College and the Curtis Institute. In 1966 he received the Master Teacher Award of the American String Teachers Association.

Galamian's success as a teacher was remarkable. For four decades his students were among the laureates of every major international competition; some became virtuosos (Perlman, Zukerman, Kyung-Wha Chung, Luca, Laredo, Michael Rabin), while others belong to leading string quartets, occupy teaching posts, or are orchestral leaders. Galamian's approach was analytical and rational, with minute attention to every technical detail. His method embodied the best traditions of the Russian and French schools (particularly of Capet's *Art of Bowing*). However, he rejected the enforcement of rigid rules and developed the individuality of each student. Mental control over physical movement was, in his opinion, the key to technical mastery. He published *Principles of Violin Playing and Teaching* (with E.A.H. Green, Englewood Cliffs, NJ, 1962), *Contemporary Violin Technique* (with F. Neumann, New York, 1962) and edited many violin works. He played a Nicolò Amati of 1680, the 'ex-Walton'.

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Obituary, *New York Times* (15 April 1981)

R. Schmidt: 'The Legacy of Ivan Galamian', *American String Teacher*, xxxv/2 (1985), 48

BORIS SCHWARZ/MARGARET CAMPBELL

Galán, Cristóbal

(*b* c1625; *d* Madrid, 24 Sept 1684). Spanish composer. In 1651 he was rejected as *maestro de capilla* in Sigüenza because he was married. In 1653 he was listed first as a singer and organist, then as *maestro de capilla* at Cagliari, Sardinia. He left Cagliari in 1656, and although invited to return there in 1661, he never did. He was *maestro de capilla* of the church choir at Morella, and of the choir of Teruel Cathedral before 22 October 1659, when he is first heard of in Madrid. In 1664 he was *maestro* of a group of

musicians at the Buen Retiro, where he must have participated in dramatic productions. From 22 August 1664 to 22 July 1667 he was director of the choir at Segovia Cathedral; some time after that he became director of music at the convent of the Descalzas Reales, Madrid. In 1675 the queen regent made known that she wished him to become director of music of the royal chapel, but the appointment was opposed by the abbess, the Patriarch of the Indies, and court musicians, who suggested that his talents were more suited to the convent choirs. On the death of J. Pérez Roldán in 1680, however, he at last received the appointment.

Galán wrote music in most of the vocal forms current in Spain in his day. He probably composed the music for a number of secular musical plays performed at court, such as *Lides de amor y desdén* and *El labirinto de Creta*, with texts by J.B. Diamante, as well as for *autos sacramentales* by Calderón; most of this music is lost. He wrote a large number of villancicos and other songs, both secular and devotional, for one to 13 voices, some with continuo. Several of the works for large numbers of voices are for two or three antiphonal choirs with separate continuo parts, and in a few works soloists alternate with choirs. Galán also wrote masses and motets and other sacred music. His popularity is attested by the wide distribution of 17th-century manuscripts of his music throughout Spain and the Americas and by many references to him in contemporary documents. In the early 18th century Francisco Valls (in his *Mapa armónico práctico*) still found his music a worthy, correct and tasteful model for composers of small-scale works in the Spanish manner.

WORKS

Edition: *Cristóbal Galán: Obras completas*, ed. J.H. Baron and D.L. Heiple, Gesamtausgaben, xii (1982–)

2 masses, 9vv, 12vv, *E-V*

Mag quarto tono, 12vv, *V*

Lit, 6vv, *CO-B*

Resp, 1, 4, 5vv, *E-Mp, SE*

Lamentations, 7vv, bc, *E*

5 motets: Hoc est corpus, 3vv, *SE*; Laudate Dominum, 8vv, *V*; O beata virgo, 9vv, *V*; Salve, 5vv, *V*; Stella coeli, 8vv, *BA*

Passion, 1, 8vv, bc, 1672, inc., *V*

Stabat mater, 3 solo vv, 4vv, vn, bc, *SE*

Incid music for *Lides de amor y desdén* (J.B. Diamante), *El labirinto de Creta* (Diamante), inc., *Mn*

Many other sacred and secular vocal works, 1–13vv, some with bc, *D-Mbs, E-Bc, E, Mn, PAL, SE, VAc, I-Vnm*, Guatemala Cathedral archives, Mexico City, Bellas Artes, *US-NYhs*

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JOHN H. BARON, JACK SAGE

Galant

(Fr.; It. *galante*).

A term widely used during the 18th century to denote music with lightly accompanied, periodic melodies, and the appropriate manner of performing the same. 'Being *galant*, in general', wrote Voltaire, 'means seeking to please'. The old French meaning of the general term with its emphasis on valour had by the 1630s given way to a newer emphasis on social or amatory grace: titles like Campra's *L'Europe galante* (1697), Rameau's *Les Indes galantes* (1735), Guillemain's *Sonates en quatuors, ou Conversations galantes et amusantes* (1743) and Graun's *Le feste galanti* (1748) are to be understood in that latter sense. Watteau's epochal paintings of *fêtes galantes* contributed further to the vogue of the term. Applied to letters, the term took on a meaning close to 'French courtly manner', as in a treatise by C.F. Hunold (Menantes), *Die allerneuste Manier höflich und galant zu schreiben* (1702), a manual for self-instruction that Herder later denounced as lacking virility.

A musical parallel is at hand in Mattheson's first publication, *Das neu-eröffnete Orchestre, oder Universelle und gründliche Anleitung wie ein Galant Homme einen vollkommenen Begriff von der Hoheit und Würde der edlen Music erlangen* (1713); on the title-page roman typeface is used in place of Gothic, significantly, to emphasize the numerous non-German expressions. As an imported phenomenon, the *galant* style in Germany borrowed much vocabulary from its countries of origin and generated a more extensive theoretical literature. Mattheson's 'galant homme' must be taken to include both sexes; as his dedication of this work to a noble lady indicates, much of the *galant* literature, like much *galant* music, was intended to instruct and entertain female amateurs. Mattheson used the substantive 'galanterie' in this and subsequent treatises with a variety of meanings. Pieces called 'galanteries' were numerous in the suites of 17th-century French harpsichord composers; the term was used to designate the lighter, mainly homophonic dances, such as the minuet (J.S. Bach

followed this practice). As early as 1640 'galanteria' was used to describe the playing and the late style of Frescobaldi. Mattheson preferred that 'Galanterien' be played on the clavichord rather than the harpsichord because its dynamic nuances approximated more closely to vocal style, a feeling that was to become widespread with partisans of a specific north German dialect of the international *galant* idiom, 'Empfindsamkeit'. In keeping with the emphasis on a singing style, Mattheson also used the term in reference to vocal pieces, saying that a French *air* had 'ein etwas negligente Galanterie' while an Italian aria had this in addition to more musical content, or 'ein harmonieusere Galanterie'; as a singer at the Hamburg Opera under Keiser he was well acquainted with both types. Good music, in his view, required melody, harmony and 'galanterie', the last being equated with the theatrical style, as opposed to the strict or church style, and not subject to rules (except those of 'le bon goût').

Other writers bear out this fundamental distinction. Scheibe opined in *Der kritische Musikus* (1737–40) that the *galant* way of writing had its origins in the Italian theatre style. Throughout the *Versuch über die wahre Art das Clavier zu spielen* (1753) C.P.E. Bach distinguished between the learned and *galant* styles. Marpurg in his *Abhandlung von der Fuge* (1753) contrasted fugal texture with the freedom of *galant* writing. Quantz was more preoccupied than any of his contemporaries with defining the new style, both in his *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752) and in his autobiography (1754; first printed in Marpurg's *Historisch-kritische Beyträge*, 1755). In the latter he described Fux's *Costanza e fortezza*, which he had heard at Prague in 1723, as magnificent, but more in a sacred than theatrical style; he contrasted it with the *galant* melodic style, described as being ornamented with many small figures and passages, which he admitted were less appropriate to a vast space than an intimate one, with fewer instruments. The following year, in Rome, he heard Domenico Scarlatti perform and described him as a *galant* player in the manner of the time. Having been introduced to the elder Scarlatti by Hasse, he observed that the master played the harpsichord in a learned manner but with less finesse than his son. At Paris in 1726–7, Quantz encountered Blavet, whom he praised most highly among the numerous composer-performers of the French flute school, the sonatas of which would seem to qualify on musical grounds as quintessentially *galant*, although Quantz did not so describe them. His emphasis upon the manner of tone production led Quantz in the *Versuch* to define *galant* singing: it consisted of dynamic shadings, joining the chest voice to the falsetto smoothly, and in skilful ornamentation. Mattheson, Scheibe and other writers occasionally used the term 'Galanterie' to refer to embellishments themselves – either improvised or incorporated into the notation. Italian flattery, Quantz said, was effected by slurred notes and by diminishing and strengthening the tone (a description of the *messa di voce*). With this he contrasted the noisy chest attacks and lack of legato in the old manner of German choral singing. Here the essential musical quality of what the period meant by *galant* emerges particularly clearly. Its ideal was the Italian *bel canto*, which reached its highest pinnacle, according to Quantz, in the first third of the century, when the most famous castratos were in their prime (Farinelli and Carestini were singled out for praise). Flexibility in dynamic nuance went with rhythmic flexibility, or *tempo rubato*, in the modern Italian style. Schäfke showed that Quantz formulated the *galant*

aesthetic of clarity, pleasingness and naturalness in music on the basis of several earlier theorists, including Mattheson, and that these ideals, typical of the Enlightenment in general, went back to the rationalist philosophy of Descartes ('clare et distincte percipere').

Instrumental pieces specifically called 'galant' or 'galanteria' proliferated in the chamber and solo literature during the third quarter of the century, which may be considered the highpoint of the *galant* style in instrumental music. Newman judged that qualitative peaks were reached in the keyboard sonatas of Galuppi (who was fond of writing minuets in 3/8 time with the thinnest of textures), Soler and J.C. Bach, and in the chamber music of G.B. Sammartini. The 'menuet galant' represented the epitome of the style. Rousseau wrote in his *Dictionnaire* (1768): 'le caractère du menuet est une élégante et noble simplicité' (cf C.P.E. Bach's chief goal in keyboard playing: 'edle Einfalt des Gesangs'). In Sulzer's *Allgemeine Theorie der schönen Künste* (1771–4) the minuet's affect is said to be 'noble and of charming decency, yet united with simplicity'; 'more than any other dance [the minuet] is appropriate for societies of persons distinguished by their refined way of life'.

Defenders of the old contrapuntal virtues were heard from more and more as the 18th century reached its last third, with the onset of an anti-*galant* reaction. Parallels may be observed with the turn against the Rococo style in art and the rise of *Sturm und Drang* in literature. Adlung complained that 'murky' basses and 'Galanterien' were being heard even in church. In the article on melody in Sulzer's encyclopedia (written with advice from Kirnberger), 'pleasant, so-called *galanterie* pieces' and their 'very small phrases, or segments' are said to be appropriate for light, flattering passions, but out of place in serious or sacred compositions, where their effect is more dainty than beautiful. Under the rubric 'Musik' Sulzer noted that 'the melodic language of the passions has gained immensely' from the introduction of 'the so-called *galant*, or freer and lighter manner of writing', even while claiming that the abuses of this style were leading to music's complete degeneracy. Other complaints about the *galant* manner were even more specifically moral. As Seidel has shown, the term 'galant', having connoted ease and gracefulness of manner to the early 18th century, later came to stand for an empty, artificial and mainly aristocratic manner of comporting or expressing oneself, and the opposite of bourgeois naturalness of feeling.

Freedom of dissonance treatment (e.g. by voice-exchange), defended by Heinichen in connection with the theatrical style, was further rationalized by Marpurg and Türk as a specifically *galant* trait. In the *Fundamentum des General-Basses* printed by Siegmeyer at Berlin and attributed (posthumously) to Mozart, a certain cadential progression is described as 'modern (gallant)': II6–I6–4–V–I. It is illustrated in duple time and then in triple, the latter approximating to the cadence to the minuet in *Don Giovanni* (which first introduces the dance, after hearing the beginning of which Leporello says 'che maschere galanti!'). Opposite this is illustrated a cadence, called 'contrapunctisch', that consists of a I–V–I progression with prepared 4–3 suspensions over the first two chords (see Hertz and Mann, 1969, p.17). Cudworth (1949), unaware of this instance, arrived at isolating the 'cadence galante' *par excellence* as IV (or II6)–I6–4–V–I in minuet

rhythm; he hypothesized its origins in some Italian opera house early in the century. Its antecedents may in fact be discerned in, most of all, the operatic arias of Leonardo Vinci (1690–1730), who was widely recognized as an innovator: his light textures, simple harmony, periodic melody and formula-based cadences typify the early *galant*. His immediate followers in this light and gracious manner were Hasse and Pergolesi, who used more decoration, particularly triplet figures and inverted dotted rhythms. Burney wrote that Vinci was the first to break away from the older style, ‘by simplifying and polishing melody, and calling the attention of the audience chiefly to the voice-part, by disentangling it from fugue, complication and laboured contrivance’. Before Vinci, elements of the *galant* style can be found in the bel canto melodies of Alessandro Scarlatti; Veracini’s unpublished violin sonatas of 1716, already markedly freer than Corelli’s classic examples; and in dance music, particularly light ‘galanteries’ like the minuet with their simple textures, periodic structures and short melodic motifs.

The *galant* idiom freed composers from the contrapuntal fetters of the church style, to some degree even in the context of church music; its simplicities and miniaturistic nature imposed new fetters, which in turn were thrown off with the reintegration of more contrapuntal means in the obbligato homophony that matured in the last three decades of the century.

See also [Classical](#); [Empfindsamkeit](#); [Enlightenment](#); [Rococo](#); and [Sturm und Drang](#).

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DANIEL HEARTZ/BRUCE ALAN BROWN

Galanterie

(Ger.).

In the early 18th century, a German term for an up-to-date work or piece, as 'theatralische Sachen auch andere Galanterien' (Mattheson: *Das neu-eröffnete Orchestre*, p.119), especially a keyboard work, such as Bach's *Clavier Übung, bestehend in Präludien, Allemanden, Couranten, Sarabanden, Gigen, Menuetten, und anderen Galanterien*. The term has been read here as 'other light pieces such as minuets, i.e. gavottes, bourrées etc', from which the definition of *Galanterien* has been inferred as the light pieces that come between the saraband and gigue in suites, whereas in reality the word seems to be used as a modish, slightly deprecatory reference to all the pieces in the collection. *Galanterie* could also refer to an expressive nuance, especially melodic figuration and ornamentation. The term acquired pejorative, outdated connotations as the

galant manner went out of fashion later in the century. For further information see D.A. Sheldon: 'The Galant Style Revisited and Re-evaluated', *AcM*, xlvii (1975), 240–69.

Galão, Joaquim Cordeiro

(*b* c1762; *d* Lisbon, c1834). Portuguese composer. After a quarter-century directing the royal chapel at Vila Viçosa, he was named canon treasurer of the chapel in 1825. In 1831 he settled in Lisbon, where he taught Princess Anna de Jesus Maria. His earliest mass in the Lisbon cathedral archive is dated 1789, and the earliest of his seven vesper psalms for four voices with organ at the Ajuda library is dated 1792. In addition, the cathedral archive at Évora has an undated set of his vesper psalms and a *Magnificat*.

Conscious of not being able to write successful vocal fugues, he enrolled for a course in counterpoint at the Lisbon Seminário Patriarcal at the age of 40. In September 1831 José de Santa Rita Marques e Silva (c1778–1837), royal *mestre de capela* at Bemposta and Galão's former pupil at Vila Viçosa, showed how much better he was as a contrapuntist when he rewrote the fugue with which one of Galão's Credos closed. The jury deciding which fugue was the better included, among others, Antonio José Soares (1783–1865), another of Galão's famous pupils.

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ROBERT STEVENSON

Galás, Diamanda (Dimitria Angeliki Elena)

(*b* San Diego, CA, 29 Aug 1955). American singer and composer. Born to emigrant Greek Orthodox parents, she was initially discouraged from singing but encouraged to foster her talent as a pianist; she performed Beethoven's First Piano Concerto with the San Diego SO at the age of 14. As a teenager she played jazz piano in San Francisco and, using the pseudonym Miss Zina, worked alongside black transvestites in Oakland's underworld. She later worked in the haematology and immunology departments at Scripps College and, while studying psychology and music (1974–9), at the University of California, San Diego medical school. With other students she participated in biochemical experiments involving sadomasochism, acid and mental illness. During this time she gave performances of wordless vocal improvisations at mental institutions, singing with her back to the patients. From 1979 through the early 1980s she toured internationally as an avant-garde vocalist, performing works by Globokar and Xenakis, with whom she had studied, as well as her own compositions.

Galás is best known for her compelling performances of her own 'intravenous electro-acoustic voice work[s]', theatrical pieces involving real-time electronic transformation of her wide-ranging singing voice. Grounded in operatic bel canto training, she pushes her voice to the edge, creating an intense array of innovative and confrontational timbres. Her vocal technique includes special use of body resonance, attention to overtones and subharmonics, new breathing approaches, vocal breaks and 'static', changing pressure on her vocal chords, variable vibrato and pitch inflection. Her characteristic high, sustained and raw screams challenge the boundaries of music and other art forms. Intentionally provocative, her works emerge from her first-hand experience of drug addiction, prostitution and manic depression, as well as her acute awareness of AIDS. When her brother, writer Philip-Dimitri Galás, died of the disease in 1986, she was already creating *Masque of the Red Death*, a three-part denunciation of the cultural response to the illness. In *Plague Mass*, a shorter live version and ongoing evolution of *Masque*, she appears bathed in red stage lights and covered with a blood-like substance.

In contrast to the extroverted expression of earlier works, later compositions operate on a more intimate level. *Vena cava* addresses the horror of isolation caused by mental and emotional illness; *Insekta* deals with a survivor of repeated trauma trapped within an enclosed space; and *Schrei 27*, performed in complete darkness and alternating sudden bursts of high energy vocal material with utter silence, focusses on torture and sensory deprivation. In covers of popular songs and spirituals, such as those on the albums *The Singer* (Mute 9 61278–2) of 1992 and *Malediction and Prayer* (Asphodel 0984–2) of 1998, she transforms borrowed material into laments or dark commentaries, intensifying them through melodic and rhythmic distortion and through her powerful virtuoso performances.

Galás claims influences as diverse as Jimi Hendrix, Maria Callas, Antonio Artaud and his 'theatre of cruelty', her father's New Orleans-style band, gospel, Ornette Coleman, jazz piano and the wailing laments of Maniac women in southern Greece. Her use of music as a political force has brought denouncement in Italy for blasphemy against the Roman Catholic Church and condemnation from the Christian Right in the USA. Her personal commitment as an activist is visible in her work at AIDS hospices and in her participation in demonstrations organized by ACT UP.

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J. MICHELE EDWARDS

Galaxy Music Corporation.

American music publishing firm. It was founded in New York in 1931 by George Maxwell, who had been head of the American branch of Ricordi from 1899. Under the leadership of A. Walter Kramer, Galaxy quickly became established as a publisher of serious music, specializing in choral works. Later, under the editorship of Robert Ward, it began publishing symphonic, band and chamber music as well as opera and music for school use. Composers published by Galaxy include William Bergsma, Charles Wakefield Cadman, Mario Castelnuovo-Tedesco, Richard Hageman, Hunter Johnson, Otto Luening, George Mead, George Perle, George Rochberg, Halsey Stevens and William Grant Still. From its earliest years Galaxy's name has been linked in particular with English music; the firm is the exclusive representative of the Stainer & Bell hire library in the USA. In May 1962 Galaxy purchased the firm of Augener, and thereby its subsidiaries Joseph Williams and Joseph Weekes, and formed Galliard Ltd, a wholly owned subsidiary. Galliard continued to distribute the works of these firms and represented Galaxy in Great Britain, in addition to publishing numerous popular works on its own. In November 1972 Galliard was bought by Stainer & Bell, and on 1 July 1989 Galaxy became an imprint of E.C. Schirmer.

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W. THOMAS MARROCCO, MARK JACOBS/R

Galbán, Ventura.

See Galván, Ventura.

Galeazzi, Francesco

(*b* Turin, 1758; *d* Rome, Jan 1819). Italian theorist, violinist and composer. He was trained in Turin, a leading centre of violin playing in the 18th century; later he moved to Rome where (according to Fétis) he was active as a violin teacher, a composer of instrumental music, and musical director of the Teatro Valle for 15 years. Galeazzi published his six duets op.1 (1781) in Ascoli Piceno, where he married and spent his later years. The two volumes of Galeazzi's treatise, *Elementi teorico-pratici di musica*, were published in Rome in 1791 and 1796, the second volume dedicated to his patron in Ascoli, Tommaso Balucanti. The title-page of the second edition of vol.i (Ascoli, 1817; dedicated to another patron, Giovanni Vitale) identifies Galeazzi as a teacher of the violin and mathematics; his many scientific interests are well documented. Few of Galeazzi's compositions are extant; besides two sonatas, six duets and 12 trios, opp.11 and 15, a violin solo, fragments of two violin concertos and the introduction to op.15 no.4 appear as examples in his treatise. A setting of the *Seven Last Words*, dated 1812, has also recently been found.

Galeazzi's *Elementi* is the most comprehensive 18th-century Italian treatise, and one of the most important sources for an understanding of the Classical style in general as well as late Classical trends. The treatise is divided into four main parts, two in each volume. Part I is 'An Elementary Grammar [of Music]', Part II 'An Essay on the Art of Playing the Violin'. This section, which forms a substantial violin treatise, includes chapters on intonation, equality of sound, bowing, multiple stops, harmonics, ornaments, diminution, improvisation and other topics, as well as chapters on the duties of the orchestral player and director, the proportion of instruments in orchestras of various sizes, and the seating of orchestras in the church, chamber and theatre (Galeazzi included the seating plan of the Turin orchestra – and Rousseau's plan of the Dresden orchestra). Part III, 'Theory of the Principles of Ancient and Modern Music', constitutes a brief history of music, with emphasis on theory. Part IV, 'Of the Elements of Counterpoint', is a treatise on composition, with two main subdivisions. In the first, 'Harmony', Galeazzi discussed harmony and counterpoint (including species counterpoint, canon and fugue); in the second, 'Melody', he remarked on such diverse topics as rhythm, how to stimulate the imagination for composing, sonata form, periodic structure, modulation, the 'conduct' of compositions in vocal, instrumental and mixed (vocal-instrumental) styles, instrumentation and orchestration. The supplement to vol.i (found in vol.ii) describes a metronome invented by the author.

Galeazzi's description of sonata form is the earliest known thematic description, and contains many profound observations on Classical structure. Like other Classical theorists, Galeazzi described the form as a large two-part design. He identified the 'members' (thematic functions) of Part I as: 1. Introduction; 2. Principal Motive; 3. Second Motive; 4. Departure to the most closely related key; 5. Characteristic Passage or

Intermediate Passage; 6. Cadential Period; and 7. Coda. Part II contains: 1. Motive; 2. Modulation; 3. Reprise (of the Principal Motive); 4. Repetition of the Characteristic Passage; 5. Repetition of the Cadential Period; and 6. Repetition of the Coda. Each function is discussed in detail and a 64-bar melody is appended to illustrate the form. The essential functions of the first part are nos. 2, 4 and 6; the flexible, often altered recapitulation may also begin with no. 4 of the second part; no. 7 may be replaced by a coda in the modern sense, that recalls earlier material. He also gave 'the earliest clear prescription for a second, contrasting theme in a sonata[-form] movement' (Stevens, 301).

Galeazzi identified the elements of fugue in a similar manner. The treatise is also rich in information on tempo, the expressive associations of keys, definitions of the major musical forms and examples of the *ars combinatoria*. The chapter on modulation shows how more distant modulations can be made through tonic major–minor exchange, irregular resolutions of dissonant chords and enharmonic resolutions. In the second edition of vol. i, Galeazzi added four elaborate tables of bowings (which he also published separately with the title *Arte dell' arco*), short études in the second to seventh positions, and two examples (one more elaborate than the other) of diminutions of a Corelli slow movement. Recent research has also focussed on Galeazzi's remarks on phrase and period structure.

Galeazzi's treatise has copious musical examples. His pedagogical aims are reflected in his attempts at simplification, his schematic arrangements of material and useful summaries. The entire treatise is systematically organized into Articles, Rules, Demonstrations, Explanations, and so on. Galeazzi was familiar with the work of French theorists, especially Rameau and Rousseau, but was also influenced by Quantz (probably in French translation). Choron and Fayolle praised the treatise, and Fétis observed that it was 'a very good book that did not have the success it deserved'.

A letter from Galeazzi, written in Ascoli on 17 October 1816, is in the Masseangeli collection (*I-Baf*).

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BATHIA CHURGIN

Galeffi, Carlo

(*b* Malamocco, Venice, 4 June 1882; *d* Rome, 22 Sept 1961). Italian baritone. After studies with Giovanni Di Como, Enrico Sbriscia and Teofilo De Angelis, he made his début at the Teatro Quirino, Rome, in 1903 in *Lucia di Lammermoor*. His first great successes were in Palermo (1908) and at the S Carlo, Naples, in *Aida* and *Rigoletto* (1909) and during 1910 and 1911 he appeared in Lisbon, Buenos Aires, Boston and at the Metropolitan. His first appearance at La Scala was in 1912 in *Don Carlos*, and he sang there for 18 seasons (the last time in 1940). He was also engaged at Chicago (1919–21) and returned to Buenos Aires, where he stayed until 1952. Galeffi had a full, smooth voice with an extensive range;

it was remarkable for its affecting warmth. His passionate phrasing and dramatically eloquent enunciation made him a first-rate Rigoletto and a fine Verdi interpreter generally (*Nabucco*, *La traviata*, *Un ballo in maschera*, *Il trovatore*, *Don Carlos*). His other important roles included Tonio and Rossini's Figaro. He took part in the first performances of Mascagni's *Isabeau* (1911) and *Parisina* (1913), Montemezzi's *L'amore di tre re* (1913) and Boito's *Nerone* (1924).

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Galeno [Galleno], Giovanni Battista

(*b* Udine, 1550–55; *d* after 1626). Italian composer and singer, active mainly in central Europe. He himself said that he served the house of Habsburg from early youth, probably first as a chorister in the Graz court chapel of Archduke Karl II, in whose domestic chapel he was then employed as an alto from 1572 with a monthly salary of a mere six guilders. On the archduke's recommendation he became the domestic chaplain of the cathedral at Aquileia in north-east Italy on 16 March 1573, and he was ordained priest on 2 February 1575. He left Aquileia for health reasons in 1583 and thanks to the good offices of Simone Gatto, Kapellmeister at the Graz court, was readmitted to the chapel there in 1584. He served at Graz until the death of the archduke in 1590, acting as court chaplain. From 1591 to 1594 he was employed as court chaplain and alto at the Bavarian court chapel at Munich. There is evidence that in 1594 he was senior court chaplain to Archduke Ernst, Regent of the Netherlands, to whom he dedicated his *Primo libro de madrigali a cinque voci* (Antwerp, 1594; 1 in DTÖ, xc, 1954). After Ernst's death he became, on 1 August 1595, court chaplain and alto at the chapel at Prague of the Emperor Rudolph II, to whom he dedicated his *Primo libro de madrigali a sette voci* (Venice, 1598; 1 in DTÖ, xc, 1954). With only a short break from October 1597 to about May 1598, during which he was *maestro di cappella* of Udine Cathedral, he occupied this post until the emperor's death in 1612. There is no record of his subsequent activities, though a reference to him in 1626 in the Prague court records relating to his service under Rudolph II suggests that he was still alive then.

Galeno was a representative composer of pastoral Italian madrigals, in which the influence of the canzonetta may be seen: as in the canzonetta, individual voices are woven into a pseudo-polyphony using musical motives inspired by the text. Although the composer creates complex forms within individual sections, he avoids experimenting with the harmony or with chromaticism. The seven-part pieces sometimes include passages for

opposing groups of voices; in this they are not dissimilar to the late seven-part madrigals of Philippe de Monte, which may have influenced them. Apart from his two collections of madrigals the only works of Galeno to survive are a six-part litany to the Virgin (*A-Gu* 97) and the ode *Musa precor facilis*, for six voices, which was his contribution to the collective volume *Odae suavissimae in gratiam et honorem ... J. Chimarraei ... a diversis musicis partim V, partim VI voci* (1610¹⁸).

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HELLMUT FEDERHOFER

Galeotti, Stefano

(*b* Velletri or Livorno, c1723; *d* Italy, c1790). Italian composer and cellist. He spent most of his career in Holland, though Fétis states that for health reasons he eventually returned to Italy. The multiplicity of publications of his works from England and France suggests that he also spent some time in those countries. His violoncello sonatas were especially popular as teaching material: John Gunn recommended their use in 1789 and reprints were included in the violoncello methods of J.-B. Bréval (a sonata in D minor) and of the Paris Conservatoire (three sonatas). Most of the sonatas are in three movements, concluding with a minuet. Composed in the *galant* style, Galeotti's writing is melodious and fluently ornamental. The works make greater demands on facility of bowing than on fingering techniques, and feature intricate string-crossing patterns and staccato bowings. Bréval included thumb-position fingerings and indicated that Galeotti also used bowing undulations and natural harmonics as special effects.

Galeotti was no relation to Salvatore Galeotti (or Galleotti), an Italian violinist probably active in London in the 1760s, with whom he has sometimes been confused; some title-pages ascribe works simply to 'Sigr Galeotti'.

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Sonatas for vc, bc: 2 as op.1 (London, n.d.); 6 as op.1 (Paris, 1760; London, n.d.); 6 Solos, op.3 (London, c1770); 6 as op.4 (Paris, 1785)

Sonatas for 2 vn, bc: 6 as op.2 (Paris, n.d.; London, n.d.); 6 as op.2 (Amsterdam, n.d.); 6 as op.3 (Paris, n.d.; Amsterdam, 1790); 6 as op.4 (London, n.d.; Amsterdam, n.d.); 2 (London, n.d.)

Other works: 6 Sonatas, 2 vc, bc (London, n.d.); 20 Italian Minuets, 2 vn, bc (London, n.d.); Divertimento, 2 vn, bc, *A-Wgm*

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VALERIE WALDEN

Galerati, Caterina

(b Venice; fl 1701–21). Italian soprano. She sang in Florence in 1701–2, Venice in 1703, Naples in 1704–7 and 1710–11 (15 operas, including Porpora's *Flavio Anicio Olibrio* and Alessandro Scarlatti's *La fede riconosciuta*), Vienna in 1709, Genoa in 1712 and Milan in 1718. In 1714–15 she appeared frequently in London, mostly in pasticcios and revivals, playing Goffredo in Handel's *Rinaldo* and possibly replacing Anastasia Robinson as Oriana in his *Amadigi di Gaula*. She was a member of the first Royal Academy for two seasons from 1720, singing in Porta's *Numitore*, Handel's *Radamisto* (first as Tigrane, then as Fraarte), Giovanni Bononcini's *Astarto*, the composite *Muzio Scevola* and two pasticcios. Her salary was £250 for the short spring season and £400 from November to June 1721. She specialized in male roles; the 12 parts she is known to have sung in London did not include a single woman. Her compass as Tigrane was e' to a".

WINTON DEAN

Galerón.

A song genre central to the celebration of the *velorios de cruz* of Venezuela. Texts include traditional improvised *décimas* (octosyllabic verse form usually arranged in ten-line verses) of historical, amorous and religious content and are accompanied by guitar, *cuatro* (small four-string guitar) and maracas. Both the singing style and use of *bandolín* (mandolin) interludes demonstrate the Arab influences on the music of southern Spain. In its more informal, secular setting the *galerón* is danced in couples or in threes (two women and a man, in which case it is called the *tres*) and features handkerchief-waving and *zapateo* (foot-stamping) by the man.

WILLIAM GRADANTE

Galfridus de Anglia

(fl c1444). English composer. His two two-voice songs, *Io zemo, suspiro* and *Che farò io* (both in *P-Pm* 714 only) set the first and 12th stanzas of a 17-stanza poem by the Ferrarese poet Girolamo Nigrisoli, lamenting the departure from Ferrara of Isotta d'Este, apparently at her first marriage in May 1444. Their musical style resembles that of some English songs in *GB-Ob* Ashmole 191.

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DAVID FALLOWS

Galilei, Michelagnolo [Michelangelo]

(*b* Florence, 18 Dec 1575; *d* Florence, 3 Jan 1631). Italian lutenist and composer, son of [Vincenzo Galilei](#). His father destined him for a musical career at an early age. The young Michelagnolo wrote the dedicatory epistle of Vincenzo's *Contrapunti a due voci* (1584). He went to Poland, probably in the service of the Radziwiłł family in 1593 and remained until 1606, having applied unsuccessfully in 1599 for a post at Archduke Ferdinando de' Medici's court in Florence. In 1607 he was appointed to the Hofkapelle of Duke Maximilian I in Munich, where he spent the rest of his life. His last years were clouded by his disastrous relationship with his brother Galileo as well as by the misconduct of his eldest son Vincenzo (*b* 1608), a talented lutenist. Of his eight children, Alberto Cesare (*b* 1617) and Cosimo (*b* 1621) also followed their father's example.

Galilei's music, sought after even before his departure for Poland, was first published in the anthologies of Fuhrmann, Mertel, Besard and Mylius; its circulation seems to have been limited to Southern German countries. Almost all his compositions appear in his first and only book for ten-course lute, engraved in French tablature. Galliards, correntes and voltas, generally provided with varied repeats, are grouped by modes into 10 'suites' each preceded by a toccata; two passamezzos with saltarellos complete the collection. Galilei's works, in which tradition is wedded to modernity (especially of dissonance treatment), express their author's elegance of invention, cosmopolitanism of style and eminently poetic nature.

WORKS

all for lute

Il primo libro d'intavolatura di liuto (Munich, 1620/*R*1981, 1988); ed. R. Chiesa (Milan, 1977) [in guitar notation]

Other works: 1 or 2 toccatas, 1615²⁴; toccata, 1617²⁶; toccata, corrente, balletto, CZ-*Pnm*; corrente, D-*Mbs*; intrada, passamezzo, 2 saltarellos, 2 voltas, GB-*HAdolmetsch*; 2 or 3 voltas L*bl*

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CLAUDE CHAUVEL

Galilei, Vincenzo [Vincenzio, Vincenzio]

(*b* S Maria a Monte, Tuscany, probably in the late 1520s; *d* Florence, bur. 2 July 1591). Italian theorist, composer, lutenist, singer and teacher. He was the leader of the movement to revive through monody the ancient Greek ideal of the union of music and poetry.

1. Life.

2. Works.

WRITINGS

WORKS

BIBLIOGRAPHY

CLAUDE V. PALISCA

Galilei, Vincenzo

1. Life.

Galilei was probably born later than his traditionally accepted date of birth of about 1520. As a youth he studied the lute. It was probably his playing that attracted the attention of Giovanni de' Bardi, his principal patron, who facilitated his theoretical studies with Zarlino in Venice, probably about 1563. By that time he had settled in Pisa, where in 1562 he married a member of a local noble family. The scientist Galileo (who was born in 1564) was the first of his six or seven children; another was the lutenist Michelagnolo Galilei (*b* 18 Dec 1575; *d* 3 Jan 1631). In 1572 Galilei went to Florence, and his family joined him in 1574. He enjoyed the support of other patrons besides Bardi: in 1578–9 in Munich Duke Albrecht V of Bavaria; about 1584 Jacopo Corsi; and in the summer of 1587 Pietro Lazzaro Zefirini in Siena.

Galilei, Vincenzo

2. Works.

Galilei's theoretical writing grew out of his lifelong activity as a composer, lutenist, singer and teacher. Although his writing progressed from the purely didactic approach of the *Fronimo* (1568) through the polemics of the *Dialogo* (1581) and *Discorso* (1589) to some highly original compositional theory and scientific observations in his last, unpublished treatises, there was continuity and consistency in his thought, and it was fed by practice, research and experiment. As early as the *Fronimo* he deplored the tendency of modern singers always to seek novelty and difficulty when they should prefer the 'very easy ... because only harmonies that come from notes of some [i.e. longer] value are apt for expressing the human affections' (p.28), and he defended the lute as against the organ for its ability 'to express the affections of harmonies, such as hardness, softness,

harshness and sweetness and consequently shrieks, laments, complaints and weeping, with such grace and wonder' (p.30). The songs he arranged for his own bass voice with lute accompaniment about 1570 lean towards the homophonic, with clear declamation, simple harmony and a sharp rhythmic profile. The transcriptions in the two editions of the *Fronimo*, intended to illustrate the proper way of intabulating part-music for the lute, represent only a fraction of those he prepared. In 1584 (*Fronimo: dialogo*, p.102) he promised he would publish his transcriptions of more than 3000 French, Spanish and Italian songs and Latin motets and more than 500 romanescas, 300 passamezzos and 100 galliards, as well as many saltarellos and airs on diverse subjects. His original pieces show a mastery of instrumental counterpoint and of the resources of tonality. Favouring the new major and minor keys over the church modes, which he deplored as a false system, he recognized that equal temperament was the only solution for instrumental tuning. His lute book of 1584 is one of the first music publications to experiment with equal temperament. The book is comprised of 24 groups of dances, clearly related to 12 major and 12 minor keys. His lute was tuned in G and the first group of dances is in G (major). This was possible because of the well-tempered tuning of his instrument.

About 1570–71 Galilei started to write a compendium of Zarlino's *Le istituzioni harmoniche*, but as he progressed he began to enrich it with information and points of view derived from ancient authors, particularly pseudo-Plutarch, Aristoxenus and Ptolemy, whom he studied through Latin and Italian translations. The draft of his compendium breaks off at a comparison of the octave species of Ptolemy, Boethius and Gaffurius, indicating that he ran into difficulties in interpreting their doctrine. Having heard that Girolamo Mei, a Florentine humanist residing in Rome, had made an extensive study of the Greek 'modes', he appealed to him early in 1572. Their correspondence and two personal consultations that followed marked a new turn in Galilei's career. He was inspired to embark on a programme to correct modern theory and practice through the example of the ancients.

Galilei's new orientation led him to quarrel with his former teacher Zarlino, to whom in 1578 he addressed a short discourse (now lost) outlining, it would appear, some new theories concerning tuning and the modes. The first and longest section of the *Dialogo della musica antica et della moderna* (1581, pp.1–80) indeed deals with these subjects. Galilei set out to prove that the tuning then used in vocal music could not be the syntonic diatonic of Ptolemy, as Zarlino maintained, but had to be a compromise between the Pythagorean diatonic ditoniaion, with its pure 5ths, and the diatonic syntonon, with its consonant 3rds. He also showed that the Greek 'modes' were entirely different from the church modes. Deeply hurt by Galilei's attack, Zarlino did not reply until the *Sopplimenti musicali* of 1588, and he never reconciled himself to his pupil's often well-founded facts and arguments. Galilei answered in a *Discorso intorno all'opere di Messer Gioseffo Zarlino* (1589).

The most lasting contribution in the *Dialogo*, though the least original because it derived from Mei, was the critique of contrapuntal music (pp.80–90). Galilei condemned it as incapable of achieving the fabled effects of ancient music, because the various vocal lines, though set to the same

text, pulled in opposite directions. Composers should imitate the ancients, who never sang more than a single melody. Another important belief of Mei found in the *Dialogo* is the opinion that the ancient tragedies were sung from beginning to end, a theory that Cavalieri, Corsi, Rinuccini and Peri later tested in a number of pastorals set entirely to music. Galilei founded his conception of the monodic style on what he had learnt about Greek music from Mei, principally that it was always a single melody, that its rhythms were based on those of poetry and speech and that its melody spanned a narrow range, which was placed in the low, middle or high register depending on the affection. He assumed that the accompaniment was like that used in his own time in simple airs for singing poetry and that it was thus limited to the simplest chords, chiefly 5-3 triads. How well he was able to realize a monodic style based on the ancient models is impossible to judge; his Lamentations and responses for Holy Week and the lament of Count Ugolino from Dante's *Inferno*, which he performed in Bardi's Camerata in 1582, do not survive. Of the early examples of monody that are extant the recitatives and songs in Cavalieri's *Rappresentazione di Anima et di Corpo* (1600) probably come closest to what he had in mind.

Galilei did not neglect polyphonic composition in either theory or practice, but he subordinated the observance of the niceties of imitative counterpoint to the expression of the text. In his two-part treatise on counterpoint, which he drafted in 1588–9 and twice revised, he stated that to the text's 'true expression are subordinated whatever laws might have been given or might ever be given regarding the use of consonance and dissonance' (*I-Fn Gal.1, f.83r*; Rempp, 1980, p.47). The works of Rore pointed the way, and 'the contrapuntist will acquire from their diligent examination all he can possibly hope for' (f.100v; *ibid.*, 72). Although he believed that the conventional rules for the movement of consonances were adequate, it was wrong to prohibit, for example, two parallel major 3rds or minor 6ths simply because they produced false relations, for the first might suit the composer's desire for a cheerful feeling and the second for a mournful one (f.74r; *ibid.*, 33).

Galilei was particularly critical of the rigid rules of dissonance expounded by Zarlino and Artusi. He recognized two kinds of dissonance: those produced by the rapid motion of parts, which he said were acceptable wherever they occurred as long as the voices moved gracefully; and essential dissonances, which the composer deliberately introduced for their effect, particularly through suspensions. Galilei relaxed the rules by permitting the suspended voice to leap, ascend, or move chromatically to a resolution or by allowing the other voice to move simultaneously towards resolution or to a new dissonance. He also recognized the viability of piling up dissonances to form double and triple suspensions and to introduce dissonances other than through suspensions, on both strong and weak beats. He presented dissonance tables, complementing the older consonance tables, showing every possible combination of two and three simultaneous dissonances, and gave examples of their usage (*Gal.1, ff.129r–134v*; *ibid.*, 118–27). He emphasized, however, that it was possible to write expressively without dissonances through a careful choice of harmonies, by employing, for example, 6ths from the bass and false relations ('mali relationi') between successive consonances. These ideas are reflected in his second book of madrigals (1587; only the tenor part of

the first book of 1574 survives). The texture is mainly homophonic, and expression of feeling is achieved largely through harmonic effects such as dissonances and false relations and through changes of register, duration and metre rather than through conventional word-painting. The expanded tonal realm of Rore and his followers is coloured with touches of melodic chromaticism. Like his patron Bardi, Galilei tended to suppress word repetition in favour of repeating an entire line, particularly the final one.

During his last years Galilei drafted a number of shorter essays (ed. in Palisca, 1989) that are important in the history of acoustics. He reported on experiments with strings of various materials and anticipated several of the revelations about the generation of sound later made by his son Galileo. His most significant discovery was that the ratio of an interval was proportional to string lengths but varied as the square of the tension applied to the strings and as the cubes of volumes of air. Thus the perfect 5th, he showed, is produced by string or pipe lengths (other factors being equal) in the ratio of 3 : 2, by weights hung on equal strings of 9 : 4, and by concave volumes of 27 : 8. He was the first to show that the same ratio e.g. 3 : 2, did not apply to all conditions, and his observation led Galileo to investigate the relationships further and to discover that the rate of vibration varied inversely with the string length; it is thought that he may have steered Galileo towards experimentation and away from pure mathematics.

[Galilei, Vincenzo](#)

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Fronimo: dialogo ... sopra l'arte del bene intavolare, et rettamente sonare la musica negli strumenti artificiali si di corde come di fiato, & in particolare nel liuto (Venice, 1584¹⁵/R); Eng. trans., MSD, xxxix (1985)

Discorso intorno all'opere di Messer Gioseffo Zarlino da Chioggia (Florence, 1589/R)

Compendio nella tehorica [sic] della musica, c1570, inc.

Il primo libro della prattica del contrapunto intorno all'uso delle consonanze, 1588–91 [3 drafts]; ed. in Rempp, 1980, pp.7–76

Discorso intorno all'uso delle dissonanze, 1588–91 [3 drafts]; *ibid.*, 77–161

Discorso intorno all'uso dell'enharmonio et di chi fusse autore del cromatico, 1590–91; *ibid.*, 163–80

Dubbi intorno a quanto io ho detto dell'uso dell'enharmonio, con la solutione di essi, 1591; *ibid.*, 181–4

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Galimberti [Galinberti, Gallimberto], Ferdinando

(fl c1730–50). Italian composer. Gerber described him as a symphonic composer and 'distinguished violinist' active in Milan about 1740. Between 1740 and 1742 he taught the violin to the Swiss composer Meyer von Schauensee. Ten symphonies copied by 'Meyer' are in the library of Engelberg Abbey. Numerous sacred works by Galimberti survive, reflecting his activity as a church composer, and those in Einsiedeln, acquired in 1751, include a *Miserere* and *Dies irae* dated 1744. Other sacred works exist elsewhere, mostly in Engelberg. Galimberti was one of the earliest symphonists; most of his 15 possibly authentic symphonies probably date from the 1730s or even earlier. They call for a string orchestra a 3 or a 4, sometimes with two horns, and contain three movements, usually with a non-minuet finale. Five symphonies ascribed to Galimberti in the Fonds Blancheton (*F-Pc*) have few Baroque traits. Their thoroughly homophonic texture is enlivened by violins in dialogue, a Milanese hallmark. Fast movements, often in 2/4, use sonata form, with strong thematic contrasts in some cases, long developments and full or partial recapitulations (of cadential material) which further vary the thematic ideas. Slow movements are binary and lyrical. The Einsiedeln *Miserere* (1744) has 14 movements and is scored for a large orchestra, chorus and solo vocal quartet. The musical vocabulary, consistent use of sonata form, and symphonic-dramatic emphasis resemble the sacred works of G.B. Sammartini.

WORKS

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c1753–5), ?by Giorgio Giulini

6 syms., incl. op.3/101 also attrib. Brioschi, *F-Pc* Fonds Blancheton, *CH-EN*, *CZ-Pnm*, *D-SWl*; 17 syms., at least 4 doubtful and 2 inc., *CH-Bu*, *EN*, *Zz*, *CZ-Pnm*, *D-KA*, *F-AG*, *Pc*, *S-L*, *Skma*, *Uu*, *US-Wc*

Conc., vn, orch, *I-CMbc*, *S-Skma*; Conc., 2 vn, orch, *US-Wc*; Conc., solo unknown, *CH-Zz*, inc.; March, 2 hn, 2 tpt, str, *E*; Trios, 2 vn, b, *GB-Gu* (inc.), *S-H*, *HÄ*, *Skma*, *VX*; Qt, *S-L*

Ky, 2 Gl, 1 in *El*; Benedictus, Agnus Dei, 2 Mag, 1 dated 1758, Miserere, 1744, Miserere, Dies irae, 1744, 7 ps settings, 1 motetto pieno, 1 Off: all *CH-E*

13 sacred works, mostly mass sections (incl. Gl in *El* same as *E*), 1 Mag, 1765, all *EN*; Ky-Gl, *E-SC*; Tantum ergo, *CH-SAf*; Salve regina, c1760, *D-DO*

Lost works (all cited in 18th- and 19th-century catalogues unless otherwise stated):

Sym., formerly *CH-E*; 2 syms., formerly *D-DS*; Trio, 2 vn, b, formerly *D-DS*; Ky, 2 Gl, Miserere same as *CH-E*, 1744, cant., all formerly at Karlsruhe

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BATHIA CHURGIN

Galin, Pierre

(*b* Samatan, 1786; *d* Bordeaux, 31 Aug 1821). French teacher of mathematics. He was originator of a method of teaching sight-singing. He received his education at the Lycée in Bordeaux and the Ecole Polytechnique. Appointed a teacher, first at his former school and then at the Bordeaux School for the Deaf and Dumb, he worked to perfect the teaching of science and mathematics. He also turned his attention to music teaching, convinced that the difficulty of learning to read music was due to existing methods of teaching the subject. Having analysed the theory of music scientifically, Galin began to teach a group of children; after a year's experiment he published an account of his method (not a textbook) in *Exposition d'une nouvelle méthode pour l'enseignement de la musique* (1818; part Eng. trans., 1983, as *Rationale*), based on the figure-notation first proposed by Rousseau in 1742. The book was remarkable for its clear-sighted analysis of the music teacher's problems. The success of his

first pupils next encouraged Galin to establish himself as a teacher of music in Paris in 1819. He taught classes of children and trained a number of young teachers to employ his method. Subsequently, although several of his pupils attempted to continue Galin's work, only Aimé Paris was ultimately successful. He was joined by his sister Nanine, and her husband Emile Chev , and the trio elaborated Galin's basic method into a full course of training complete with textbooks and published exercises. Under the composite title of the [Galin-Paris-Chev  method](#), the resulting system enjoyed wide use in many countries and has survived in some areas.

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BERNARR RAINBOW

Galindo Dimas, Blas

(*b* San Gabriel [now Venustiano Carranza], 3 Feb 1910; *d* Mexico City, 19 April 1993). Mexican composer of Huichol Indian descent. At the age of 19 he began playing the village church organ by ear, and a year later he played the clarinet in the village band. He entered the Mexico City National Conservatory in 1931 to study with Carlos Ch vez (composition), Rodr guez Vizcarra (piano), Hu zar and Rol n. On returning in 1935 from several months as a music teacher in the rural teachers' school El Mexe, Hidalgo, he formed with Ayala P rez, Salvador Contreras and Jos  Moncayo the 'Group of Four' dedicated to propagating their works and to creating a Mexican music using indigenous instruments and melodies.

Under Ch vez's patronage, Galindo Dimas was introduced to the New York public at a Museum of Modern Art concert (16 May 1940), which included the *Sones de Mariachi*, a colourful medley of Mexican street serenades that remained his most widely played work. He studied with Copland at the Berkshire Music Center (1941, 1942), where in the latter year his orchestral suite *Arroyos* was played, and he continued his conservatory studies until 1944, when he received the title *maestro en composici n*. After three years as a teacher of harmony, counterpoint and composition at the conservatory, he was appointed its director (1947–61), and also in 1947 he was made head of the music department at the National Institute of Fine Arts. In 1949 he was invited to adjudicate at the Chopin Competition in Warsaw; during his visit to Europe he officially inspected music schools in seven countries.

He was music director of the Instituto Mexicano de Seguro Social SO (1960–65), and in spring 1964 he conducted the Madrid appearances of the Ballet Popular Mexicano. Galindo was a founder-member of the Mexican Academy of Arts (1966) and a recipient of the National Arts Prize (1964). His works have embraced all of the reigning vogues from peppery folklore through brazenly dissonant, contrapuntal abstracts to light shows.

WORKS

(selective list)

Orch: Arroyos, perf. 1942; Pf Conc. no.1, perf. 1942; Sones de Mariachi [Sones Mariachi] (1953); Sinfonia breve, str (1956); Sym. no.2 (1959); Fl Conc., 1960; Pf Conc. no.2, 1961; Sym. no.3, perf. 1961; Vn Conc., 1962; Homenaje a Rubén Darío (1971)

Choral: La suave patria (cant., R. López Velarde), 1946; Letanía erótica para la paz (cant., G. Álvarez), 1965; 2 other patriotic cants., unacc. pieces, folksong arrs., school songs

Inst: 5 preludios, pf (1946); Sonata, vn, pf (1950); Sonata, vc, pf, perf. 1953; 7 piezas, pf (1955); Suite, vn, pf (1961); Pf Qnt, perf. 1961; Str Qt (1972)

Songs: 2 canciones (A. del Río, R.M. Campos) (1947); 3 canciones (del Río) (1947)

Principal publishers: Arrow, Ediciones Mexicanas de Musica, Peer

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R.P. Conant: *The Vocal Music of Blas Galindo: a Study of the Choral and Solo Vocal Works of a Twentieth-Century Mexican Composer* (diss., U. of Texas at Austin, 1977)

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ROBERT STEVENSON

Gal'inin, German Germanovich

(*b* Tula, 30 March 1922; *d* Staraya Ruza, 18 July 1966). Russian composer. He studied in Moscow with Litinsky, Myaskovsky and Shostakovich. His works continue the Russian traditions of Balakirev, Borodin, Myaskovsky, Shostakovich and Taneyev. His style is characterized by vivid themes, and by melodious and theatrical musical ideas (particularly in his early works) while the role played by polyphony, and the influence of Bach, is important. He made wide use of Russian folksong, leaning both on the traditions of the Five and of 20th-century composers such as Bartók. His harmonic language is fresh and his methods of orchestration are frequently unusual. His most important works include the First Piano Concerto, the *Suite* for strings, the oratorio *Devushka i Smert'i devnshka* ('The Maiden and Death') and the *Epicheskaya poéma* ('Epic Poem'). The last-mentioned work was awarded the State Prize in 1951. Interpreters of his works include Tat'yana Nikolayeva, Gennady Rozhdestvensky and Yevgeny Svetlanov. His untimely death from a serious illness cut short the life of one of the most gifted Russian composers of the mid-20th century.

WORKS

(selective list)

Stage: Ukroshchonnii ukrotitel' [The Tamer Tamed] (incid music, Fletcher), 1944; Farizet (op. 1), 1949; Salamanskaya peshchera [The Cave at Salamanca] (incid music, Cervantes), also pf suite Inst: 6 Sonatas, pf, 1936, nos.4–6, rev. 1963; P'yesii [Pieces], pf, 1939; Pf Sonata, 1945; Pf Conc. no.1, 1946; Str Qt no.1, 1947; Pf Trio, 1948; Suite, str orch, 1949; Èpicheskaya poëma na narodniye temi [An Epic Poem on Folk Themes], orch, 1950, reorchd 1963; Str Qt no.2, 1956; Aria, vn, pf, 1963; Conc. grosso, pf, 1964; Pf Conc. no.2, 1965; Scherzo, vn, str orch, 1966 Choral: Devushka i Smert' [The Maiden and Death] (orat, M. Gorky), 1950, rev. 1963

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M. Sabinina: 'O tvorchestve G. Galinina' [On Galinin's work], *SovM* (1955), no.2, pp.9–16
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V. Tsendrovsky and others, eds.: *German Galinin: sbornik statey* [Galinin: a collection of articles] (Moscow, 1979)

GALINA GRIGOR'YEVA

Galinne [Gal'in], Rachel [Gluchowicz, Rachel S.]

(b Stockholm, 7 Feb 1949). Israeli composer of Swedish birth. After graduating from Uppsala University (BA 1974) she moved to Israel and studied composition with Leon Schidlowsky at the Rubin Academy at Tel-Aviv University (BM 1984, MM 1988). She represented Israel at the UNESCO Rostrum in Paris in 1990 with *Islossning* (1984), and was awarded the Prime Minister's Prize for Composers in 1993. Her *Cycles* (1986) displays the influence of Lutoslawski and Ligeti, while that of Mahler and Paul Ben-Haim is evident in *Symphony no. 1* (1996). Both works were performed by the Israel PO in 1996. One of the foremost Israeli women composers, Galinne devotes her time solely to composition. In *Uneginotai Nenagen* (1993), based on a motif from Mordecai Seter's *Midnight Vigil*, she depicts the spiritual elevation expressed in the text by means of a process evolving gradually from an atonal, densely contrapuntal texture to pure tonality. She invokes an eclectic range of stylistic tendencies through smooth synthesis rather than confrontational juxtaposition.

WORKS

(selective list)

Orch: *Islossning*, 2 pf, perc, 1984; *Cycles*, 1986; *Conc.*, 2 pf, orch, 1988; *Trio*, cl, va, pf, 1989; *Sym. no.1*, 1996; *Sym. no.2*, 1998

Vocal: *Uneginotai Nenagen* [And We Shall Sing my Song of Praise] (Isaiah xxxviii), 16-pt mixed chorus, 1993

Principal publisher: Israel Music Institute

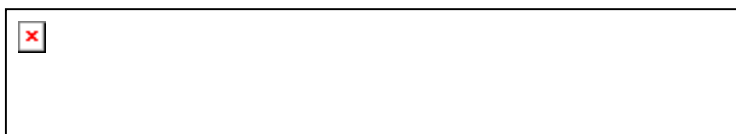
RONIT SETER

Galin-Paris-Chevé method.

A French system of teaching sight-singing. It was based on the figure-notation proposed by Rousseau in 1742 but with later modifications introduced by Pierre Galin, Aimé Paris and his sister Nanine, and her husband Emile Chevé. The central feature of the method is a notation of numerals from 1 to 7, with 1 representing the major tonic. Allowing a compass of three octaves for vocal music, the lower and upper octaves respectively are marked by the insertion of dots below or above the numerals (1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7). Key is shown by a simple statement at the beginning of a piece, for example 'F = 1: ton *fa*'. Accidental sharps are marked with an oblique stroke through the numeral from left to right, flats by a stroke in the opposite direction; rests are shown as zeros (ex.1). Where several numerals share a bar or part of a bar, they share its value equally. Smaller note values are shown by the use of horizontal lines, somewhat similar to the tails of grouped quavers or semiquavers, placed above notes that share beats or parts of beats. Longer notes have their continuation indicated by large dots, which share the value of the bar in the same way as the notes themselves. Pupils employ the sol-fa syllables *do, ré, mi, fa, sol, la* and *si* when singing exercises, not the numbers themselves. Accuracy of intonation is encouraged by the use of *points d'appui* (preparatory notes to be thought of, not sung) before attacking more demanding intervals; these are indicated by smaller numerals (e.g. 1 3 5 1₅ 6₅ 4₃ 2₁ 7).



The method was planned as an approach to standard notation, not as an alternative notation in its own right. Pupils are introduced to staff notation by means of the 'méloplaste', a vacant staff on which notes and intervals are pointed out with a baton. Note lengths are familiarized by means of a series of rhythmic note names which, when spoken aloud, pattern the effect of the notes concerned (ex.2).



All these devices were first made widely known in *Méthode élémentaire de musique vocale* (1844), published jointly by Chevé and his wife. In spite of considerable opposition from professional musicians in France, the method gained wide popularity there during the second half of the 19th century, largely through the vigorous propaganda of Emile Chevé. It was employed in many schools, teacher-training colleges and in the Ecole Polytechnique, as well as in the army and navy by 1875. By that time it had also been adopted in Switzerland, the Netherlands and Russia. Also introduced at that time into a few English private schools by Andrade, the method had its formal introduction to the professional musician in Britain when George Bullen read a paper on the subject to the members of the Musical Association in 1878.

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BERNARR RAINBOW

Galiot, Johannes

(fl 1380–95). French composer. He left only two or three compositions, which show the style of the Ars Subtilior at its height: a three-voice ballade *Le sault perilleux*, a work of considerable rhythmic complexity with a remarkable notational technique and a Latin–Greek canon, appears in the Chantilly Manuscript (*F-CH* 564) at the beginning of a fascicle (perhaps the beginning of the old corpus of works) on a page that has often been reproduced for its marginal illustrations (e.g. *MGG1*, ii, pl.34; *MD*, xxxviii, 1984, p.112); Vaillant used it in Paris to explain the proportion 9:8 to his students. *En attendant d'amer*, a three-voice rondeau with strict isorhythmic structure, has an exceptionally syncopated melodic style. The anonymous rondeau refrain *Se vos ne voles*, following on the same page, may also be his work.

The Chantilly manuscript wrongly ascribes two further works to Galiot. Both also begin *En attendant*, but both are ascribed to other composers elsewhere (in *I-MOe* α.M.5.24). One of them, *En attendant esperance*, is quite clearly by [Jaquemin de Senleches](#) on stylistic grounds; the other, *En attendant souffrir m'estuet*, a ballade mentioning the arms of Bernabò Visconti, must be by [Philippus de Caserta](#), since Ciconia quoted the opening of the song in his *Sus un' fontayne*, a virelai which also contains two further direct quotations from Philippus. It seems likely, though, that Galiot also had dealings with the Viscontis (*StrohMR*; this seems more likely than Strohm's suggestion that 'Jean Galiot' may be a French misspelling of 'Gian Galeazzo', i.e. Visconti). (All his works are ed. in *PMFC*, xviii–xix, 1981–2.)

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URSULA GÜNTHER

Galitzin, Nikolay Borisovich.

See [Golitsin, nikolay borisovich](#).

Galitzin, Yury Nikolayevich.

See [Golitsin, yury nikolayevich](#).

Galizona

(Ger.).

See [Mandora](#).

Galkin, Elliot W(ashington)

(*b* Brooklyn, NY, 22 Feb 1921; *d* Baltimore, 24 May 1990). American music critic and conductor. He attended Brooklyn College (BA 1943), took conducting diplomas in Paris at the Conservatoire and the Ecole Normale de Musique (1946–9) and studied musicology at Cornell University (MA 1950), where he took the doctorate in 1960 with a dissertation on orchestral conducting which he later revised and published as *A History of Orchestral Conducting in Theory and Practice* (New York, 1988). As a Fulbright Fellow he attended the university and the music academy of Vienna and became apprentice conductor at the Staatsoper (1955–6). He then worked at Goucher College (from 1956; from 1964 as professor), and in 1957 was appointed to the staff of the Peabody Conservatory, where he was conductor from 1957, and chairman of the department of music history and literature from 1964. He was director (1977–82) following its affiliation with the Johns Hopkins University, where he had earlier been conductor (1958–62) and director of musical activities (from 1969). His music criticisms appeared in the *Baltimore Sun* (1962–77) and other papers. He was president of the Music Critics Association, 1975–7.

PAULA MORGAN

Gall, Jan Karol

(*b* Warsaw, 18 Aug 1856; *d* Lemberg, 30 Oct 1912). Polish composer, choral director, teacher and critic. After graduating in piano and music theory from the music school of the Muza music society in Kraków (after 1867), he subsequently studied composition with F. Krenn at the Vienna Conservatory, and with Rheinberger and M. Sachs in Munich. From 1879 to 1881 he lived in Kraków, where he began his career as composer and critic. In 1882 he was conductor of the Andante Choir in Leipzig and associate répétiteur for the opera chorus in Weimar; here his songs came to the attention of Liszt. In 1883 he went to Italy to deepen his knowledge of the art of singing, and consulted various teachers including F. Lamperti. From the autumn of 1884 he was conductor of the Music Society in Lemberg, and at the end of 1888 he went to Dresden and Leipzig, where he became musical advisor to the publisher of his songs, Leuckart. From 1890 to 1895 he taught music history, theory and solo singing at the conservatory in Kraków, and from April 1895 he worked in Breslau, as a

singing teacher at the conservatory, and as conductor of the Musikverein. Following travels to Switzerland, France, Spain and Scandinavia he settled in Lemberg in 1896, accepting the position of the director of Echo, the choral society which later changed its name to Echo-Macierz. He transformed it into one of the best choirs of its type in Poland, and travelled with them on their frequent concert tours.

During the course of his life Gall wrote hundreds of concert reviews and articles about music for journals including *Nowa reforma* (1884–5 and 1889–91), *Gazeta Lwowska* (1885–8), *General Anzeiger* (1895) and *Wiek nowy* [New Century] (1897, 1902–4). He was a well-skilled but severe critic who tended to point out composers' mistakes. He was also an adjudicator for music competitions and a lecturer.

Gall's strongest creative talent was for the composition of a wide repertory of songs, mainly for solo voice and piano or for choir, and also for female voices and piano. They demonstrate his understanding of the nature of the human voice, the flow of the melodic line and precise prosody, all of which contributed to their success. Some are still performed. However his compositional technique does not appear to have developed significantly during his career.

WORKS

stage

Barkarola [Barcarolle] (dramatic scene, M. Gawalewicz), Warsaw, 7 Oct 1884

Viola (comic op, based on trans. of W. Shakespeare: *The Merry Wives of Windsor*), 1886

Frasquita (comic op), 1886

Lili, Lala, Lola (comic op, E. Porębowicz), 1889

songs

c90 songs for voice and pf, incl.

Fünf Lieder für eine Bariton oder Altstimme op.1 (Leipzig, 1880); Aus Italien (Z Włoch) op.13 (Leipzig, 1890); Trzy pieśni [Three Songs] op.20 (Lemberg, 1893); Z Teki wędrowca [From the file of a wanderer], cycle of 6 songs (Lemberg, 1900)

choral

almost 500 songs for male and mixed choirs, incl. arrs. of Slovakian, Pol., Rom., Russ., Hung., It. and Jap. melodies; 12 Polskich pieśni kościelnych [12 Pol. sacred songs] (Kraków, before 1903); 150 Pieśni i piosnek [150 songs and little songs] (Lemberg, 1903)

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SMP

J. Gall: 'Garść wspomnień' [Fistful of memories], *Wiadomości artystyczne* [Artistic news], ii–iii (1900), 19–20 [from meetings with Franz Liszt at Weimar]

T. Miankowski: 'Jan Gall', *Wiadomości artystyczne* xiv–xv (1901), 129–35 [incl. list of works]

F. Starczewski: 'Jan Karol Gall', *Chór*, iv (1937), no.2, pp.17–19; no.3, pp.1–4; no.4, pp.1–3; no.5, pp.1–4; no.6, pp.1–3; nos.7–8, pp.7–10

[incl. list of works]; *Chór*, v (1938), nos.7–8, pp.132–5 [incl. rev. list of works]

J.W. Reiss: *Almanach muzyczny Krakowa 1780–1914* (Kraków, 1939)

BARBARA CHMARA-ŻACZKIEWICZ

Gall, Yvonne

(*b* Paris, 6 March 1885; *d* Paris, 21 Aug 1972). French soprano. She studied at the Paris Conservatoire and in 1908 was engaged by Messager at the Opéra as Woglinde in the first production there of *Götterdämmerung*. Keeping the French lyric roles such as Marguerite, Manon and Thais at the centre of her career, she developed a powerful voice and added more dramatic parts such as Elsa and, in 1923, Isolde to her repertory. At Monte Carlo she sang in the premières of operas by Raoul Gunsbourg, the impresario of the house: *Le vieil aigle* (1909), *Le cantique des cantiques* (1922) and *Lysistrata* (1923). Abroad, she appeared with success in Buenos Aires and in Chicago, where she sang in the first American performance of *L'heure espagnole*. Tosca was the part in which she appeared at La Scala and in her only performances at Covent Garden (1924); Ernest Newman remarked that she presented 'three capable Toscas, a different one in each act'. One of her last appearances was as Phoebe in Rameau's *Castor et Pollux* at the Maggio Musicale, Florence, in 1936. Her bright, very French soprano is heard in many recordings, notably in one of the first complete operas on record, Gounod's *Roméo et Juliette* (1912).

J.B. STEANE

Gallarati, Paolo

(*b* Turin, 18 June 1949). Italian musicologist. He graduated in music history at Turin University (1973). He was lecturer in music history at Turin (1977–9) and in 1980 was appointed associate professor in the history of opera. His musical interests include opera in the 18th and 19th centuries; in his publications he examines Gluck and operatic reform, the aesthetics of 18th-century opera, Mozart's dramatic craftsmanship and some stylistic aspects of Weber and Rossini.

WRITINGS

'Metastasio e Gluck: per una collocazione storica della "Riforma"', *Chigiana*, new ser., ix–x (1972–3), 299–308

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'Dramma e "ludus" dall'"Italiana" al "Barbiere"', *Il melodramma italiano dell'Ottocento: studi e ricerche per Massimo Mila*, ed. G. Pestelli (Turin, 1977), 237–80

'L'estetica musicale di Ranieri de' Calzabigi: "La Lulliade"', *NRMI*, xiii (1979), 531–63

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- 'La poetica di Giacomo Durazzo e la "Lettre sur le mécanisme de l'opéra italien"', *Musica/Realtà*, ix/26 (1988), 53–73
- 'Rifacimento e parodia nei libretti viennesi di Lorenzo Da Ponte', *Atti del convegno Lorenzo Da Ponte, librettista di Mozart: New York 1988*, 237–43
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- 'Grammatica dell'esotismo nell' "Oberon" di Weber', *Opera & Libretto*, ii (1993), 175–98
- "Le Rossiniane" di Carpani', *La recezione di Rossini ieri e oggi: Rome 1993*, 69–80
- Lezioni sul "Don Giovanni" di Mozart* (Turin, 1994)
- 'I libretto non mozartiani di Lorenzo Da Ponte (1784–1789)', *Sigma*, xix/2 (1994), 31–59
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TERESA M. GIALDRONI

Gallarda

(Sp.: 'elegant', 'dashing').

The Spanish equivalent of [Galliard](#), a lively triple-metre dance popular in 16th- and 17th-century Europe. A galliard choreography under the Spanish name appeared in Antonius de Arena's treatise *Ad suos compagnones studentes ... bassas dansas* (?1519), and the characteristic rhythms of the dance formed the basis of several sets of *diferencias* or variations by Cabezón in the mid-16th century. Apparently the Spanish term also referred to a duple-metre dance, for a number of variations on duple *gallardas* were composed by Juan Cabanilles ([ex.1](#)); each retains the bass line of an eight- or ten-bar dance strain as an ostinato unifying the set. A 17th-century choreography for the *gallarda* describes a highly ornamented version of the 16th-century dance with shakes of the feet preceding some steps and vigorous leaping and twisting of the body, but it seems unrelated to the duple-metre form of the dance used by Cabanilles.



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Gallay, Jacques François

(*b* Perpignan, 8 Dec 1795; *d* Paris, 18 Oct 1864). French horn player, teacher and composer. He studied solfège with a local musician when he was only ten, and two years later, he began to learn the horn with his father. At the age of 14, already a member of the Perpignan theatre orchestra, he made his solo début in Devienne's *Les visitandines*. In 1818 he was appointed director of a new local music society, and began composition lessons with the son of the bassoonist Ozi who had settled there. After six months, his First Horn Concerto was completed and performed. In 1820, though over-age, he entered the Paris Conservatoire to study with Dauprat. He won the *premier prix* a year later, and was allowed to play his own composition at his laureate concert. After graduation, he joined the Odéon orchestra, leaving in 1825 to become principal horn at the Théâtre Italien, a post he held for many years. In 1830 he joined the royal chapel, and two years later became first horn for Louis-Philippe's private ensemble. After ten years as an extra, Gallay succeeded Dauprat at the Société des Concerts in 1841, and in 1842 succeeded him again, as natural horn professor at the Conservatoire, where he remained until his death. He was made a Chevalier of the Légion d'Honneur.

Gallay was the last major hand-horn figure in France. Reports of his playing praise a bright tone quality, evenness between open and stopped notes (aided by a preference for a narrow bell throat), secure attacks and clear technique; he produced trills in a curious manner, using a fluttering of the tongue. He composed concertos, solos and chamber music, primarily for horn, and a considerable number of exercises, addressing technical and musical issues, still widely used today. Most significant are his *Préludes mesurés et non mesurés*, which provide insights into cadenza-type performing practices. Gallay also produced a *Méthode* (Paris, 1843) which, though using 'first' and 'second' designations, focusses on the upper two

octaves of the range, promoting even stopped and open tone colours. This limited range was the most practical for solo playing, though some, including Fétis, found it occasionally monotonous. Gallay's compositions demonstrate a player's understanding of the instrument, which may account for his apparent influence on the sound and technique associated with horn-playing in France for many years.

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Unacc. hn: 12 duos concertants, 2 hn, op.1 (before 1828); 12 duos concertants, 2 hn, op.2 (before 1828); 12 nocturnes brillants et faciles, 2 hn, op.3 (before 1828); 12 duos, 2 hn, op.10 (c1829); 30 études, hn, op.13; 3 grands trios, 3 hn, op.24; 40 préludes mesurés et non mesurés, hn, op.27 (c1839); [20] Mélodies gracieuses de Adam, Bellini, Rossini, Weber, hn, op.33 (n.d.); 12 grands études brillantes, hn, op.43 (1839); 22 fantaisies mélodiques, hn, op.58 (1850–51)

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JEFFREY L. SNEDEKER

Gallego

(Sp.: 'native of Galicia').

A term used to denote the music, song and dance of Galicia, and the Galician bagpipe, hurdy-gurdy and jew's harp. It is used chiefly for a 16th- to 18th-century variant of the [Villancico](#) with Galician dialect in its text and, characteristically, drones in its bass line. It is possible that the bagpipe, hurdy-gurdy or jew's harp was used in its performance; the first two are

known to have been played in Mexico City Cathedral in the 17th century, along with the trumpet marine. The examples by Juan Gutiérrez de Padilla, the Mexican *maestro de capilla* at Puebla Cathedral, are probably the best known, one of them even having reached a Spanish archive; numerous examples by other composers exist, mostly anonymous.

E. THOMAS STANFORD

Gallego, Antonio

(b Zamora, 21 April 1942). Spanish musicologist and music administrator. He studied law at the University of Salamanca, art history at the Complutense University in Madrid, and music at the conservatories in Salamanca and Valladolid. He worked for Organería Española and at the Real Academia de S Fernando, where he began his research into the history of recording in Spain, a subject on which he is a recognized specialist. He taught music history (1978–82) and musicology (1982–97) at the Madrid Conservatory; however, after a decade of participation in debates on the reform of Spanish musical education, including taking part in polemics in the press, he left teaching, disillusioned by the state of music teaching in Spain.

As director of cultural services for the Juan March Foundation (from 1980), he set up the Centre for the Documentation of Contemporary Spanish Music (now the Library of Contemporary Spanish Music). He was the founder of the Spanish Musicological Society and the first manager of *Revista de musicología*. He has taken part in a number of publishing and recording projects and has been constant in his efforts to promote music in the press, on radio and through concerts, as well as editing didactic works. A collector of scores and music books, he has published a large number of facsimiles.

A brilliant scholar of Spanish music since 1750, Gallego has, thanks to his broad humanist and legal training, been able to tackle hitherto untouched fields, such as music legislation, professionalism and music editing. He is a leading specialist on the life and works of Falla, on whom he has published several books and many articles which have updated the traditional interpretation of the composer.

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XOÁN M. CARREIRA

Gallenberg, (Wenzel) Robert, Graf von

(*b* Vienna, 28 Dec 1783; *d* Rome, 13 March 1839). Austrian composer and administrator. He was descended from an old Carniolan noble family. Having studied composition with Albrechtsberger, he soon earned a reputation as something more than an aristocratic dilettante. On 3 November 1803 he married Countess Giulietta Guicciardi, Beethoven’s pupil and the dedicatee of the ‘Moonlight’ Sonata. He had modest success

with the Singspiel *Der kleine Page* (21 January 1804, Theater an der Wien) before moving to Italy, where he quickly earned a reputation as a ballet composer. In May 1806 he was largely responsible for the music at the celebrations in Naples in honour of Joseph Buonaparte. Gallenberg returned to Vienna in 1822 and took a leading part in the administration of Barbaja's opera season at the court opera. From October 1828 until May 1830 he was lessee of the Kärntnertheater but he suffered heavy losses and left Vienna, spending the remaining years of his life in France and Italy.

Harshly criticized in the *Allgemeine musikalische Zeitung* of 11 April 1804 for slavish imitation of Mozart and Cherubini, Gallenberg nevertheless supplied a public demand with his piano pieces and once-popular ballet scores – and in a 20-year-old it is hardly reasonable to expect much beyond a sensible choice of models. His numerous ballets (some authorities place the number as high as 50) include examples of almost all the genres then familiar, the subjects being taken from Shakespeare, the Old Testament, mythology and history. Among his most successful were *Wilhelm Tell* (1810), *Samson* (1811) and *Die Silberschlange* (1821, performed 57 times) for the Theater an der Wien, *Alfred der Grosse* (1820), *Jeanne d'Arc* (1821), *Arsena* (1822) and *Ismaans Grab, oder Die bezauberten Instrumente* (1823) for the Vienna Court Opera and *Arsinoe e Telemaco* (1813) and *Amleto* (1817) for Milan. The popularity of *Arsena* and *Ismaans Grab* is attested by the fact that they were parodied; other ballets were published in piano reductions. Gallenberg also wrote overtures, marches, dances and songs. A number of his works were published in Vienna by Artaria, Mechetti and others; his manuscripts are in (Vienna A-Wn).

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PETER BRANSCOMBE

Galleno, Giovanni Battista.

See Galeno, Giovanni Battista.

Gallerano, Leandro

(*b* Brescia, end of 16th century; *d* Padua, 1631). Italian composer and monk in the Observant order. Information on his early life comes solely

from the title-pages of his published works. He was organist of the convent of S Francesco, Bergamo, in 1615 and in 1620 he held an equivalent post at S Francesco, Brescia. On 17 October 1623 he was appointed *maestro di cappella* of the basilica of S Antonio, Padua, replacing Giovanni Ghizzolo, and he remained there until his death. He was a member of the Accademia degli Occulti in Brescia, adopting the pseudonym 'Accademico Involato', which first appears on the title-pages of his works in 1624. His output consists entirely of church music, the majority of it settings for the Mass and offices, mostly for four or more voices with organ; the *Curioso misto di vaghezze musicali* (1628), formerly in the Biblioteka Uniwersytecka, Wrocław, and now lost, was a collection of 14 Latin motets for solo voice and basso continuo. His masses use both a moderately contrapuntal style and the new concertato style with organ. The 1615 collection includes a Requiem. The motets of the *Ecclesiastica armonia* are more up to date in both texture and style, representing the composer's first contribution to the *stile concertato*. Of the 21 pieces which make up the collection, three use obbligato instruments: *Nolite me considerare*, for soprano and basso continuo with two violins, has pleasant, idiomatic string writing, while *Gaudeat ecclesia* and *Sono tubae tympano* (with texts from the antiphons of the Office of Julian of Spira for the feast of St Anthony, patron saint of the basilica of Padua) call for two voices (soprano and bass and two sopranos respectively), two violins, supported by a trombone, and basso continuo. The 'grand' *stile concertato* is well represented by the *Messa e salmi* of 1629, a composite collection intended for the most part for the Vespers of the Comune Sanctorum (male cursus) with music both in the Venetian style of *cori spezzati* and in a mixed concertato style, and with occasional use of obbligato instruments, particularly two violins and chitarrone. The work begins with a valuable 'dichiarazione' on how to perform the mass and psalms.

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JEROME ROCHE/RODOBALDO TIBALDI

Gallery music.

A late 19th-century term for the sacred music performed in rural English churches and chapels during the 18th and early 19th centuries. It is so called because the singers and instrumentalists often occupied the gallery, usually at the west end. The unsatisfactory state of congregational singing by the late 17th century, particularly in provincial parish churches, resulted in the formation of amateur, initially male, choirs. Unfortunately, their increasing skill and desire for more elaborate music silenced the very congregations they were supposed to encourage.

Country churches usually lacked organs, but singers needed support in order to maintain pitch in complex music. From the mid-18th century singers began to be accompanied, at first by a bass instrument and later by a small band. The most common instruments used were bassoons, cellos, clarinets, flutes and violins, but the size and instrumentation of bands varied according to availability. At first the instruments merely doubled the voices, often playing the upper parts an octave higher. Later, short symphonies were added, sometimes with designated instrumentation, especially in more sophisticated music such as that by Joseph Key.

The repertory consisted primarily of metrical psalms and anthems; fugging-tunes were particularly popular in the mid-18th century (see [Fugging-tune](#)). Itinerant singing teachers, such as Michael Beesly and William Tans'ur, sold their own collections of psalmody, borrowing freely from each other. However the prohibitive cost of printed books meant that many country musicians made their own manuscript compilations. Most gallery composers were amateurs, and while some, such as John Chetham, may have been conventionally trained, others, such as William Knapp, probably learnt their skills from fellow psalmodists. Lack of formal technique resulted in an idiosyncratic, occasionally archaic style. The early repertory in

particular was still based on the Renaissance concept of linear composition, with a tendency for open 5ths and false relations. Although this music may break theoretical rules, using unexpected dissonances and consecutive 5ths and octaves, it can show great originality, with inventive word-painting and strong melodic lines. Another characteristic is the dominance of the tenor voice. The number of parts varied, but throughout the 18th century the tenor carried the tune, often doubled an octave higher by treble voices.

Gallery music was regarded as a financially and artistically viable genre by professional composers, including John Alcock (elder and younger), Capel Bond, William Hayes the elder and Samuel Webbe the elder, who produced psalmody books 'for the use of country choirs'. Its demise was caused partly by the increased urbanisation of the Industrial Revolution, and partly by demands for a more polite and formal style of worship, culminating in the Oxford Movement and the eventual introduction of *Hymns Ancient and Modern* (1861). Some 'improved' tunes still exist in modern hymn books, and, despite the growing use of harmoniums and organs, a few bands survived until the end of the 19th century.

A parallel development occurred in the music of nonconformist churches, where organs were generally excluded and bands tended to be introduced later and to remain in use longer than in Anglican churches. Northern Methodist composers, such as James Leach of Rochdale and later John Fawcett of Bolton, developed characteristic florid repeating tunes with contrasting dynamic passages sung by treble voices in thirds, and produced orchestrated set-pieces for Sunday school and church anniversaries. The Methodists, in particular, regarded full congregational involvement as a vital element of worship, and often fitted their hymns to secular operatic and popular melodies.

English gallery music has links with American psalmody and with the present Sheffield carolling tradition. However it was generally forgotten and condemned, except in a few nostalgic publications, and, more recently, in Nicholas Temperley's definitive work. A West Gallery Music Association, concerned with the revival of this music, was formed in England in 1990.

See also [Psalmody \(ii\)](#); for illustration see [Psalms, metrical, fig.5](#).

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SALLY DRAGE

Gallet, François [Galletius, Franciscus]

(*b* Mons, c1555; *d* after 1585). Flemish composer. He studied at the Jesuit college in Anchin (near Douai), and in 1582 became chaplain of the collegiate church of St Amé in Douai; an archival document dated October of the same year describes him as *maistre de chant* of the church. He resigned from this post in 1584, but remained chaplain until 1586. He seems to have been in close contact with Robert de Melun, Marquis of Roubaix, who died in 1585 and to whose memory he refers in the motet *Adesto dolori meo*.

A Counter-Reformation composer, Gallet had his *Hymni communes sanctorum* for four to six voices and [29] *Sacrae cantiones* for five, six and eight voices published by Bogard in 1586. The dedications, both signed in Douai, are addressed respectively to the superior of the Premonstratensian abbey of Vicoigne and to Florent de Berlaymont, brother-in-law of Robert de Melun. The hymns are closely related to liturgical melodies and constitute a rare instance of the publication of polyphonic hymns in the southern Netherlands. The motets, usually on sombre texts, are in the tradition of Lassus.

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HENRI VANHULST

Gallet, Luciano

(*b* Rio de Janeiro, 28 June 1893; *d* Rio de Janeiro, 29 Oct 1931). Brazilian composer and ethnomusicologist. He attended the Instituto Nacional de Música, where he took a gold medal at the conclusion of his piano studies (1916) and where his principal teachers were Oswald (piano) and França (harmony). But the men who had most influence on him were the composer Glauco Velásquez and later the writer Mário de Andrade. In Rio during World War I he came into contact with Milhaud, who introduced him to the newest works of Schoenberg and Stravinsky, though Gallet's first compositions (1918) have a Romantic and Impressionist character. During the 1920s he taught the piano at the Instituto, where he occasionally conducted the orchestra and chorus; he directed the Instituto in 1930–31. In addition he founded the Sociedade Pró-Arte (1924), edited *Weco* (1928) and was founder-director of the Associação Brasileira de Música (1930).

Together with Andrade, Gallet pioneered the study of Brazilian folk music. He was particularly concerned with the definition of folk and popular music, and with devising means of using its characteristics in compositions. His first efforts were harmonizations, the *Canções populares brasileiras*. Among his nationalist piano pieces, perhaps the most successful is *Nhô chico*; the series of *Exercícios brasileiros* is based on the most typical melodic and rhythmic traits of folk music. Andrade edited his *Estudos & folclore* (Rio de Janeiro, 1934).

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Chbr: 2 romances, vn, pf, 1918; Elegia, vc, pf, 1918; Dança brasileira, vc, pf, 1922; Turuna, cl, perc, vn, va, 1926; Suite sobre temas negro-brasileiros, fl, ob, cl, bn, pf, 1929

Principal publisher: Wehrs

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GERARD BÉHAGUE

Galley, Johann Michael

(*b* Hagnau, Lake Constance, c1650; *d* Augsburg, 16 Jan 1696). German composer. From 1669 he studied at the University of Ingolstadt, where he wrote the music (now lost) for the dramas *Sigericus* (1673) and *Solimanus* (1674), performed at the Jesuit theatre. Later he became Kapellmeister of

the cathedral at Konstanz, where he is also known to have composed the music for plays staged at the Jesuit Gymnasium in 1676, 1681, 1689 and 1690. In 1692 he succeeded Johann Melchior Caesar as Kapellmeister of Augsburg Cathedral. He published *Aurora: Musicalium fabricationum* (Konstanz, 1688), which contains 20 sacred songs for two to six voices. Two fugues and an *Aria sub elevatione* for organ also survive (*D-DO* Mus.1486, 1488). (A. Layer: *Augsburger Musik im Barock*, Augsburg, 1968)

ADOLF LAYER

Galli, Amintore

(*b* Perticara, Rimini, 12 Oct 1845; *d* Rimini, 8 Dec 1919). Italian critic, teacher and composer. He studied with Croff and Mazzucato at the Milan Conservatory, 1862–7, joining Garibaldi during the 1866 war against Austria, along with his fellow-students Marco Praga, Faccio and Boito. In Carnival 1865 his *Cesare al Rubicone*, a *gran scena ed aria* for baritone, chorus and orchestra, was successfully performed in Rimini, and on graduating he won the composition prize for his secular oratorio *Espiiazione* (1867) to his own text after Moore's *Lalla Rookh*. He then conducted the band in Amelia, Umbria, and was director of the music school in Finale Emilia, 1871–3 (several early works are extant in *I-FEM*, including a quartet, three symphonies, sacred music and the oratorio *Cristo al Golgota*, 1871).

Galli returned to Milan as music critic of *Il secolo*, published by Sonzogno. He took charge of Sonzogno's music publishing, arranging vocal scores, translating French librettos and replacing spoken dialogue with recitative. He was responsible for a series of cheap editions and sat on the jury of Sonzogno's opera competitions (which led to *Cavalleria rusticana* among other works). He also taught at the Milan Conservatory (1878–1903) and wrote didactic works. His *Estetica della musica* (1900) is written along lines of Kantian idealism, also evident in his historical writings. Of his many pedagogical works of music theory, the *Trattato di contrappunto e fuga* (1877) was long used at the Milan Conservatory. He edited several periodicals, including *Il teatro illustrato* (1881–92) and *Musica popolare* (1882–5). He retired from Sonzogno in 1904 and in 1914 returned to Rimini.

He had two operas performed, *Il corno d'oro* (Turin, Balbo, 30 August 1876) and *David* (Milan, Lirico, 12 November 1904), which is in five acts and to his own libretto; both were published by Sonzogno. Three others remained unperformed: *Follia tragica*, *Roma* and *Il risorgimento* (the last two to his own librettos). He also composed sacred, chamber, orchestral and band works (several songs are in *I-Mc*). His papers are collected in the Biblioteca Civica Gambalunga, Rimini.

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MARCO BEGHELLI

Galli [Gallus], Antonius [Antoine]

(d Vienna, 2 April 1565). Franco-Flemish composer. In 1545 he was appointed choirmaster at St Donatian, Bruges, having previously been choirmaster at St Saviour there. He was dismissed in 1550 for negligence in the care and instruction of the choirboys. Galli served as chaplain at the court of Archduke (later Emperor) Maximilian of Austria; he is listed in the court register of 1 January 1554, and Maximilian referred to him in a letter of the 1550s as 'main Capellan, der Galli'.

Galli's extant works include three masses, three chansons and 19 motets. The cantus parts of an additional six motets are in a 17th-century manuscript (A-Wn 18828). Most of the motets and all the chansons were published in anthologies; all the settings of the Ordinary are imitation masses. The model of the six-voice *Missa 'Stetit Jacob'* is unknown, but

Missa 'Ascendetis post filium' is based on a motet by Vaet, and the five-voice *Missa 'Aspice Domine'* is derived from a motet by Jacquet of Mantua. They show that Galli was a capable composer, adept in parody techniques. He was probably much influenced by Vaet, the imperial Kapellmeister, and, like him, he occasionally employed bold dissonances such as the augmented 5th and octave.

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Missa 'Ascendetis post filium', 6vv, Kaplanské Knihovny, Český Krumlov, III, S.17.1/391, ed. in DTÖ, cxviii (1968) (on Vaet's motet)

Missa 'Aspice Domine', 5vv, A-Wn 15950 (on Jacquet of Mantua's motet)

Missa 'Stetit Jacob', 6vv, Kaplanské Knihovny, Český Krumlov, III, S.17.1/391

16 motets, 3–6vv, 1554⁸, 1554¹⁵, 1559¹, 1564³, 1564⁴, 1564⁵, 1567², 1568², 1568³

1 motet, 5vv, A-Wn 15950; 2 motets, 6vv, D-Z 11, 13, 30; 6 motets, A-Wn 18828, inc. (cantus only)

3 chansons, 4, 6vv, 1553²⁴, 1555²¹, 1556¹⁸

Filiae Jerusalem and *Videns Dominus*, attrib. Galli in Wn 18828, are by Vaet

Humble et leal and *Au glay bergieronette*, attrib. Galli by Vander Straeten (i, 118), are by Joannes Gallus

Lute pieces in 1603⁵ and Wn 18827 incorrectly attrib. Galli in *EitnerQ*

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MILTON STEINHARDT

Galli, Caterina

(*b* ?Cremona, *c*1723; *d* Chelsea, 23 Dec 1804). Italian mezzo-soprano. After singing in Bergamo in 1742, she was engaged for the 1742–3 Italian opera season in London, appearing at the King's Theatre in Brivio's *Mandane*, Galuppi's *Enrico* and *Sirbace* and Porpora's *Temistocle* (she took male parts in all four operas). In 1745 she was in a pasticcio, *L'incostanza delusa*, at the New Haymarket Theatre, but she made her name in Handel's Covent Garden oratorio seasons from 1747 to 1754. She appeared first in revivals of the *Occasional Oratorio* and *Joseph*. On 1 April, 1747 she sang the Israelite Man and Second Israelite Woman at the première of *Judas Maccabaeus* and made such a hit in the air 'Tis liberty alone' that, according to Burney, 'she was not only encored in it every night, but became an important personage, among singers, for a considerable time afterwards'. Handel composed parts for her in *Joshua*

(Othniel, 1748), *Alexander Balus* (title role, 1748), *Susanna* (Joachim, 1749), *Solomon* (title role, 1749), *Theodora* (Irene, 1750), *Jephtha* (Storgè, 1752) and probably *The Choice of Hercules* (Virtue, 1751). She appeared in many revivals, of these works and others, including *Messiah*, *Samson* and *Hercules* from 1749, *Saul* in 1750 and probably 1754, *Belshazzar*, *Esther* and *Alexander's Feast* in 1751, and probably *Deborah* in 1754. As in opera, most of her parts were male. She received four and a half guineas for singing in the Foundling Hospital *Messiah* on 15 May 1754.

Galli's success in *Judas Maccabaeus* caused Lord Middlesex to re-engage her for the King's Theatre in 1747–8, when she appeared in the Handel pasticcios *Lucio Vero* and *Rossane* (*Alessandro*), in which she played Alexander the Great. She sang in *Acis and Galatea* for Miss Oldmixon's benefit in 1749 (Hickford's) and her own in 1754 (New Haymarket), in *Alexander's Feast* for Pasqualino's at the same theatre in 1754, and appeared frequently in Musicians Fund charity concerts from 1743. In 1753 she took part in a charity performance of Arne's *Alfred* at the King's. She also taught singing. One of her pupils in 1753 was the ten-year-old Lady Caroline Russell, daughter of the Duke of Bedford, who drew a caricature of Galli on the back of her bill – the only likeness that survives.

Galli left England about 1754 and for 15 years pursued an active career in north Italy, singing in a dozen cities, and also in Naples (four operas, including two by Hasse, in 1758–9) and Prague (two operas in 1761). In 1773 she was back in England, where she seems to have remained until her death. She sang in *Messiah* at the New Haymarket in 1773, for three seasons at the Bach-Abel concerts, and in many benefits. In November 1773 she took a male role in Sacchini's *Lucio Vero* at the King's, where she continued until 1776 in serious and comic operas. She appeared in oratorios at Oxford in 1773 and Winchester in 1775. On 30 May 1777 (her final benefit) she sang with the 16-year-old Samuel Harrison, later a famous tenor, who was probably her pupil. After retiring she took a job as companion to the actress Martha Ray; Galli was present when Miss Ray was shot dead by an infatuated clergyman at Covent Garden on 7 April 1779. Economic pressure forced her to reappear in oratorios at Covent Garden as late as 1797. In her last years, according to her obituary in the *Gentleman's Magazine*, she 'subsisted entirely on the bounty of her friends, and an annual benefaction from the Royal Society of Musicians'. The same notice calls her 'the last of Mr Handel's scholars'; if she was not a regular pupil, she was largely trained by him. She had a compass of *a* to *f*[♯] with an occasional *g*". A song by Galli, 'When first I saw thee graceful move', was published about 1750 and often reprinted.

WINTON DEAN

Galli, Domenico

(*b* Parma, 16 Oct 1649; *d* ?Parma, 1697). Italian composer, cellist, instrument maker, sculptor and painter. All that is known of his life is that he worked at the Este court at Modena. His only known music is *Trattenimento musicale sopra il violoncello a' solo* (Modena, 1691), a set of 12 sonatas for solo cello (like his contemporaries at the Este court, G.B. Vitali and Giuseppe Colombi, he was himself a cellist). Precedents for his

sonatas can be found in various works for solo cello by Colombi. Others by the two Bolognese composers G.B. Degli Antoni and Domenico Gabrielli probably influenced him still more: Degli Antoni's set of 12 *Ricercate* appeared in 1687, and Gabrielli published a similar set of seven *Ricercary* in January 1689, shortly after spending a year at the Este court. The appearance of Galli's sonatas in 1691 seems more than just coincidental: they could well have been inspired by his close contact with Gabrielli. Their style is remarkably close to that of Gabrielli's *Ricercary*, though Galli's handling of tonality, which is often modally ambiguous, is very individual. The upward range of his sonatas is lower than in those of the other two composers (*e'*, compared with Degli Antoni's *c''* and Gabrielli's *b'*), but the downward range extends to *B'*; this tuning, also used by Colombi, is that given by Mersenne (*Harmonie universelle*, 1636–7), but it was generally discarded by the end of the 17th century. His ability as an artist can be seen in the chiaroscuro vignettes at the beginning of each sonata, in a work of art in S Giacomo, Parma, and in a list of notaries and historians in the Archivio Notarile, Parma. Galli's reputation as an instrument maker rests primarily on a violin and a cello (probably commissioned by Francesco II, Duke of Modena, and dating from 1687 and 1691 respectively) notable for their elaborate and intricate carving. The Domenico Galli, 'professore di musica', cited by Francesco Valesio in a chronicle of 26 February 1703, is most probably another musician. This Galli lived in Rome between the end of the 17th century and the beginning of the 18th, and was active for a time at the court of Christina of Sweden.

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NONA PYRON (with ANGELA LEPORE)

Galli, Filippo

(*b* Rome, 1783; *d* Paris, 3 June 1853). Italian bass. He made his début in 1801 at Naples as a tenor. On the advice of Paisiello and of Luigi Marchesi, he became a bass, making his second début in Rossini's *La cambiale di matrimonio* at Padua in 1811. The next year he sang Tarabotto in *L'inganno felice* at the Teatro S Moisè, Venice, the first of eight Rossini premières in which he took part, and made his début at La Scala as Polidoro in Generali's *La vedova stravagante*. During the next 13 years he appeared in over 60 different operas at La Scala, including 26 first performances. In one season (1814) he appeared in three operas by Paer and sang Guglielmo (*Così fan tutte*), the title role of *Don Giovanni*, Dandini in the first performance of Pavesi's *Agatina* and Selim at the première of *Il turco in Italia*.

Elsewhere, Galli sang Mustafà at the première of *L'italiana in Algeri* at the Teatro S Benedetto, Venice (1813), and created the title role of *Maometto II* at the S Carlo, Naples (1820); he made his Paris début in 1821 at the Théâtre Italien in *La gazza ladra*. His last Rossini creation was Assur in *Semiramide* at La Fenice (1823). He appeared in London at the King's Theatre between 1827 and 1833, and at the Teatro Carcano, Milan, he sang Henry VIII at the first performance of *Anna Bolena* (1830). He continued to sing, in Mexico and Spain, for another decade, returning to La Scala in 1840 to take the title role in Donizetti's *Marino Faliero*. He was a chorus master in Madrid and Lisbon, and then taught at the Paris Conservatoire for some years.

The wide range of Galli's magnificent voice and its extreme flexibility are fully demonstrated by the roles that Rossini wrote for him, while his power as an actor can be imagined from Donizetti's Henry VIII.

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ELIZABETH FORBES

Galli [Gallo, Gallus], Giuseppe [Gioseffo, Josephus]

(*b* Milan; *fl* 1598). Italian composer. He is known by one publication, *Sacri operis musici alternis modulis concinendi liber primus ... missam unam vocibus novenis; 8 motecta octonis; 3 item cantiones musicis instrumentis* (Milan, 1598); its title-page reveals that he was Milanese. The eight-voice motet *Veni in hortum meum*, probably from that volume, was reprinted in south German anthologies (e.g. RISM 1600²) and copied into manuscripts in Silesia (formerly in *PL-LEtpn*) and in Pomerania (Pelplin Tablature, c1620–30, *PE*; incipit in AMP, i, 1963; facs. in AMP, vi, 1965); it is a competent example of imitative polyphony and polychoral dialogue.

MIROSLAW PERZ

Gallia, Maria

(*fl* 1703–34). Italian soprano. She arrived in London in 1703, perhaps with Margherita de L'Epine, and became a pupil of Haym, making her first stage appearance in her husband Giuseppe Fedeli's *The Temple of Love* at the

Queen's Theatre (1706). She sang in Clayton's *Arsinoe* and *Rosamond* (1707), both at Drury Lane, and the pasticcio *Love's Triumph* at the Queen's Theatre (1708). Between 1704 and 1710 she had several benefit concerts at York Buildings, generally with her husband. She returned to London as a singing teacher in 1722 and was still alive in 1734. Burney identified Gallia with the 'Sorella della Sig. Margarita' [de L'Epine] who created Clizia in Handel's *Teseo* (1713). The part requires modest skill and a compass of *d'* to *g''*.

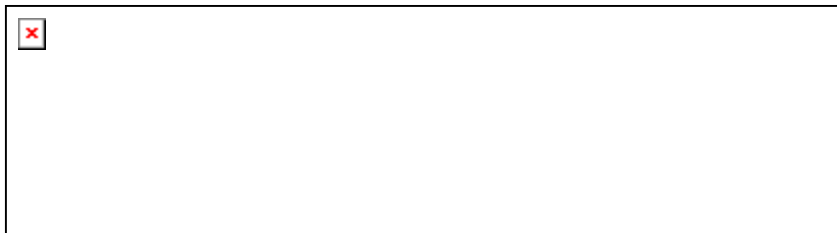
WINTON DEAN

Galliard

(from It. *gagliardo*: 'vigorous', 'robust'; It. *gagliarda*, *gagiarda*, *gaiarda*; Fr. *gaillarde*; Sp. *gallarda*).

A lively, triple-metre court dance of the 16th and early 17th centuries, often associated with the [Pavan](#).

Choreographically the galliard was a variety of the *cinque pas*, a step-pattern of five movements taken to six minims. Arbeau (*Orchésographie*, 1588) explained at some length the many possible variations of the galliard; the basic pattern consisted of four *grues* (the dancer hops on to the ball of one foot while moving the other forward in the air 'as if to kick someone'), a *saut majeur* ('big jump', often ornamented with beats in mid-air), and a *posture* (the dancer rests with one foot in front of the other). [Ex.1](#) shows Arbeau's intabulation of the *cinque pas* pattern to a galliard tune called *Antoinette*. Slightly different combinations of kicking and small, jumping steps were required for galliards with longer phrases, but each pattern always ended with the *saut majeur*, which according to Arbeau often coincided with a rest in the music, and a *posture*. The steps for the galliard were essentially similar to those of the saltarello and tourdion, except, as Arbeau said, 'that in the execution of them they are done higher and more vigorously'; the extra height of hops and leaps in the galliard implies that the music cannot be played at all fast.



Like the pavan, the galliard probably originated in northern Italy. D'Accone (1997, pp.652–4, 662) reports references to the *gagliarda* being taught in a dancing school in Siena about 1493–1503, and to a dancing-master who was engaged in 1505 to teach 'calatas and gagliardas as well as morescas'. (Sach's claim that Boiardo mentioned the galliard in his epic *orlando innamorato* is incorrect). The earliest surviving examples of music for the dance are to be found in publications issued by the Parisian printer Attaignant: *Dixhuit basses dances* for lute (1529/30), *Six gaillardes et six pavanés ... a quatre parties* (1529/30), and *Quatorze gaillardes neuf pavannes* for keyboard (1531), the last including a few thematically related pavan–galliard pairs (one in [ex.2](#)). Thus the galliard as a musical form first

appeared as one of the possible after-dances of the pavan (others were the saltarello, tourdion, *Hupfauff* and *Proportz*; see [Nachtanz](#)). Morley, in *A Plaine and Easie Introduction to Practicall Musicke* (1597), described in some detail the method of deriving a galliard from its pavan:

After every pavan we usually set a galliard (that is, a kind of music made out of the other), causing it go by a measure which the learned call 'trochaicam rationem', consisting of a long and short stroke successively ... the first being in time of a semibreve and the latter of a minim. This is a lighter and more stirring kind of dancing than the pavan, consisting of the same number of strains; and look how many fours of semibreves you put in the strain of your pavan, so many times six minims must you put in the strain of your galliard.

16th-century galliards are almost invariably in triple metre, usually in three strains of regular phrase structure (8, 12 or 16 bars), and, like contemporary pavans, in a simple, homophonic style with the tune in the upper part.



Among the earliest Italian printed collections to include galliards are Antonio Rotta's *Intabolatura de lauto* (1546), Giulio Abondante's *Intabolatura ... sopra el lauto* (1546) and Gardano's *Intabolatura nova di varie sorte de balli* for keyboard (1551). Rotta's collection contains groups of dances in the order passamezzo–galliard–padovana, while the other two anthologies consist mainly of isolated galliards, some based on contemporary tunes (for example, Abondante's *Zorzi gagliarda* is based on Azzaiolo's *Occhio non fu*) and others bearing descriptive titles like *El poverin*, *La comadrina* and *La formerina*. The pairing of passamezzo and galliard, less common than that of pavan and galliard, continued to appear intermittently during the 16th century, as, for example, in the lutebooks of G.A. Terzi (1593) and Simone Molinaro (1599). These collections probably represent arrangements of popular dance-tunes, rather than music for

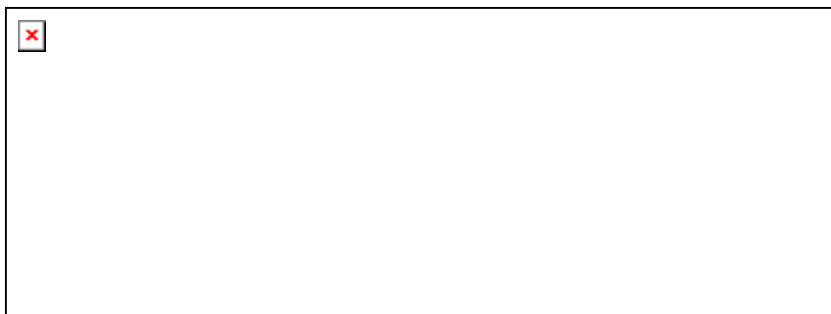
actual dance accompaniment, which required a larger ensemble. Up to about 1570 most of the surviving ensemble galliards come from France and the Low Countries, in printed collections issued by Attaignant, Susato and Phalèse. They were often closely modelled on the pavans that preceded them (e.g. HAM, no.137*b*). Manuscripts of Italian ensemble dances from before 1560 (*D-Mbs* Mus.ms.1503*h*; *GB-Lbl* Roy.App.59–62) contain about 30 pieces in the style of galliards, but none of them is so called (the titles are descriptive or dedicatory), and they are seldom associated with any other dance.

Among the earliest surviving English galliards are two in *GB-Lbl* Roy.App.58 (c1540) and a ‘Galyard’, together with half a dozen untitled pieces of similar character, in *GB-Lbl* Add.60577 (ed. in MB, lxvi, 1995, nos.40, 44, 47, 49–53, 55). Most of these appear to be keyboard reductions of consort pieces. Some consort galliards from the early Elizabethan period are in *GB-Lbl* Roy.App.74–6 (ed. in MB, xlv, 1979, nos.96, 98, 99, 102, [104, 105], 110, [111]). It is not until the period from about 1590 to 1625 that sources become plentiful in England. Galliards from this period, like the pavans, have a musical substance and interest far beyond the needs of functional dance music. Those for keyboard and lute are often of considerable brilliance; each strain is ordinarily followed by a variation enlivened by scales, runs and other kinds of idiomatic figuration, in lieu of the customary repetition of the strain. Those for consort, such as the six-part galliards of Byrd and Gibbons, often have a dense and elaborate polyphonic texture.

Despite Morley’s contemporary prescription about the derivation of a galliard from its pavan, it was comparatively rare for an early 17th-century English galliard to be a close transformation of its pavan (although often there is a similarity of mood between the two pieces). Furthermore, many galliards from the period have survived unattached as independent pieces. The keyboard publication *Parthenia* (1613¹⁴), for example, includes no fewer than ten galliards among its 21 pieces, and four of those are independent. Byrd’s famous *Pavan: The Earl of Salisbury*, most unusually, is followed by two galliards.

A feature of the galliard almost throughout its history was the use of hemiola (the usual division of the six minims into 3 + 3 being varied, especially just before the cadence, by a division into 2 + 2 + 2). [Ex.3](#) shows something of this rhythmic complexity in the first strain of Dowland’s song *Can she excuse*, which is cast in the form and style of a galliard; the barring in 6/2 is the one that might have been used in a contemporary keyboard version, while the time signatures above the staff represent cross-rhythms suggested by the stresses of the words and the harmonic movement. If such a tune were to be danced to, it would be necessary to decide where to begin the *cinque pas* pattern. In all Arbeau’s examples, the steps begin with the first notes of a tune. Hertz (1964) has argued, however, that the suspension preceding the cadence (occurring, in this case, on the second beat of the fourth bar) is the logical place for the *saut majeur*, ‘the equivalent strong accent in terms of the dance’; hence the sequence of steps should begin on the fourth note of the tune. Alternatively, it might be argued that an interesting tension between physical and musical rhythms would result from the juxtaposition of accents

if the pattern began on the first beat of the tune. Whichever interpretation of the dance is adopted, there remains a pleasing rhythmic ambiguity in the music of this and many other examples of the galliard.



Like the pavan, the galliard survived as a musical form well into the 17th century. Examples appear in consort suites by several German composers of the early part of the century; contemporary with these are a number of German polyphonic songs having the rhythmic character of the galliard (and sometimes also the title). Galliards feature in Frescobaldi's *Il secondo libro di toccate, canzone* (1627) and Johann Vierdanck's *Erster Theil newer Pavanen, Gagliarden, Balletten und Correnten* (1637), and later in the suites of Locke's second *Broken Consort* (composed c1661–5) and G.B. Vitali's *Balletti, correnti alla francese, gagliarde ... a 4 stromenti* (1679). A few galliards appear in the work of the harpsichordists Louis Couperin, Chambonnières and D'Anglebert. By this late stage the galliard had become a quite slow piece; Thomas Mace (*Musick's Monument*, 1676) said that galliards 'are perform'd in a *Slow, and Large Triple-Time*; and (commonly) *Grave, and Sober*'.

A few 20th-century composers have re-created the galliard, either as a companion to a pavan (e.g. Howells, Vaughan Williams and Britten: see [Pavan](#)) or as an independent piece (the 'Gailliarde' for two female dancers in Stravinsky's *Agon*, 1957).

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ALAN BROWN

Galliard, John Ernest [Johann Ernst]

(*b* ?Celle, ?1666/?1687; *d* Chelsea, 18 Feb 1747). German composer and oboist, active in England. A son of Jean Galliard, a French wig-maker, he learnt both flute and oboe from a French member of the Celle court orchestra, Pierre Maréchal. He himself joined the orchestra in 1698, and soon afterwards was studying composition in nearby Hanover with Steffani and G.B. Farinelli. When the Celle orchestra was disbanded in 1706, he went to London to become court musician to Prince George of Denmark, Queen Anne's consort. He must have had some ability as a keyboard player, for when Draghi died in 1710 he was appointed organist at Somerset House. He probably wrote his *Te Deum*, his *Jubilate* and his three anthems for the chapel there, but his duties were negligible and he was soon to make a mark both as a secular composer and as an oboist at the Queen's Theatre. Handel wrote obligato parts for him in *Teseo* (1713).

By this time Italian opera was well established in London, and an attempt by Galliard and the poet John Hughes to stage an English opera, *Calypso and Telemachus*, was unsuccessful. Hughes had an unusual knowledge of music, and though the opera was accepted for the Queen's Theatre, the machinations of the Italians who now dominated it limited the performances to five; it was the last opera with English words to be staged there. Nearly all the arias are in the newly fashionable da capo form; the music is competent and agreeable. The work is also notable for Hughes's preface to the printed libretto, which deals intelligently with issues concerning opera in English.

Galliard worked for John Rich at Lincoln's Inn Fields between 1717 and 1730, as did the writer Lewis Theobald, later the main object of Pope's scorn in the original version of *The Dunciad*. Galliard and Theobald collaborated first on the masques *Pan and Syrinx* and *Decius and Paulina*. Though the first is dull in parts, its end is strikingly original. When Pan chases Syrinx on the river bank and she is 'transformed into reeds', he sings an air, 'Surprising Change!', accompanied at first by a dark-toned viola solo suggesting the flow of the water, but then three recorders (one of them a bass) start playing unobtrusive chords in the background; these

represent the voice of the transformed Syrinx, and eventually they come to dominate the music, the viola solo having petered out.

Galliard then wrote another full-length opera, *Circe*, but the libretto, which had been set 40 years earlier by John Banister (i), was too old-fashioned to have much appeal. Rich permitted a new production of *Calypso and Telemachus*, but did not get good value out of Galliard until he embarked on his great pantomime period (1723–30), during which he himself mimed the role of Harlequin. The pantomimes Theobald and Galliard contrived were to be Rich's chief money-spinners at Lincoln's Inn Fields and (from 1732) at Covent Garden up to his retirement in 1761. Most of them alternated between masque-like scenes sung by gods and goddesses and 'Comic Tunes', which accompanied the miming of the mortals. There was no speaking, and the music was continuous. Pantomimes normally lasted a little under an hour. In most cases a published 'Description' survives, which gives the words that were sung and a seldom lucid résumé of the action. The most interesting is *The Rape of Proserpine*, for which a great deal of Galliard's music survives, much of it fully operatic and of good quality.

After 1730 Rich seldom risked his money on new productions. Galliard and Theobald offered their next pantomime, *Merlin*, to Drury Lane, but Cibber had little flair for staging such entertainments, and it failed. In 1736 Rich revived his first successful pantomime, *Jupiter and Europa*, under the title *The Royal Chace*. Much of the action and music were new, and Galliard's song 'With Early Horn' was enormously popular and helped make the reputation of its singer, the young tenor John Beard.

Not all Galliard's music was written for the playhouses. In 1728 he published his *Hymn of Adam and Eve*. In 1773 Benjamin Cooke published a heavily revised full score: he added an overture, expanded some of the duets into choruses and provided fuller accompaniments. In 1739 Galliard offered an evening's entertainment that consisted of two hour-long works in strange act-by-act alternation – a serenata called *Love and Folly* and 'The Choruses to the Tragedy of Julius Caesar'. The music of the former, to a confused libretto about Cupid and Psyche, is lost. The latter survives in an autograph full score: it consists of four cantatas, each in several sections, that were originally intended as entr'actes for a tragedy by John Sheffield, Duke of Buckingham; each cantata comments on the preceding act. Solo voices are freely used, and there is no chorus at all in the third 'Chorus'. The score is dated 1723, the year after Buckingham's death. If his tragedy was ever acted at all, it was acted privately.

The Happy Captive (1741), Galliard's final collaboration with Theobald, is a minor musical landmark: it is the first complete opera on an 'abduction' theme like that in Mozart's *Die Entführung aus dem Serail*, and it included the first true English intermezzo. The music of the opera is charming and occasionally exotic. The intermezzo *Capoccio and Dorinna* was reset twice by T.A. Arne, as *The Temple of Dullness* (1745) and as *Capochio and Dorinna* (1768). Unfortunately, the music for all three settings is lost.

On 31 March 1740 Galliard repeated *Love and Folly* and the Julius Caesar choruses, and this time he added two oboe concertos and a 'solo', which he played himself. For a similar programme on 11 December 1744 he added a 'New Concerto grosso, 24 Bassoons, accompanied by Caporale

on the Violoncello'. None of these works survive, but a set of sonatas for bassoon or cello was published, and some of these are occasionally heard today; the sonata in F is outstanding, and the one in A minor has a fine Hornpipe, idiomatically written for the bassoon. He also published a fine set of cello sonatas.

Galliard certainly played a significant role in London's musical life in the first half of the 18th century. He was a founder-member of both the Academy of Vocal (later Ancient) Music in 1726 and the Royal Society of Musicians in 1738, directing the first performance of the former. His translation of Tosi's singing manual is very felicitous, and he added some intelligent notes; he had known Tosi in London earlier in the century. Burney wrote of Galliard's music, 'I never saw more correctness or less originality ... Dr. Pepusch always excepted', but he was rather more generous elsewhere in his *History*, and both he and Fiske recognized Galliard and Pepusch as the leading composers of English theatre music before the 1730s. Charles Dibdin thought Galliard had 'considerable genius', and if Dr Kitchener is to be believed, Handel in old age told the youthful Samuel Arnold that he had so high an opinion of *Calypso and Telemachus* that he would sooner have composed it than any of his own operas. The story must have become distorted in the telling, but Handel surely expressed admiration in some degree.

WORKS

all printed works published in London; theatre music first performed in London, and published within a few months of first performance unless otherwise stated

LLF **Lincoln's Inn Fields Theatre**

operas

full-length, all-sung

Calypso and Telemachus (J. Hughes, after F. Fénelon), Queen's, 17 May 1712, pubd full score lacks recits and final chorus

***Circe* (C. Davenant), LLF, 11 April 1719, 3 songs pubd, rest lost**

The Happy Captive (L. Theobald), Little Theatre, Haymarket, 16 April 1741, full score *F-Pc**; *Capoccio and Dorinna* (int, after P. Metastasio: *L'impresario delle Canarie*), music lost

***Oreste e Pilade*, unfinished, lost, mentioned by Hawkins**

masques

one-act, all-sung

Pan and Syrinx (Theobald), LLF, 14 Jan 1718, full score, incl. music added for 1726 revival, *GB-Lbl*

***Decius and Paulina* (Theobald), LLF, 22 March 1718, insert for revival of E. Settle's play *The Lady's Triumph*, 1 song pubd, rest lost**

The Nuptial Masque, or The Triumphs of Cupid and Hymen, Covent Garden, 16 March 1734, lost

Oedipus* (N. Lee and J. Dryden), Covent Garden, 2 March 1736, *Lam*, pts *Lcm
Masque of the Deities, doubtful, by H. Carey

pantomimes

Jupiter and Europa (?Theobald), LLF, 23 March 1723, 1 song by Galliard pubd, also

some by other composers; rev. as *The Royal Chace, or Merlin's Cave*, Covent Garden, 23 Jan 1736, 1 song pubd

The Necromancer, or Harlequin Dr Faustus (Theobald), LLF, 20 Dec 1723, 6 songs pubd anon., some *Comic Tunes* pubd with *Harlequin Sorcerer* (1752)

Harlequin Sorcerer, with The Loves of Pluto and Proserpine (Theobald), LLF, 21 Jan 1725, *Comic Tunes* pubd with new music by Arne (1752)

Apollo and Daphne, or The Burgomaster Trick'd (Theobald), LLF, 14 Jan 1726, 7 songs pubd, partial score *DRC*

The Rape of Proserpine, with The Birth of Harlequin (Theobald), LLF, 13 Feb 1727, ov. and 14 songs pubd in score, some *Comic Tunes* pubd with those in *Perseus*, score with recits and chorus *Lgc* (copies, *Lbl*, *Lcm*)

Perseus and Andromeda, or The Spaniard Outwitted (Theobald), LLF, 29 Jan 1730, *Comic Tunes* pubd, 1 song in *Musical Miscellany*, vi (1731)

Merlin, or The Devil of Stonehenge (Theobald), Drury Lane, 12 Dec 1734, *DRC*

miscellaneous vocal

3 anthems, *GB-Ob*: I will magnify the Lord, O Lord God of Hosts, I am well pleased
TeD and *Jub*, ? to celebrate Peace of Utrecht, 1713, lost, mentioned by Hawkins

6 English Cantatas after the Italian Manner (1716)

4 choruses in *Julius Caesar* (tragedy, J. Sheffied, Duke of Buckingham), 1723, *Lbl*, *US-Bp*

The Hymn of Adam and Eve (J. Milton: *Paradise Lost* vv.153–208), 2vv, str (1728)

Love and Folly (serenata), 1739, lib *GB-Lbl*, music lost

Chi fra lacci (cant.), S, orch, *Lcm*

5 songs pubd separately (London, ?1730–?1735): *As the mole's silent stream*; *Jolly mortals, fill your glasses* (E. Ward); *Kind god of sleep*; *The advice*; *The fond shepherdess*

3 cants. (Hughes); lost, mentioned by Hawkins

instrumental

6 Sonatas, rec, bc, op.1 (1710)

6 Sonatas, bn/vc, bc (1733)

6 Sonatas, vc, bc (1746), pubd with sonatas by Caporale

Lost: 2 ob concs.; ob sonata; sonata, ob, 2 bn, 1704; conc. grosso, 24 bn, vc

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Galliard Ltd.

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Galliari.

Italian family of stage designers. Its principal members were the brothers Bernardino (*b* Andorno, nr. Biella, 3 Nov 1707; *d* Andorno, 31 March 1794), Fabrizio (*b* Andorno, 28 Sept 1709; *d* Treviglio, June 1790) and Giovanni Antonio (*b* Andorno, 26 March 1714; *d* Milan, 1783). After early tuition from their father, the decorative painter Giovanni Galliari (*b* Andorno, 1672; *d* Andorno, 1722), and further study in Turin and Milan, they worked in northern Italy (and in Innsbruck in 1738) as painters of frescoes and other decoration until, probably towards the end of the 1730s, they became assistants to the theatrical painters Innocente Bellavita, Giovan Domenico Barbieri and Giovanni Battista Medici. When Barbieri died in 1742, Fabrizio and Medici became chief designers at the Regio Ducal Teatro in Milan, and on Medici's retirement a year later, Fabrizio was joined by Bernardino and Giovanni Antonio. From then on the stage designs for the Milan opera houses (Regio Ducal, 1742–76; Itinerale, 1776–8; La Scala after 1778) rested almost exclusively in the hands of the Galliari brothers. Giovanni Antonio settled in Milan, but Fabrizio and Bernardino were also chief stage designers at the Teatro Regio in Turin in 1748 and from 1753 on worked regularly for the Teatro Carignano there and in a number of Italian and

foreign opera houses, including Vienna, Berlin and Paris. They retired in the mid-1780s.

The brothers worked together but divided their responsibilities according to their talents. Fabrizio was a creative artist who usually produced the ideas and plans for the sets and carried out the architectural designs. Bernardino, the most talented painter among them, produced equally artistic and mature designs, and ideas for curtains, but was mainly concerned with their realization in paint; his work included excellent figures and landscapes. Giovanni Antonio was exclusively an executant. Their work at the Turin and, to a lesser extent, the Milan court theatres was still essentially under the influence of the *opera seria* tradition. The formalized architectural painting of the Bibiena school, passed down from Barbieri and Medici, is to be found in numerous of their early productions of that genre and even remained efficacious when the Galliaris began to develop a style influenced by and in accord with the 'reform' movement of Jommelli, Traetta and above all Gluck, whose *Alceste* they mounted at Vienna in 1767. Here they aimed to overcome the traditional courtly rationalist formalism through sets based on pictorial composition and the recreation of nature, and through intensified use of landscape and genre motifs and references (albeit superficial) to historical locations and the milieu of the action, like the 'Chinese' sets for Vincenzo Ciampi's *Arsinoe* (1758, Turin). Their aim was to represent truth and humanity in opera and in the conflicts it depicts by using the language of middle-class customs and emotions, though in elevated, idealized form. Further scope for this style was provided by *opera buffa*, for which the Galliaris designed exclusively at the Teatro Carignano in Turin and which accounted for well over half their designs for the Milan court theatre. Their stage realism followed operatic structure not simply by reproducing an everyday middle-class environment but by selection and picturesque arrangement.

When the older generation retired in the 1780s Fabrizio's sons and pupils Giovannino (*b* 1746; *d* Treviglio, 1818) and Giuseppino (*b* Andorno, 1742; *d* Milan, 1817) continued their work at the Teatro Regio and Teatro Carignano in Turin. Giuseppino, who closely followed his father's style, also worked as a designer in Geneva (1778) and Marseilles (1787) and apparently retired about 1792. Giovannino turned to academic classicism, worked with his uncle Bernardino for Frederick the Great in 1772 and was still active in Turin in 1798. Bartolomeo Verona (*b* Andorno, 1744; *d* Berlin, 1813), a son of the brothers' sister Elisabetta, worked for them from about 1762 to 1772 and went with Bernardino and Giovannino to Berlin, where he remained as an influential royal theatrical painter until his death, Gaspare (*b* ?Milan, 1761; *d* Milan, 1823), son of Giovanni Antonio, started his career with the family firm but in 1785 went as stage designer to Parma and elsewhere, including Vienna (1788–94), Venice and Milan. He developed his own style of pictorial classicism with romantic features. Fabrizio Sevesi (*b* Milan, ?1773; *d* Turin, 9 Aug 1837), son of Fabrizio's daughter Ludovica, was the last important designer of the family; he was trained by Giovannino and Giuseppino and succeeded them at the Carignano from 1798 and at the Regio from 1800.

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MANFRED BOETZKES

Galli-Bibiena [Bibiena, Bibbiena].

Italian family of stage designers and architects. They had a decisive influence on Baroque musical theatre in Europe. The founder of the family's theatrical activities was Ferdinando Galli-Bibiena (*b* Bologna, 18 Aug 1657; *d* Bologna, 3 Jan 1743), son of the illusionist painter Giovanni Maria Galli (*b* Bibbiena, 1618 or 1619; *d* Bologna, 20 June 1665). Ferdinando studied in Bologna, and from the early 1680s worked as an illusionist painter, architect and stage designer at the court of Ranuccio II in Parma. From 1687, when he was appointed court painter, he became established there and in Piacenza mainly through his work for the stage. He subsequently continued this activity elsewhere in Italy, notably at Bologna (1697–1709). In 1708 he was appointed to the Barcelona court of the Spanish pretender Carlos III; when the latter became Emperor Charles VI in 1711 Ferdinando went with him to Vienna as first architect and theatre architect. He returned to Bologna in 1716, having been succeeded by his son Giuseppe, and taught at the Accademia Clementina.

Early in his career Ferdinando was confronted with a tradition of stage design bound to the central vanishing-point. He was thus unable to do justice to a musical drama dealing with the real world in a more differential way. Using his experience as an architect and decorative painter, he reformed stage design through the introduction of sophisticated stereometric, illusionistic architectural painting. Ferdinando's first scenic designs, with their accentuated asymmetry, were the first experiments with the 'maniera di veder le scene per angolo' (Sabadini's *Didio Giuliano*, 1687), but still bore traces of the traditional deep stage *all'infinito*. However, around 1700 his scenography increasingly emphasized diagonal views and angular perspective (fig.1), as expounded in his treatise *L'architettura civile*

(Parma, 1711). His style became associated with the new *opera seria* and was eventually characterized by strong architectonic organization, rationalist principles of construction and 'worm's-eye' perspective which endowed the illusionistic architecture of the stage with a monumental character appropriate to the court spectacle he served, for example at Naples and Vienna.

His brother Francesco Galli-Bibiena (*b* Bologna, 12 Dec 1659; *d* Bologna, 20 Jan 1739) studied in Bologna and was active there and elsewhere in Emilia; from about 1682 he worked with Ferdinando in Parma and Piacenza. After his first theatrical works in Genoa in 1689 he was active during the 1690s as a stage designer at many Italian opera houses and foreign courts, including Rome, Reggio nell'Emilia, Bologna and Vienna. Francesco was also a significant innovator, having experimented with angular perspective in his non-theatrical works as early as 1684. The theatres that he designed in Bologna, Vienna, Nancy, Verona and Rome were strongly biased towards courtly performance. Through his wider sphere of activity, and particularly through his scenery for the operas of Francesco Gasparini, C.F. Pollarolo (fig.2), Scarlatti, Vivaldi, Hasse and Leo, he may have played a greater part than his brother in the propagation of the new style in *opera seria*. By contrast with Ferdinando's technique-orientated works, those of Francesco are masterfully composed and richly ornamented fantasies.

Alessandro Galli-Bibiena (*b* Parma, 1686; *d* Mannheim, 5 Aug 1748), a son of Ferdinando, studied with his father and worked as his associate in Spain from 1708 and Vienna from 1711. In 1716 he was appointed architect and stage designer at the Innsbruck court; in 1720 he settled with the court at its new Mannheim residence, where he worked until his death. The influence of his father and uncle is specially clear in Alessandro's designs for oratorios, sacred dramas and, later, *opera seria*. His *opera seria* sets, with their complex but weightless illusionist architecture and scant decoration, elegantly fulfilled their ostentatious function. Realistic traits also became important in his rustic scenery for pastorales, especially popular at the palatine court and in the genre scenes for the *commedia dell'arte*. Alessandro designed the provisional opera house in Mannheim (1720) and the opera house in the rebuilt palace (1737–41), his most important work. His brother Giovanni Maria (*b* Piacenza, 19 Jan 1693; *d* Naples, 1777) followed Alessandro to Mannheim about 1722 but went in 1723 to Prague, where he evidently spent most of his life, though he had spells as an architect and stage designer in Rome, Naples and probably Bologna.

A third brother, Giuseppe (*b* Parma, 5 Jan 1695; *d* Berlin, 1757), worked with his father in 1708 in Barcelona and in 1711 in Vienna, succeeding him there in 1716 and becoming principal theatre architect in 1723; he was responsible for the court opera performances under Charles VI in Vienna (fig.3) and at other residences, including Prague, and he also worked in Munich, Linz and Graz. After Charles's death (1740) opera productions became fewer and Giuseppe went to Italy, where he worked in Turin, Bologna and Venice. In 1744 he returned to Vienna but gave up his court position there in 1748, having secured an assignment in 1746 to design the interior of the Bayreuth opera house (completed by his son Carlo in 1748); in 1747 he went to Dresden, where he rebuilt the Opernhaus am Zwinger

(completed in 1750). From 1751 he was active as a stage designer in Berlin and in 1753 he entered the service of Frederick the Great. Giuseppe's illusionist architecture painting became typical of *opera seria* and established him as the leading stage designer in Europe. He developed the style of his father and uncle in imaginative sets for more than a hundred opera productions, retaining rationalist principles of composition. His sets expanded in amazing diagonal views, conceived primarily as one or more central structures with star-shaped radiating galleries or stages, in which the standard elements of contemporary court architecture were varied, and rich decoration became more pronounced.

A further son of Ferdinando, Antonio (*b* Parma, bap. 1 Jan 1697; *d* Milan, 28 Jan 1774), studied in Bologna and from 1716 occasionally assisted his brother Giuseppe in Vienna, his father in Bologna and Fano, and his uncle in Verona and Rome. From about 1721 he worked with Giuseppe as a stage designer at the Vienna Hofoper, from 1723 as second architect and theatre engineer. Most of his sets were for *opera seria* productions. He succeeded Giuseppe as principal theatre engineer in 1748 but returned to Bologna in 1751; there he designed the Teatro Comunale (1756–63), for which he produced numerous opera sets. He was also active in other Italian cities as architect and stage designer. He remained within the family traditions in catering for the requirements of court productions, which in Vienna he developed in his brother's shadow and which he continued to use after his return to Italy. His work was unaffected by the ideals of the emancipated middle classes, and he increasingly became subject to criticism; the Teatro Comunale in Bologna in particular figured in treatises of the Enlightenment as a model of 'bad taste'.

The youngest of Francesco's sons, Giovanni Carlo Sicinivale (*b* ?Bologna, 11 Nov 1717; *d* Lisbon, 20 Nov 1760), was educated at the Bologna Accademia Clementina and in the 1740s was active in Bologna and the Emilia region; in 1752 he was appointed architect and stage designer to King José I of Portugal, in whose service he built several opera houses: the theatre at the palace of Salvaterra de Magos (1753), the Opera do Tejo in Lisbon (1755) and the theatre at Ajuda (1756). For the performances of Perez's *opere serie* he created elegant scenery which simplified the style of his family and attempted greater realism, approaching a bourgeois aesthetic without forsaking court traditions.

Carlo Galli-Bibiena (*b* Vienna, bap. 8 Feb 1721; *d* Florence, 1787), son of Giuseppe, studied in Vienna and worked at Bayreuth from 1746. Up to 1756 he designed sets for the works of Hasse and Bernasconi there and in Erlangen; later he also worked occasionally at Brunswick and after the Seven Years War (1756–63) went to Italy, France, the Netherlands and London. In 1765 Frederick the Great appointed him head stage director at the Berlin Hofoper, but he soon returned to Italy where he worked as an architect and stage designer in Treviso, Naples and Milan. Finally, in 1774, he worked for Gustavus III in Stockholm and Drottningholm and Catherine the Great in St Petersburg. Carlo never completely relinquished his father's style, but a reduction of illusionism was already evident in his Bayreuth sets, and his work with *opera buffa* further strengthened the trend towards realism, eventually also including neo-classical elements.

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MANFRED BOETZKES/R

Gallican chant.

The composite of traditions of monophonic liturgical music used in the churches of Gaul before the imposition of ‘Roman’ chant by the Carolingian kings Pippin (reigned 751–68) and Charlemagne (768–814). Although the music of the Gallican rite was almost completely suppressed before the appearance of notation in the 9th century, remnants of this tradition, though heterogeneous in style, are thought to survive in the Gregorian repertory and elsewhere. The term ‘Gallican’ is also occasionally used in the sense ‘non-Roman’, so that ‘Gallican chant’ may mean, in older literature especially, the repertoires of the Iberian Peninsula, the Celtic areas and northern Italy (including Milan), as well as of Gaul itself.

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Gallican chant

1. Introduction.

The 5th century was a period of considerable importance in the history of medieval Gaul and in particular for the Gallican Church. The end of this century saw the establishment of Frankish rule in Gaul by Clovis (*d* 511), first of the Merovingian kings, who converted to Christianity in 496. The Franks eventually extended their kingdom to a territory covering, roughly, modern France, Switzerland, the Low Countries, and Germany west of the Rhine, an area (commonly known as Francia) that later formed the core of the Carolingian empire. The early Merovingian kings inherited the ecclesiastical traditions and liturgical forms of the Gallo-Roman population, which was mostly centred in what is now southern France and which, by the mid-5th century, was solidly Catholic. From this population comes the earliest evidence of the Gallican liturgy.

The first indication of a liturgy in Gaul distinct from the liturgies of other Western Churches occurs in a letter, dated 416, by Pope Innocent I to Bishop Decentius of Gubbio (*PL*, xx, 551–2), in which the pope called for the Churches of Italy, Gaul, Spain and North Africa to celebrate the liturgy in accordance with the rite of Rome. From the 5th century also come several references to the composition of liturgical texts by Gaulish clerics, such as Claudianus Mamertus, Bishop of Vienne (*d* c475), and his nephew Sidonius Apollinaris (*d* c480), and Musaeus of Marseilles (*d* c460), who is known to have compiled a lectionary for the liturgical year, a sacramentary and a responsorial with series of chants and psalms ('psalmodumque serie et cantatione'); this last text is the earliest known reference to a chant book in the Western Church (Gennadius of Marseilles, *PL*, lviii, 1104). None of their liturgical works, however, survives. Several other literary sources written between the 5th century and the first half of the 9th bear witness to the unique character of the Gallican rite and its music. Augustine of Canterbury, for example, in a letter to Gregory the Great (Bede, *Historia ecclesiastica*, i.27), remarked on the differences between the worship in the churches of 'Gallia' and those of Rome. Walafrid Strabo, writing in about 829 (i.e. after the introduction of 'Roman' chant into Francia), said that 'many people claim that they can distinguish between Roman and other chants by both words and melody' ('plerisque et verbis et sono a ceteris cantibus discernere posse fatentur', *De exordiis*, chap.22).

Evidence for the nature and content of the Gallican liturgy survives in a number of liturgical books, primarily sacramentaries and lectionaries, and in several other contemporary literary sources; there are no extant Gallican chant books. When compared with sources concerning, for example, the Roman and Ambrosian (Milanese) Churches, such texts clearly confirm

that the liturgical usage and literary style of the Gallican rite was markedly distinct. However, they also reveal that considerable variation existed within the Gallican Church itself, for individual ecclesiastical provinces and even individual dioceses had their own local forms of worship. For example, the Use of Auxerre, as reflected in the collection of masses published by Mone (1850), differed in its choice of formularies, though scarcely in the form or order of the chants, from that of Autun in the *Missale gothicum*. Thus, unlike the Roman, Mozarabic and Ambrosian liturgies, the Gallican was not homogeneous, although it shared a group of particular practices in the celebration of the Mass, Divine Office and other special rites (on the character of the Gallican liturgy see Hen, 1996).

This lack of homogeneity, which is also apparent in the Celtic Church (see [Celtic chant](#)), may be explained by the absence of any central ecclesiastical authority in Merovingian Gaul and of any need or desire for uniformity in the rite (beyond the fundamental elements of worship) before the liturgical and ecclesiastical reforms instituted by the Carolingians in the latter half of the 8th century. The individuality of Gallican liturgical traditions may partly account for the evident willingness of the Church to adopt elements from other rites. For example, in the Bobbio Missal, probably from Burgundy or north Italy, there are Spanish influences, especially in the litany-like *preces* for Holy Saturday; the Roman Church itself influenced the Gallican rite, particularly in the literary style of the prayers (see Vogel, 1960) and to some extent in the structure of the liturgy; chants were borrowed from Milan at Lyons and in south-east Gaul (Provence), and vice versa. Similarly, the many exchanges between the Celtic and continental liturgies left traces in both Francia and Rome. In the 7th and 8th centuries Celtic missionaries went to the Continent taking with them liturgical books, some of which were left there (e.g. the antiphoner *F-Pn* n.a.lat.1628; see Morin, 1905), in Germany (e.g. the fragments in *CH-SGs* 1395, or the Echternach manuscript, *F-Pn* lat.9488) and in north Italy (the Bangor Antiphonary at Bobbio).

Even the Eastern Churches exerted an influence; indeed, the Gallican liturgy is characterized by chants and practices of eastern Mediterranean origin, among them the diaconal litany, the exclamation 'Sancta sanctis' ('Ta hagia tois hagiois'), the Trisagion and the Cheroubikon (see Quasten, 1943). At the time of St Caesarius (*d* 542) chants were sung at Arles in both Greek and Latin. Some Gaulish churches, such as the basilica at Arles, incorporated an altar of the prothesis (*proskomidē*), that is, an altar for the 'setting forth' (preparation) of the oblation, as in the Eastern Churches; during the offertory there was a solemn procession from this altar to the high altar while the choir sang the Cheroubikon or another chant of Eastern origin (see Mâle, 1950). These non-Western influences were more marked at Arles at the time of St Caesarius, and at Marseilles, than at Autun.

The celebration of the Gallican rite and its music came to an end in Francia with the wide-ranging Carolingian ecclesiastical reforms, which demanded the adoption of the Roman liturgy and its chant throughout the Frankish Church. The *Admonitio generalis* issued by Charlemagne in 789 ordered that all the clergy should 'learn the Roman chant thoroughly ... in conformity with what King Pippin strove to bring to pass when he abolished

the Gallican chant for the sake of unanimity with the Apostolic See'. The only known evidence of opposition to such reforms may be found in the strongly pro-Roman *Ordo romanus XVI* (Andrieu's numbering) and an anonymous 8th-century work (*Ratio de cursus*) tracing the origin of the Gallican Divine Office and its 'modulatio' (ed. Hallinger, 1963, i, 77–91). During the late 8th century and the early 9th the cantors and clergy of the Gallican Church had to learn not only new liturgical texts but new ways of chanting them. This process is recorded in the writings of some contemporaries, notably Walahfrid Strabo and Hilduin, abbot of St Denis, who observed in a letter (c835) that the abbey owned several Mass books containing the *ordo* of the Gallican rite, and that these would need to be recast to conform to the Roman tradition (MGH, *Epistolae karolini aevi*, iii, Berlin, 1899, p.330). Aurelian of Réôme (fl 840s) also commented on the difference in the way older cantors sang particular chants compared with their younger contemporaries (see below, §7).

Considerable evidence exists to suggest that the reform of the chant melodies was in many ways imperfect, and that the 'Roman' chant performed by the Franks differed consistently from that sung in Rome itself (see [Old Roman chant](#), and [Plainchant, §2\(ii\)](#)). This Frankish version of the Roman repertory is generally known as 'Gregorian' and is that preserved in the notated manuscripts copied north of the Alps. By the end of the 9th century the Gregorian tradition was fully established throughout the Frankish lands and little obvious trace of its Gallican predecessor remained; when Charles the Bald wanted to hear Gallican chant he had to send to Toledo in Spain for singers who could perform it (see Levy, 1984, p.50). Yet it is clear that some elements of Gallican music were preserved during the centuries after the Carolingian reform. The Roman Office chants, in particular, on their introduction into the liturgico-musical centres of the Frankish realm, were adapted in some way to the Frankish style of singing (Zijlstra, 1997, pp.31–67), and other vestiges of what may be Gallican practice are generally thought to survive in melodic features such as the preference for two reciting notes in psalmody, the importance of melismatic chants and the use of certain expressive effects. The difficulties involved in trying to identify musical characteristics with certainty, however, has occupied chant scholars for over a century (some of the problems are mentioned in §3 below). The following account discusses the major sources of the Gallican rite and its chant, and surveys the corpus of melodies that may be of Gallican origin according to their liturgical use.

[Gallican chant](#)

2. Sources.

Contemporary literature, stemming from Gaulish ecclesiastical authors, includes the works of Gregory of Tours (d 594), most notably his *Decem libri historiarum*, which contains many liturgical references, relating particularly to the church of Tours; biographies of Merovingian saints; monastic Rules, which derive principally from southern Gaul; collections of conciliar decrees; poetry, sometimes later pressed into use as hymns; and the *Expositio antiquae liturgiae gallicanae*, a commentary on the Gallican Mass in the form of two letters, which were previously attributed to St Germanus (d 576), Bishop of Paris. Preserved in a 9th-century manuscript from the Tours area (F-AUT 184), the *Expositio* is thought to have been

written, possibly in Burgundy, in the early 8th century (although some scholars consider it to be a much later, Carolingian work; see Hen, 1995, pp.47–9); it offers valuable evidence of the Gallican liturgy, even though the author's interest centres mainly on the symbolism of the liturgy.

The eight surviving Gallican liturgical books, mostly dating from the late 7th century or the 8th but containing texts that are much older, are either collections of prayers for the celebrant (sacramentaries and missals) or lectionaries, and their contents reflect the local uses of particular churches or areas; chants are not cited. The sources are as follows: *Expositio antiquae liturgiae gallicanae* (F-AUT 184, 9th century, from Autun; possibly based on an earlier Merovingian text); *Missale gothicum* (I-Rvat Reg.lat.317, early 8th century, Burgundy, written for a church in ?Autun; based on an earlier text c690–c710); *Missale gallicanum vetus* (I-Rvat Pal.lat.439, first half of the 8th century, from ?Luxeuil or ?Chelles; recension of a missal from the late 6th century or early 7th); the Bobbio Missal (F-Pn lat.13246, 8th century, probably from Septimania; formerly thought to be from north Italy; copy of an earlier 6th-century text); *Missale francorum* (I-Rvat Reg.lat.257, early 8th century, from Poitiers or the Seine valley; based on texts of the 6th and 7th centuries); *Missale vetus gelasianum* (I-Rvat lat.316, ff.3–245 and F-Pn lat.7193, ff.41–56, copied c750 at Chelles; the text is a Gallicanized version of a 7th-century Roman sacramentary and reflects Frankish traditions of the Paris/Meaux area); 'Mone masses' (D-KA Aug.253, 22 palimpsest folios, copied ?760–80, from ?Reichenau; based on a text probably dating from 630–40 and composed for a Burgundian church). A fragmentary antiphoner in Irish script, F-Pn n.a.lat.1628, ff.1–4 (see Morin, 1905), may be relevant, but it cannot be dated precisely and its script and decoration suggest that it was Celtic rather than Gallican (see Salmon, 1944–53, i, p.lxxxvii).

Remnants of the Gallican chant tradition must be sought mainly in the Frankish liturgical books containing the Roman repertory. Some of the chants were eventually adopted in the new liturgy, though not with their original titles; they often seem to have been used for Frankish ceremonies for which there was no Roman equivalent. A parallel may be drawn with the survival of local styles in the diocese of Benevento after the imposition of Gregorian chant there (see [Beneventan chant](#)). These Gallican elements are not found in the earliest manuscripts after the Carolingian reform, which are copies of the Roman archetype imposed by Pippin and Charlemagne without additions or modifications. Few chants thought to be Gallican occur in the earlier graduals, whether without notation (e.g. Codex Blandiniensis, B-Br lat.10127–44) or with neumes (e.g. F-CHRM 47, LA 239, CH-SGs 359). But Gallican chants appear more frequently from the 11th century, particularly in manuscripts from St Denis or south-west France (on the survival of Gallican chants at St Denis, see Robertson, 1985, and 1991, pp.261–71). They were added here and there as alternative chants for festivals, or in the less official sections of liturgical books, for example, as processional chants, which at this time were separated from the gradual into a book of their own (the processional). Gallican chants may also appear in tropers, processionals, and some saint's offices, and were sometimes used in liturgical dramas (W. Elders: 'Gregorianisches in liturgischen Dramen der Hs. Orléans 201', AcM, xxxvi, 1964, pp.169–77). They are also found occasionally in the liturgical books of other Western

Churches – Ambrosian, Celtic and Mozarabic – and these are useful in drawing comparisons (see §3).

Gallican chant

3. Problems of identification.

The central difficulty facing scholars of Gallican chant is the lack of notated sources. Because no notated Gallican chant book survives (it is unlikely that any were written), evidence must be sought in the noted manuscripts of other repertoires – principally the Gregorian, but also the Mozarabic and Ambrosian. This in turn leads to the question of how Gallican chants, or Gallican elements within a chant, may be identified as distinct from the chant tradition into which they have been adopted. Contemporary literature mentioning particular features of Gallican music is sometimes of help in indicating the character of the melodies, but such evidence is almost always lacking in concrete details and hence open to considerable interpretation. The most important means of identification remains the comparison of melodies in notated sources, even though these sources date from a century or more after the Gallican rite was suppressed. It must also be remembered that the identification of a chant text as Gallican does not necessarily mean that the music that accompanies it in notated sources is also of the same origin.

Two separate comparisons are necessary in attempting to identify chants from the early Gallican repertory. First, the earliest Gregorian manuscripts of Mass and Office chants must be examined in order to distinguish the 'Roman' repertory imposed in Carolingian times from other chants in the manuscripts. However, a number of these other chants are 'Romano-Frankish' rather than Gallican, that is, they are part of the 'Roman' repertory composed in the Frankish empire during the 9th century though somewhat different in style from the original Roman repertory. Consequently, comparison is then required between these remaining chants and chants with the same texts in Mozarabic, Ambrosian and Celtic manuscripts. When concordances occur, the area of origin of the chants must be determined. For this, three main criteria are employed (individually or in combination): the evidence of liturgical books and other literary evidence, the literary style of the texts, and the musical style.

The results of such comparative procedures have nevertheless proved generally inconclusive (see, for example, Levy's 1984 analysis of a group of offertory chants) and hardly permit the construction of a complete inventory of Gallican chants. The original functions of chants that have often been recognized as Gallican frequently resist identification: in the manuscripts they are never given their ancient liturgical titles – *sonus*, *confractorium* etc. Moreover, the Gallican Mass and Office must have required a larger repertory of chants than the Roman. The long, ornate antiphons may perhaps have been sung at Mass, or the 'responsories' such as *Collegerunt* (actually an antiphon with verse) may have been used as offertory chants, but firm evidence is lacking.

During the latter decades of the 20th century, a number of other approaches were adopted by scholars. Jean Claire of Solesmes used a method of tonal rather than stylistic analysis to identify the origins of the Gregorian repertory, and concluded that melodies of the Gallican rite may

be distinguished from the Roman by their use of a particular 'modality'. According to his theory, three fundamental 'modes archaïques' (Do, Ré, Mi) underlie all Western chants; Gallican Office melodies are characterized by the 'Ré' modality, whereas Roman chants are based only on 'Do' and 'Mi' (see Claire, 1975). The theory has been expanded to include the Mass repertory, not only by Claire himself but also by Philippe Bernard and Olivier Cullin, who have focussed attention on sections of the Roman Mass Proper containing exceptionally large numbers of melodies in the 'Ré' mode (e.g. Advent); such chants, they argue, must have been adopted by Rome from the Gallican liturgy at an early date (i.e. the 6th century). Cullin (1993) suggested that only melodies in the 2nd ('Ré') mode are of Gallican origin, whereas Bernard (1990–92) claimed that the entire Roman Advent Proper was borrowed from the Gallican liturgy. However, these theories have not found universal acceptance. In particular, there is no evidence to support the assumption that the Gallican rite ever possessed a chant Proper, and the reliability of the Old Roman manuscripts (dating from the 11th–13th centuries) as sources for the chant melodies of 8th- and 9th-century Rome has been questioned. Furthermore, in the absence of notated sources earlier than the 9th century, it is highly unlikely that the music attached to a particular feast in later medieval manuscripts bears much resemblance to the melody sung when that feast was first established in the liturgy.

A different approach was adopted by James McKinnon, who examined the contemporary literary sources concerning the contexts and manner in which Gallican chant was performed before the Carolingian reforms. His argument is based on a distinction (originally articulated by Claire, 1962, pp.231–5) between 'lector' chant and 'schola' chant. The former is characteristic of the early Christian period and is essentially a soloist's art whereby a solo singer – often called 'lector' in early documents – sings in alternation with the congregation; this type of chant is almost entirely improvised and the repertory is not fixed. 'Schola' chant, as the name suggests, is the product of a specialist choir and is characterized by a high degree of organization, in particular through the maintenance of a fixed repertory (i.e. a musical Proper); such chant seems to have developed in Rome from about the mid-7th century with the formation of the Schola Cantorum and is also considered to be typical of the Mozarabic and Ambrosian repertories. In a survey of the literary sources concerning the Gallican Church, McKinnon concluded that the conditions did not exist in Francia before the Carolingian era for the creation of a 'schola' repertory; all the evidence suggests that the chants were performed by soloists, that there was no sense of a Proper for either the texts or the music, and that there was no choir or group of singers that could provide the stability necessary for the creation or preservation of a fixed musical repertory. For this reason, he argued, it is implausible that a large number of melodies in the Gregorian repertory could have originally been Gallican (McKinnon, 1995). In other words, one of the most important defining characteristics of the Gallican tradition – its improvised nature – was lost with the imposition by the Carolingians of the largely fixed melodies of the Roman Church; hence even chants within the Gregorian repertory that are generally recognized as being 'Gallican' cannot be considered as examples of the genuine pre-Carolingian tradition.

The various theories behind the methods of identifying Gallican chants are closely bound up with the theories concerning the history of Gregorian chant, its relation to the other medieval monophonic traditions, and the differing effects of oral and written means of transmission on a repertory; all of these are the subject of heated debate (see, for example, Hucke, 1980; and Levy, 1987). The history of particular chants and their transmission remains unclear, although with the help of liturgical and historical sources convincing results have been found (see McKinnon, 1992). However, to what extent Gallican chants were retained as part of the Gregorian repertory is still a matter of conjecture.

Gallican chant

4. Liturgical evidence.

Chant incipits in Gallican sacramentaries and lectionaries very occasionally correspond with those of chants in noted Gregorian graduals and antiphoners, but such correspondences are sometimes coincidental. A responsory *Probasti* mentioned in the *Missale gothicum* (ed. Bannister, 1917–19, no.398, p.112) and a responsory *Exaltent eum* cited in the lectionary of Wolfenbüttel (see A. Dold, ed.: *Das Sakramentar im Schabcodex M 12*, Beuron, 1952, p.14) may not be the Gregorian graduals *Probasti* and *Exaltent*; and the *responsorium Domine audivi* for Good Friday in the *Missale gallicanum vetus* (ed. Muhlberg, 1929, p.27) is either an interpolated Gregorian chant or a different Gallican chant resembling either the tract *Domine audivi* or the Ambrosian *psalmellus* with the same incipit (see Suñol, 1935, p.290).

A similar difficulty arises with the antiphon *Sanctus Deus archangelorum*, cited in the second letter of the *Expositio antiquae liturgiae gallicanae* as a substitute for the Benedictus during Lent (ed. Ratcliff, 1971, no.4, p.18). Gastoué (1939) claimed that this was the antiphon *Sanctus Deus qui sedes super cherubim* (see also B. Stäblein, *MGG1*, iv, 1306), but his identification seems impossible, not only because the incipit is different but also because the chant is found almost exclusively in Italian manuscripts.

By contrast, certain Gallican elements may be identified in Aquitanian manuscripts with concordances elsewhere. These include the *preces* for Holy Saturday, in the Bobbio Missal, whose refrain (*presa*) appears in Aquitanian manuscripts. Three other Gallican *preces* in Aquitanian manuscripts (*Miserere Pater juste*, *Miserere Domine supplicantibus* and *Rogamus te Rex seculorum*) have textual concordances in Spanish sources (see Huglo, 'Les preces hispaniques', 1955, p.361). The antiphon *Introeunte te*, a Latin translation of a *troparion* originally from Jerusalem, occurs in Aquitanian processions and Spanish manuscripts; it was cited in a gradual from Pistoia as 'antiphonas gallicanas'. There are similar concordances of the *Benedicite* (see L. Brou: 'Les benedictiones, ou Cantique des Trois Enfants dans l'ancienne messe espagnole', *Hispania sacra*, i, 1948, pp.21–33), the Trisagion (see Stäblein, *MGG1*, iv, 1303–5) and the antiphon *Viri sancti*. The *Viri sancti* is not Gallican, however: a comparison of the texts in the Aquitanian and Spanish versions (see Brou and Vives, 1953, p.186) with the scriptural text (*2 Esdras* viii.52–5 in the Apocrypha) shows that the Spanish text preceded the Aquitanian.

Some Gallican chants may be identified with the help of evidence from Celtic manuscripts. The Bangor Antiphony, which was copied at the end of the 7th century and is strongly associated with Bobbio, includes a communion antiphon of Eastern origin, *Corpus Domini accepimus* (see Baumstark, 3/1953, p.105). This chant occurs as a *transitorium* at Milan (Suñol, 1935, p.320) and as a *confractorium* in some north Italian graduals, but the latter include a clause 'adjutor et defensor ...', which suggests that the chant was not originally Ambrosian (see Huglo, 'Antifone antiche', 1955); it probably had its Western origin in the Gallican rite.

The same Celtic manuscript at Bobbio includes the hymn *Mediae noctis tempus est*, whose melody was identified by Stäblein (1956, p.448, melody 761; see also *MGG1*, iv, 1323). The melodies of other Celtic *confractoria* (e.g. in the Stowe Missal) and other hymns may not have survived, although the Maundy antiphon *Si ego lavi* with the verse 'Exemplum' in the Stowe Missal also appears, with the same verse, in certain Aquitanian manuscripts. Usually, however, the verses of antiphons, unnecessary in the Gregorian rite, were simply suppressed or transferred to other contexts by medieval scribes. (See [Celtic chant](#).)

Some Gallican chants occur as Ambrosian chants with Gregorian concordances, such as the antiphon *Maria et Martha* (Hesbert, 1935/R, no.214), which has the same text as an Ambrosian *transitorium* (Suñol, 1935, p.226), and the antiphon *Insignes praeconiis* (Stäblein, *MGG1*, iv, 1311, cf 1309). The latter was used for the feast of St Denis but had originally been composed for St Maurice; it is still used for St Maurice in the Ambrosian antiphoner (Suñol, 1935, p.536). Another such chant is the *preces Dicamus omnes* (Stäblein, *MGG1*, iv, 1313). The antiphon *Venite populi*, of Gallican origin, is found in some 30 Gregorian manuscripts and in a palimpsest from the 7th or 8th century; it sometimes carries the rubric 'In fractione' and occurs as a *transitorium* at Milan (see Huglo and others, 1956, p.124).

The Palm Sunday processional antiphon *Cum audisset*, probably of Gallican origin, contains in its text a clause 'Quantus est iste cui throni et dominationes occurrunt?', which is found in two other chants, one the Spanish *Curvati sunt* (Brou and Vives, 1953, p.151) and the other the Ambrosian *Curvati sunt* (Suñol, 1935, p.246). This borrowing of fragments of text from various sources, or 'centonization', is common in Gallican liturgical formulae. Similarly, a Gallican origin may be assumed for the antiphons *Post passionem Domini* and *O crux benedicta quae sola*, which have concordances in the Ambrosian antiphoner (Suñol, 1935, pp.218, 274; cf G.M. Suñol, ed.: *Liber vespertalis juxta ritum sanctae ecclesiae mediolanensis*, Rome, 1939, p.356).

The Ambrosian alleluias offer evidence relevant to the Gallican alleluias. In the Ambrosian rite, as in the Gregorian, the alleluias are followed by verses, but the initial alleluias are not always repeated as they would be in the Gregorian rite. Instead, longer alleluias – *melodiae primae* – are sung, resembling the initial alleluias only in their incipits; and these were formerly followed by even longer *melodiae secundae* (not in modern editions of Ambrosian chant). There were thus three alleluias in increasing order of length, all with the same incipits but otherwise similar only in tonality

(Stäblein, *MGG1*, iv, 1316; cf *MGG1*, i, 337). One of these melismatic melodies was styled 'alleluia francigena' at Milan (Stäblein, *MGG1*, i, 339); and *melodiae longissimae*, analogous to the Milanese *melodiae*, began to appear in the late 8th century in Francia under the name *sequentia* (Hesbert, 1935/R, no.199a, MS B; see also [Sequence \(i\)](#)). In northern France and at St Gallen they were sung in about 830 (ed. Hughes, 1934/R); and at Cluny these long wordless melismas were sung as late as the 11th century: an 11th-century gradual terms them *melodiae annuales* (*F-Pn* lat.1087, f.108) and the melismas *gallicana neuma* (Udalric: *Consuetudines cluniacenses: PL*, cxlix, 666).

The melismatic melodies edited by Bannister and Hughes (see Hughes, 1934/R) probably represent a part of the Gallican repertory, though with some modifications to bring them into conformity with Gregorian chant. The Gallican alleluias were probably sung in a threefold form at Mass as well as in the *alleluiaticus* of the Office ('habet ipsa alleluia prima et secunda et tertia'; see Ratcliff, 1971, p.13, no.20).

The *melodiae* of the alleluias are also relevant to a consideration of the Christmas responsory *Descendit de caelis*, which has a long melisma at 'fabricae mundi' (noted by Amalarius of Metz in about 830 in his *Liber de ordine antiphonarii*; ed. J.M. Hanssens, Vatican City, 1950, pp.55–6) and another melisma in the verse at 'tamquam' identical to the melisma, or *neuma triplex*, of the responsory *In medio ecclesiae* (also mentioned by Amalarius, *ibid.*, 54). The structure of these melismas resembles that of the *melodiae* of Ambrosian responsories.

A chant of Gallican origin with a Mozarabic parallel is the offertory of St Stephen, *Elegerunt apostoli*, in the León Antiphoner. This chant gradually superseded the offertory *In virtute* in the Gregorian tradition (see Hesbert, 1935/R, no.12). Its earliest known occurrence is in a manuscript from St Denis (*ibid.*, no.148*bis*, MS 'S'), and it is found even today in the *Graduale romanum* (p.634). It is possible that other offertories whose texts are similar or identical to Mozarabic *sacrificia* (the Mozarabic equivalent of the offertory) may also have retained some Gallican musical features (see Levy, 1984).

Liturgical and textual evidence proves that two of the chants of Holy Saturday are Gallican: the [Exultet](#) and the hymn *Inventor rutili*. These should have disappeared when the Roman rite was introduced into Francia but were retained, probably because the Roman Easter Vigil seemed too austere to the Franks. There are difficulties, however, in reconstructing any 'original' Gallican melody of the *Exultet* from the various recitatives that survive (see G. Benoit-Castelli: 'Le Praeconium paschale', *Ephemerides liturgicae*, lxxvii, 1953, pp.309–34). In Gallican sacramentaries the *Exultet* ends with a collect (prayer); this is followed by a second, styled *post hymnum cerei* ('after the hymn of the [Paschal] candle'). The hymn in question is in fact *Inventor rutili*, whose text was composed by Prudentius; it was probably a part of the daily Gallican Office of Lucernarium and survives in many Gaulish and German manuscripts as a part of the solemn Lucernarium for the Easter Vigil (ed. G.M. Dreves, *AH*, I, 1907, p.30; melody in Stäblein, 1956, no.1001; see also Combe, 1952, p.128).

Further liturgical comparisons may be made with those *Ordines romani* that include Gallican material; with the exception of *Ordo I*, all the *Ordines* are of Frankish composition and, for the most part, present a mixture of Roman and Frankish elements. The 8th-century *Ordo XV* (Andrieu's numbering), for example, specifies for the Requiem Mass the introit *Donet nobis requiem* (see Andrieu, 1931–61, iii, 127). This introit, which appears in many Aquitanian manuscripts, including that of Albi (*F-Pn* lat.776), is probably Gallican (melody ed. C. Gay, 'Formulaire anciens pour la Messe des défunts', *EG*, ii, 1957, pp.83–129, esp. 91, 128).

Gallican chant

5. Style of the texts.

A distinct vocabulary and style characterizes the texts of the Gallican liturgy. The style of the Roman collects and prefaces is rigorously precise in theological formulation and concise in vocabulary: prayer is always addressed to the Father through the Son, and petitions are concisely expressed. By contrast, Gallican prayers develop various aspects of a theme, with an accumulation of rhetorical figures such as repetitions, redundancies, antitheses and metaphors; and the rich and colourful vocabulary contrasts strongly with that of the Roman liturgy (see Manz, 1941). Gallican prayers are introduced with an admonition (*praefatio*) announcing the theme; these occur at Rome only before the solemn prayers of the Good Friday liturgy. Prayers in the Gallican rite were frequently addressed to the Son and Holy Spirit.

Some conventional rhetorical phrases are characteristically Gallican: the gospels in the Gallican lectionaries generally begin 'In diebus illis' or 'Diebus illis', rather than 'In illo tempore', the Roman formula. For this reason the antiphon *In diebus illis mulier* may be taken to be Gallican; it is prescribed for St Mary Magdalene (22 July) in some late antiphoners (see Hesbert, 1965, ii, nos.102, 146, 4), but more frequently for Maundy Thursday (see Hesbert, 1963, i, nos.72c, 147, and in some Aquitanian manuscripts), and it was probably originally part of the Holy Week liturgy in Gaul.

Another such conventional formula is 'Dominus Jesus', in the Milanese and Gallican lectionaries (see Salmon, 1944–53, p.lxxxviii). Chants including this phrase may have a Gallican origin, for example, the antiphon *Cena facta est sciens Dominus Jesus* found in Aquitanian manuscripts. The antiphon for the Dedication of a Church, *Pax eterna*, also begins with a characteristically Gallican phrase (see Manz, 1941, no.700).

In biblical texts there are characteristic divergences from the Vulgate version, for example, in the alleluia with the verse 'Multifarie', which is not identical to its Gregorian counterpart and whose reading is reproduced precisely in the lectionary of Luxeuil (ed. Salmon, 1944–53, p.9). Some of the Maundy (*mandatum*) chants follow the ancient Latin biblical text used in Gaul (ed. A. Dold, *Das Sakramentar im Schabcodex M 12*, Beuron, 1952, p.25); the 11th-century scribe who copied the antiphon *Cena facta* into the Albi manuscript (*F-Pn* lat.776, f.62) wrote 'Venit ergo' under the influence of the Vulgate version, but a contemporary hand restored the Gallican reading, 'autem'.

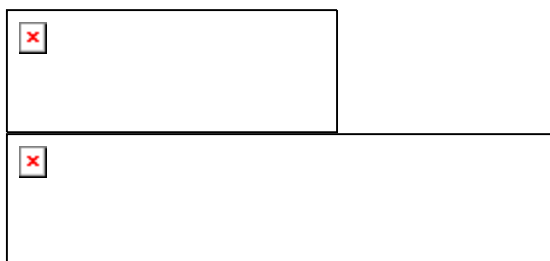
Textual analysis of the Aquitanian chant manuscripts, especially *F-Pn* lat.776 from Albi, would probably reveal further chants of Gallican origin. (On the Gallican Psalter, see §8 below.)

Gallican chant

6. Musical style.

Walahfrid Strabo spoke of the distinctive style, in both text and sound, of Gallican chants (see quotation in §1 above); and the chants identifiable according to textual criteria exhibit certain musical peculiarities, in intonation formulae, in melismas and cadences and in the use of distinctive neumes. However, these criteria cannot be used in isolation to identify Gallican chants; after the imposition of the Gregorian repertory in Francia, chant composition continued for a time along traditional lines. Thus a distinction between the older Gallican repertory and chants composed shortly after the Carolingian reform cannot be made on purely musical grounds.

At a second intonation, following an intermediate cadence, the pattern shown in [ex.1](#) is possibly a Gallican characteristic; another characteristic may be the use of sequential patterns for a descent ([ex.2](#)).

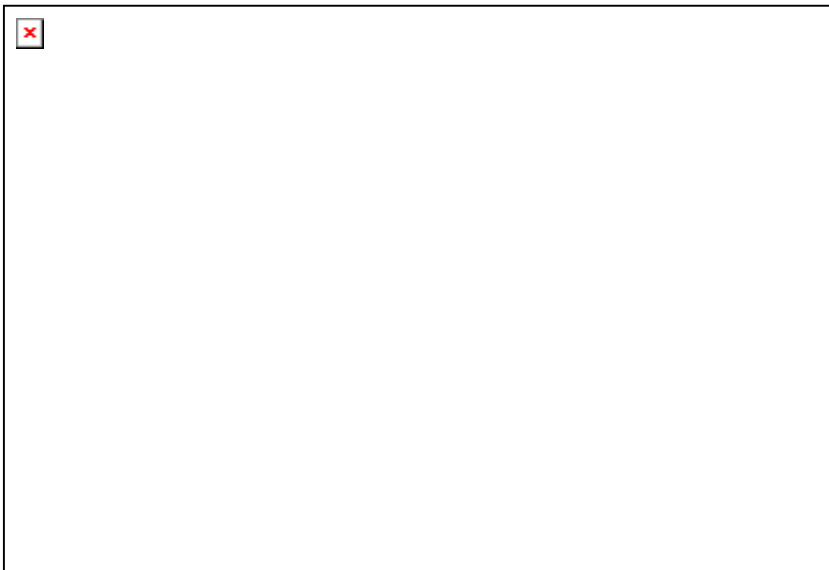


The greater antiphons often feature exuberant melismas, like those in Ambrosian and Mozarabic chant, and in this they differ markedly from the Gregorian repertory. In melismatic chants a longer or shorter melisma generally occurs on the penultimate or antepenultimate syllable; if the final word is 'alleluia', it is the antepenultimate syllable rather than the first or last 'a' that carries the melisma, as in Mozarabic chant (see L. Brou: 'L'alleluia dans la liturgie mozarabe', *AnM*, vi, 1951, pp.3–90). These final melismas occur in the following chants, otherwise identified as Gallican: *Elegerunt*, *Venite populi*, *O crux benedicta quae*, *Cum Rex gloriae* (in which the melisma contains more than 80 notes) and *Factus est repente*.

A distinctive neume, the *pes stratus*, occurs only in chants composed in Francia (whether Gallican or Romano-Frankish). It is a *pes (podatus)* in which the second note carries an *oriscus* as well ([ex.3](#)), and it usually occurs during a melisma or at intermediate cadences (e.g. in the extended jubilus melisma sung in the repetition of the alleluia after the verse). The neume indicates an interval of a major 2nd or minor 3rd (see illustration) and is found in the following chants, which may be of Gallican origin: *O crux benedicta* (at 'alleluia'), *Cum audisset* (at 'sedens' and 'salve'), *Ave rex noster* (at 'et'), *Collegerunt* (at 'ab'), *Elegerunt* (at '-gerunt' and 'plenum') and *Factus est repente* (at 'replevit', twice; this offertory, in the late 8th-century *B-Br* lat.10127–44, occurs also in nine Beneventan manuscripts; see Hesbert, 1963, p.62).



The formulaic method of composition known as **Centonization** is another feature thought to be characteristic of the old Gallican repertory, as of the other ancient repertories. In the antiphons *Cum audisset* and *Ave Rex noster*, for instance, the passages in which the *pes stratus* occurs are musically virtually identical; a passage in the Maundy antiphon *Vos vocatis me* with the verse 'Surgit' is also found, note for note, in an antiphon *Gentem* of the ancient Office of St Remigius ([ex.4](#)). Identical phrases occur also in the antiphons *Salvator omnium* and *Hodie illuxit nobis* (Stäblein, *MGG1*, iv, 1311). The chant *Elegerunt* and the offertory *Factus est repente* share the same intonation, and the final alleluia of *Factus est repente* resembles the alleluia of the antiphon *Venite populi*.



Gallican chant

7. The Mass.

The structure of the Gallican Mass and the nature of its chants can to some extent be reconstructed from information in a variety of sources, especially the first of the two letters of the *Expositio antiquae liturgiae gallicanae* (ed. Ratcliff, 1971). The items from the Mass are listed below in their liturgical order.

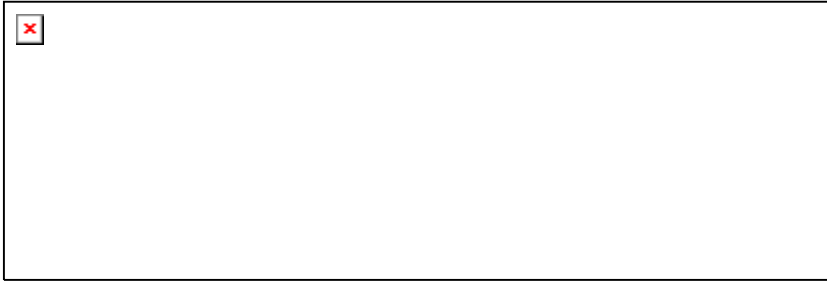
(i) **Antiphona ad praelegendum.**

This chant preceded the lections; it is found (with the same name and function) in the Spanish liturgy. Like its Roman counterpart, the introit, but unlike the equivalent Ambrosian *ingressa*, it included psalm verses: the verses *ad repetendum* in some ancient Gregorian graduals from north France may be of Gallican origin.

(ii) **Call for silence.**

A recitative for this type of diaconal admonition occurs in a processional from St Peter at Cologne (*D-KNa G A 89b* (anc.W.105), f.7v; cf RISM, B/XIV/1, 217; [see ex.5](#)). According to the *Expositio*, this enabled the

congregation better to hear the word of God ('ut tacens populus melius audiat verbum Dei'; ed. Ratcliff, 1971, p.3, no.2). The call for silence was followed by the greeting 'Dominus sit semper vobiscum' and the answer 'Et cum spiritu tuo', and the collect.



(iii) Aius (Trisagion).

The term 'aius' is a corruption of 'hagios' (Gk.: 'holy'): the letter 'g' was dropped, as occurred also in the tonal formula *noeais*, for *noeagis*. The chant was intoned by the priest and continued by the choir in Greek and Latin ('dicens latinum cum greco'); it was followed by the Kyrie eleison, which was probably not sung, but recited by three boys in unison ('uno ore') as at Milan. The *Trisagion* was mistakenly written as 'Trecanum' in *F-AUT* 184 (see Bernard, 'La "Liturgie de la victoire"', 1996).

(iv) Benedictus (Prophetia).

This, the Canticle of Zechariah (*Luke* i.68–79), was probably intoned by the priest (Gregory of Tours, *Decem libri historiarum*, viii, 7: MGH, *Scriptores rerum merovingiarum*, i, 1951/R, 330). The *Benedictus* was replaced during Lent by the antiphon *Sanctus Deus archangelorum* (see Ratcliff, 1971, p.18, no.4). It was followed by a collect (*collectio post prophetiam*).

(v) Hymnus trium puerorum (Benedictiones, Benedicite).

The synaxis proper began with three readings; the position of this canticle is not clear from the *Expositio* (Ratcliff, 1971, p.5, no.6), but it probably separated the first two readings, the *lectio prophetica* (from the Old Testament) and the *lectio ex apostolo* (drawn not only from the epistles but also from *Acts*, *Revelation* and even the martyrology, according to the festival).

(vi) Responsorium.

This chant was probably ornate and was sung by boys ('a parvulis canitur'); in the latter feature it recalls the responsories *cum infantibus* of the Ambrosian rite. It replaced an ancient *psalmus responsorius*, sung by a deacon, with the congregation singing a brief *responsorium* after each verse (Gregory of Tours, op.cit., 328, cf 694).

(vii) Antiphona ante evangelium.

This antiphon was sung during the procession of the deacon to the ambo from which the Gospel was read, and was followed by the chanting of the Gospel by the deacon. The Ambrosian rite provides antiphons of this type for Christmas, Epiphany and Easter, but at no other time; there is,

however, a complete series of Ambrosian antiphons to follow the Gospel (*post evangelium*).

(viii) Sanctus post evangelium.

During the return of the Gospel procession from the ambo, the Sanctus was sung by the clerics in Latin. Although a passage in the early 7th-century *vita* of St Gaugericus, Bishop of Cambrai, suggests that Greek was used ('aius, aius, aius per trinum numerum imposuit': ed. in *Analecta bollandiana*, vii, 1888, p.393), the reference here may be to the earlier Trisagion (see §7(iii) above) or to the Sanctus after the Preface (see §7(xii) below). This chant was followed by the reading of a patristic homily.

(ix) Preces.

Numerous Gallican *preces* survive in Aquitanian manuscripts. They take the form of a litany in which a deacon chants numerous supplications for the spiritual and temporal needs of the people, and each is followed by a short congregational response, 'Domine miserere', 'Kyrie eleison', 'Dona nobis veniam' etc. (see §13 below).

(x) Dismissal of the catechumens.

A melody for this item, chanted by the deacon, survives in *D-KNa G A 89b* (see ex.6). *Ordo XV*, a Gallicanized Roman ceremonial written in Francia in the 8th century, has a text varying slightly from this.



(xi) Sonus.

This ornate chant ('dulci melodia') was sung during the solemn Procession of the Oblations from the altar of the prothesis (*proskomidē*) to the high altar. The *Expositio* expounded its symbolism at length (ed. Ratcliff, 1971, p.10, no.17). The *sonus* was equated with the Roman offertory by the *Capitulare ecclesiastici ordinis* ('offerenda quod Franci dicunt sonum'; see Andrieu, 1931–61, iii, 123) It concluded with a triple alleluia, except during Lent.

(xii) Sanctus.

After the *immolatio missae* (*contestatio*), corresponding to the Preface in the Roman Mass, which was chanted by the priest, the Sanctus followed. It was adopted even though it interrupts to some extent the continuity of the Consecration Prayer, and even though a Sanctus occurred earlier in the Gallican Mass; and it was followed by a transitional prayer, beginning 'Vere sanctus'.

(xiii) Fraction antiphon.

In Francia the Fraction occurred before rather than after the Lord's Prayer (see Ratcliff, 1971, p.15, no.24b), and an antiphon was sung by the clerics. In Spain and at Milan this was termed the *confractorium*. There are frequent concordances between Ambrosian *confractoria* and Roman communions. On the other hand, Ambrosian *transitoria*, which are equivalent in liturgical function to the Roman communions, are often drawn rather from oriental or Gallican Fraction chants.

(xiv) Pater noster.

In Gaul, North Africa and Spain, this was sung by the whole congregation.

(xv) Episcopal benediction.

A solemn benediction was pronounced by the bishop; the formula was shortened if the celebrant was simply a priest (see Ratcliff, 1971, p.15, no.26). After the Council of Agde (506) the faithful were not permitted to leave the church before this benediction. It was preceded by a preliminary admonition from the deacon, 'Humiliate vos ad benedictionem' (melody, from a Soissons manuscript, in Stäblein, *MGG1*, iv, 1318; melody in [ex.7](#), from a Cluniac manuscript from St Martin-des-Champs, *F-Pn* lat.17716, f.14, in Hesbert, 1956, p.217). The verses of the benediction were then chanted by the bishop, with the response 'Amen' from the congregation (melody in Hesbert, 1956, p.216–17). This practice survived in many churches until a late date.



Gallican chant

8. The Office.

Evidence relating to the Gallican Divine Office is much more scarce than that for the Mass. Practice varied from church to church, for example, in the ordering of the Psalter and in the number and choice of antiphons and responsories; until the reforms of the early 9th century, monastic communities generally composed their own *regula* and *cursus*. Most of the surviving evidence concerns the Offices celebrated at Tours, the monasteries of south-east France, including Lérins, and St Maurice at Agaune in the Burgundian Kingdom, where the monks were committed to singing the Office uninterruptedly, according to the practice known as *laus perennis* (see Gindele, 1959). In addition, several *regulae* incorporating a *cursus* survive from the monasteries established in Burgundy by the Irish monk Columbanus from 590, who exerted a considerable influence on monasticism in Gaul. Columbanus's own *Regula* was particularly ascetic and his followers often combined it with the *Regula Benedicti*. In the early 9th century, however, religious communities were required to follow either the *Regula Benedicti* or the secular 'Roman' *cursus*.

In broad outline the Divine Office of the Frankish and German cathedrals resembled that of other regions. There was a night Office, divided into various nocturns, with a hymn, psalms and lessons. According to

Amalarius of Metz, writing in the first half of the 9th century, the *Pater noster* was sung at the end of each nocturn. The psalms, and after the Council of Narbonne in 589 (canon 2) also the sections of longer psalms, concluded with the Lesser Doxology, *Gloria Patri*, to which the phrase 'Sicut erat' was added at the Second Council of Vaison (529); churches near Spain adopted the distinctive Spanish doxology, 'Gloria et honor Patri et Filio et Spiritui Sancto in secula seculorum' (see Ward, 1935, p.73). Some of the lessons for the night Office are indicated in the Lectionary of Luxeuil (see Salmon, 1944–53, ix, 57). The *Te Deum*, a hymn of Gallican origin, was sung at the night Office on Sundays and festivals (see Kähler, 1958).

The dawn Office included psalms and biblical canticles. From the 6th century, the *Benedicite* and the *alleluiaticum* (i.e. Psalms cxlviii–cl) were recited at this Office on Sundays (Gregory of Tours, *De vitis patrum*, vii: MGH, *Scriptores rerum merovingiarum*, i, 1951/R, 685). The *Gloria in excelsis* (Greater Doxology) was sung at Lauds in Gaul and Spain, and at Milan; it was not a part of the Mass.

The day Hours (Prime, Terce, Sext and None) included one hymn each and psalms. Lucernarium (at the 'lighting of lamps', i.e. at sunset) included a greater responsory, as in the Ambrosian and Spanish rites, and a metrical hymn when these were admitted. In cathedrals, Lucernarium ended with an episcopal benediction. The sequence of Offices concluded with Vespers and Compline (Duodecima).

The chants of the Gallican Offices thus resemble those of other regions: they comprise psalms, antiphons with verses, lessons, greater responsories and (in most churches) hymns.

Local liturgical variants appear in a number of areas. The ancient Gallican psalters (e.g. the *Psalterium corbeicense*, the *Psalterium sangermanense* and the psalters of Reichenau; see Capelle, 1925) differ in text from the Italic versions (see [liturgical Psalter](#)), and their list of Lauds canticles is different from that of Rome (see Schneider, 1949, p.483). Similarly, the Tours antiphoner differs from that of Marseilles (see Leclercq, 1924, col.588), and that of Toulouse differs from those of Autun and Paris.

Metrical hymns were composed in Italy and Gaul from the late 4th century. Although in the Carolingian era some churches, such as those of Lyons and Vienne, are known to have excluded hymnody (as Walahfrid Strabo commented: 'in some churches metrical hymns [*hymni metrici*] are not sung') on the grounds that the texts were non-biblical, in general hymn singing seems to have been a popular aspect of the Gallican liturgy, and various influences may be noted. In south-east France the hymnal of Milan exerted an influence: Bishop Faustus of Riez (*fl* 5th century) noted that the hymn *Veni Redemptor gentium* was sung almost throughout Gaul (*Epistola ad graecum diac*; ed. A. Engelbrecht, *Fausti Reiensis Praeter sermones pseudo-eusebianos opera*, Vienna, 1891, p.203); and St Caesarius of Arles (*d* 543) in his *Regula ad virgines* (ed. G. Morin, *S. Caesarii Arelatensi episcopi Regula sanctarum virginum*, Cologne, 1932, p.23) prescribed the hymn *Christe qui lux es et dies* for Compline; as a means of retaining the attention of the laity, Caesarius also introduced hymns into the celebration of Mass. The Irish hymnal exerted an influence in an area limited mainly to

Francia north of the Loire and Germany (see preface to AH, lii, Leipzig, 1909); and there was Spanish influence in south-west Gaul (see Wagner, 1928). For the repertory of known Gallican hymns see §11 below.

Gallican chant

9. Special rites.

The Gallican rite had a richer repertory of special rites than the Roman. A solemn translation of relics, accompanied by chants, was prescribed at the Dedication of a Church. At baptisms the feet of the neophytes were washed while chants from the Maundy Thursday liturgy were sung: this ceremony was distinctly non-Roman (see Schäfer, 1956). At Extreme Unction the priest chanted antiphons while administering the rites, a practice also common to Spain.

Processions were instituted by Claudianus Mamertus, Bishop of Vienne (d c475), on Rogation days (the three days before Ascension Day). These were adopted in the Ambrosian and Spanish rites, but not until a later date at Rome because a similar processional litany was instituted there on 25 April. Gallican processions were long and must have required more chants (antiphons and litanies) than the Roman processions; some of these Gallican chants survived well into the Middle Ages. (See [Processional](#).)

Gallican chant

10. Psalmody.

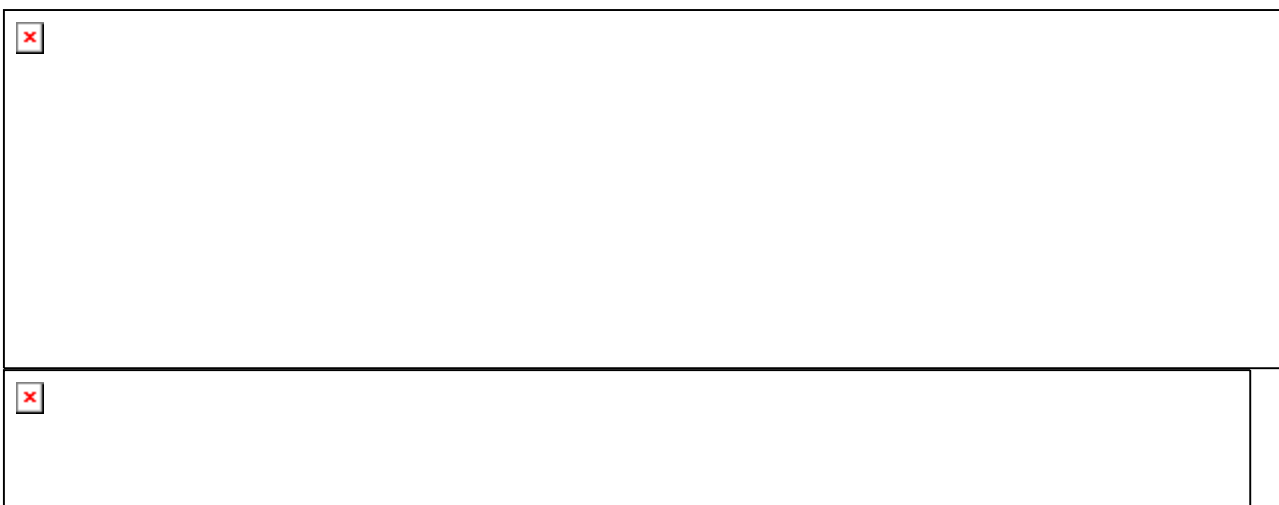
In Gaul, as throughout Western Christendom, the psalms were originally sung responsorially: a lector, or a psalmist belonging (according to the canons of the late 5th-century *Statuta ecclesiae antiqua* of southern Gaul) to the lesser clergy, would recite the psalm, and the congregation would sing a short refrain (*responsorium*) to a very simple melody after each verse or pair of verses. The *responsorium* might be drawn from the psalm itself, or other brief responses such as 'alleluia' might be used.

Responsoria of this type, indicated by an initial 'R' in gold, occur in the Gallican *Psalterium sangermanense* (F-Pn lat.11947); an alleluia written in gold should be considered a *responsorium*: for Psalm xlv the *responsorium* was 'Adferentur regi virgines postea'; for Psalm I 'Asperges me hyssopo et mundabor'; for Psalm lvi 'Paratum cor meum Deus'; and for Psalm cix 'Juravit Dominus nec penitebit eum'. (For a list of *responsoria*, see Huglo, 1982.)

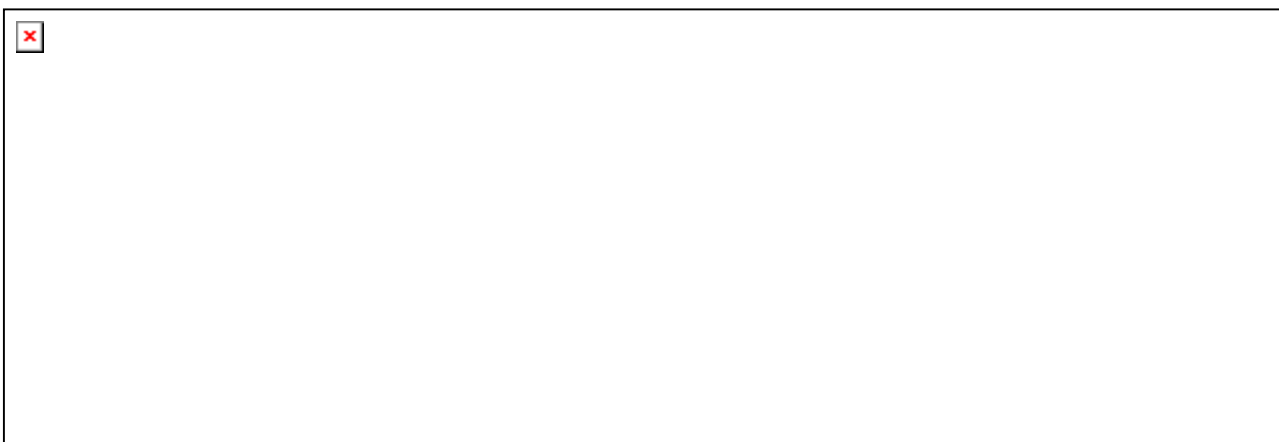
Responsorial psalmody of this type was replaced in Francia by antiphonal psalmody, but hardly any psalmody different from the Gregorian survives. It is not known whether a melodic variation occurred at the mediation, midway through each verse, or whether this mediation was reduced to a simple pause on the reciting note, as in Ambrosian or Mozarabic psalmody, because the surviving evidence may have been 'corrected' according to Gregorian procedure. (In the 16th century the mediation was adopted in this way in the Ambrosian rite in direct imitation of Roman practice.)

Psalm tones that seem to be of Gallican origin are shown in [ex.8](#). The first two occur in the *Commemoratio brevis* (GerbertS, i, 213–14; Bailey, 1979), an anonymous treatise of Benedictine origin composed in the late 9th century in the area between the Seine and Rhine. Besides the usual eight

Gregorian psalm tones, two special tones are given for antiphonal psalmody. One is the *tonus peregrinus* ('wandering tone'), so named in the 12th century because it included two reciting notes and was foreign to the Gregorian system of eight tones (in which only one reciting note is found in each tone). This tone was mentioned by Aurelian of Réôme (fl 840s) in his *Musica disciplina*: 'quemadmodum ab antiquis, ita a modernis modo canuntur' ('as it was by the old, it should be sung by the moderns'; ed. Gushee, 1975, p.110). The third tone in ex.8 is the melody of the Gallican *Te Deum*, which is in essence a simple psalm tone with two reciting notes. Ex.9 shows a further psalm tone with two reciting notes, from the 1736 Ventimiglia breviary, where it is described as 'from the ancient use ... of the church of Paris' and probably represents a corrupt version of a Gallican psalm tone.



Ex.10 shows two somewhat more complex psalm tones, with an antiphonal alleluia. The alleluia is sung once after the first verse, twice after the second group of verses and three times after the last group. The reciting note varies from group to group. This type of psalmody survived in manuscripts from Rouen and in some Anglo-Norman manuscripts. A psalm tone corresponding to the Gallican *alleluiaticum*, that is, Psalms cxlviii–cl (ex.11), is found in pre-13th-century Gregorian antiphoners as part of the alleluiatic Office for Septuagesima (see Oury, 1965, p.98).





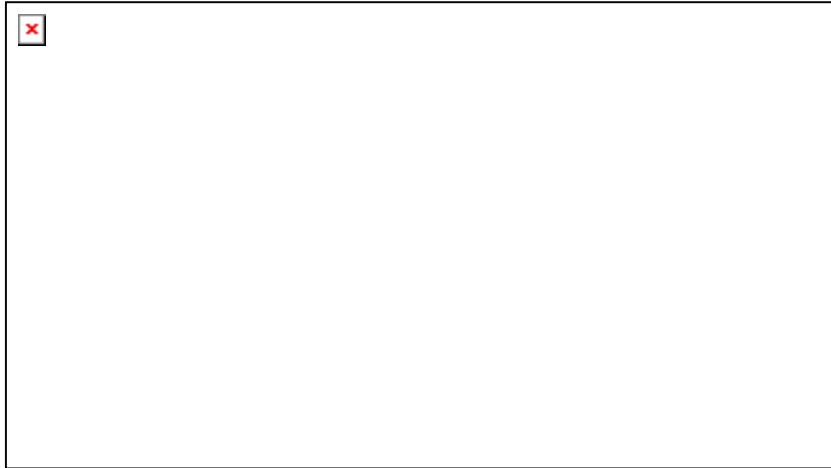
Gallican chant

11. Hymnody.

Three Gallican prose hymns are known: the *Te Deum*, the *Gloria in excelsis* and the hymn for the night Office, *Magna et mirabilia opera tua* (*Revelation* xv.3), mentioned by St Caesarius of Arles and surviving in the Gallican hymnal of a psalter (*I-Rvat* Reg.lat.11).

The melody of the *Te Deum* consists of two sections. The first, ending at 'sanguine redemisti', is a Gallican psalm tone with two reciting notes (see §7 above and ex.8). The melody of the section 'Sanctus, sanctus, sanctus' is the same as that used in the Ambrosian Mass. The second main section consists of a series of psalm verses (*capitella*) that originally formed part of the *Gloria in excelsis*, the hymn of Matins; the manuscript tradition poses difficult problems of interpretation (see Frost, 1933, p.250). The construction of the melody changes at the beginning of the second section ('Aeterna fac'): no general conclusions can be drawn regarding this part of the melody.

Textual variants suggest that the Gallican melody of the *Gloria in excelsis* was Gloria XV of the Vatican edition of the gradual. Its features include a syllabic melody, a defective scale and a very archaic structure; the intonation is identical to that of the *Te Deum* (ex.12). The antiquity of this melody is suggested by the text: characteristically Gallican variants ('hymnum dicimus tibi', 'propter gloriam tuam magnam' etc.) are found in manuscripts, both noted and with neumes, containing this melody. Some Western manuscripts include a Greek version of the Gloria, and this may have belonged to the Gallican repertory (see Huglo, 1950, p.35).



The texts of the Gallican metrical hymns survive in two substantially identical versions: the *Psautier de la reine* (*I-Rvat* Reg.lat.11) from northern France between Paris, Corbie and Soissons, and the Murbach hymnal (*GB-Ob* Junius 25). The former is supported by evidence from a Corbie hymnal (*F-Pn* lat.14088) and the latter corresponds with the hymnal of Rheinau (*CH-Zz* Rh.34), which is incomplete. Almost all the hymns in these manuscripts are metrical.

The following list of Gallican hymns can be reconstructed on the basis of these manuscripts. The hymns are remarkably ancient: those borrowed from Milan predate the addition of the so-called Maximianus series to that liturgy in the mid-7th century (see Huglo and others, 1956, p.85). Moreover, this list contains no hymns by Prudentius (348–after 405), Paulinus of Nola (353/4–431) or Sedulius (mid-5th century), although many of the Office hymns are cited in the monastic Rules of Caesarius of Arles (470–543) and his brother Aurelian (*d* 551; see Raugel, 1958; and Anglès, 1967, p.73). The *Psautier de la reine* contains only three hymns by St Ambrose for the Proper of the Time: *Intende qui regis* for Christmas, *Illuminans altissimus* for Epiphany, and *Haec est dies verus Dei* for Easter; this archaically brief series is framed by six hymns for Lauds, one for each weekday, and by a series of hymns for the other Offices.

The non-Ambrosian hymn melodies demand separate study from the Ambrosian, which must have been the same as those used in Milan (thematic table in Huglo and others, 1956, pp.99–100) except for *Veni Redemptor gentium* and *Intende qui regis*, whose melodies were altered in Francia. Among the other hymns, the melody of *Mediae noctis tempus est*, which appears in noted hymnals, probably has a Gallican origin (see Ståblein, 1956, p.448, melody 761). (See also [Hymn, §II, 1.](#))

Gallican chant

12. Antiphons and responsories.

In the Gregorian repertory only one type of simple antiphon is generally used with the singing of psalms. The Gallican tradition, however, like the Ambrosian and Mozarabic, had antiphons with verses that were chanted during the Offices and at other occasions such as the Washing of the Feet on Maundy Thursday; the Offices of St Denis and St Remigius, which originated before the introduction of Roman chant into Francia, include antiphons of this type. Indeed, antiphons with verses may be found in three

of the Gregorian Offices: those of 25 January (the Conversion of St Paul), 30 June (Commemoration of St Paul) and 10 August (St Lawrence). The reason for this anomaly is unknown.

Gallican antiphons with verses include the Maundy antiphons, such as *Si ego lavi* with the verse 'Exemplum' (see §4 above), and *Popule meus* with two verses, 'Quia eduxi' and 'Quid ultra'. *Popule meus* contains a celebrated Gallican intonation on 'aut in quo', which appears from the late 9th century in French antiphoners and which has an Ambrosian parallel (see PalMus, 1st ser., vi, 1900/R, 304). Another example is the antiphon *Collegerunt* with the verse 'Unus autem', which may represent a Gallican *sonus*; it is found as an offertory in some Gregorian manuscripts, such as those of Paris.

The Gallican *antiphonae ante evangelium* were sung, as at Milan, without psalm verses. Examples include *Salvator omnium, Hodie illuxit* (Stäblein, *MGG1*, iv, 1311) and probably also *Insignes praeconiis* (ibid., 1309, 1311). The Fraction and Communion antiphons also lacked psalm verses: they include *Venite populi* (see §4 above), *Emitte angelum* (ed. P. Cagin: *Te Deum ou illatio?*, Solesmes, 1900, pp.217, 495) and *Memor sit* (Stäblein, *MGG1*, iv, 1315).

The shorter Gallican Office antiphons are not identifiable, although the three antiphons whose texts begin with 'Alleluia' may be Gallican: *Alleluia, Lapis revolutus est, Alleluia, Noli flere Maria* and *Alleluia, Quem quaeris mulier* (see J. Claire: 'L'évolution modale dans les répertoires liturgiques occidentaux', *Revue grégorienne*, xli, 1963, p.61). These are similar to the alleluatic antiphons in the Celtic manuscript fragments *F-Pn* n.a.lat.1628 (see Morin, 1905, p.344); they are not in the Roman Easter Office, which is well known from Amalarius of Metz and the *Ordines romani*.

The Greco-Latin chants of the Western Church include the Cheroubikon, which was chanted at St Denis until the 13th century and which survives in the West only in manuscripts with neumes (see M. Huglo: 'Les chants de la *Missa graeca* de Saint-Denis', *Essays Presented to Egon Wellesz*, ed. J. Westrup, Oxford, 1966, pp.74–83, esp. 79; see also C.M. Atkinson: 'On the Origin and Transmission of the *Missa graeca*', *AMw*, xxxix, 1982, 113–45). In the West its origin is Gallican. Some manuscripts contain a Greek Sanctus, and this too probably entered the West through the Gallican liturgy (see Levy, 1958–63, pp.7–67).

None of the greater responsories of the Gallican Offices is at present known to survive, except for *Descendit de coelis* (cited in §4 above). It is possible that one or two may survive in the pre-Gregorian Offices of St Denis, St Remigius and St Germanus of Auxerre, for Hilduinus in his letter to Louis the Pious noted that the Office of St Denis included Gallican chants and had to be recast to conform with the Gregorian repertory (see §1 above).

Gallican chant

13. 'Preces'.

This category consists of the most substantially intact surviving group of chants thought to be of Gallican origin. *Preces* were assigned to the Minor

Litanies in Gregorian books (see [Processional](#)) and may have been sung mostly in Lent. Nearly 40 *preces* occur in Gregorian manuscripts, not all of them of Gallican origin.

The *preces* consist of an alternation of verses, sung by a deacon, and a brief response (*responsorium* or *presa* in Aquitaine and Spain) sung at first by the congregation. The verses, stating the intention of the prayer, were sometimes arranged as *abecedaria* in alphabetical order of incipit. The melodies of the refrains often included complex melismas and are preceded in 11th-century noted manuscripts by the rubric 'Schola', which indicates that at this period the *responsorium* was sung exclusively by experienced singers, not by the congregation.

The *preces* had no single common origin. Some, in Aquitanian graduals, derived their texts from the Spanish liturgy (see Huglo, 'Les preces hispaniques', 1955, p.361). Others derive from the *Deprecatio Gelasii*, which was excluded from the Roman liturgy at an early date but retained in Gaul. Yet others contain verses that correspond with parts of the two Ambrosian Lenten litanies (see Capelle, 1934, p.130; and P. de Clerck, 1977).

The following list presents the *preces* of Gallican origin in Gallican and Gregorian manuscripts (in the former instance without melodies), but it does not include 9th-century litanies composed at St Gallen in the style of earlier Gallican *preces*. Those indicated with a question mark, however, may have been composed after the suppression of the Gallican chant, rather than being of genuine Gallican origin.

Gallican chant

WORKS

?*Ab inimicis nostris*: Sarum processional of 1517, f.cviii

A Patre missus: Bobbio Missal (ed. Lowe, Wilmart and Wilson, 1917–24, p.66), for Holy Saturday; the second stanza begins 'Vide Domine'

?*Audi nos Christe Jesu*: in processional from St Jiří, Prague – CZ-Pu VI.G.3b, VI.G.5, VI.G.10a–b, VII.G.16, XII.E.15a, XIII.H.3c; Huglo, RISM, b/xiv/1, 120–30

Clamemus omnes una voce: Domine miserere: abecedaria (see PL, cxxxviii, 1085) in MSS with Lorraine and Rhenish notation – F-AS 230 (907) (ed. L. Brou, *The Monastic Ordinale of St. Vedast's Abbey, Arras*, London, 1957, p.68); AUT S.12, f.91; CA 78(79), f.39v (11th or 12th century); CA 77, f.69; CA 80, f.17; CA 131, f.43v

Deus miserere, Deus miserere, O Jesu bone (for the dead): in a Mozarabic book, E-Mah 56, f.27, and in an Albi MS in Aquitanian notation, F-Pn lat.776, f.138 (see C. Rojo and G. Prado: *El canto mozárabe*, Barcelona, 1929, p.74)

Dicamus omnes [Deprecatio Gelasii]: widely diffused, with three versions of the text (see de Clerck, 1977, ii, 215); melodies in Suñol (1935), 116–17; J. Pothier, ed.: *Variae preces de mysteriis et festis* (Solesmes, 1888), 266; A. Gastoué, *Tribune de St Gervais*, ix (1903), 46; Gastoué (1939), 14; Stäblein, MGG1, iv, 1313

Domine Deus omnipotens patrum nostrorum [see below, *Kyrie eleison Domine*]

Domine miserere: a *responsorium* of the *preces Dicamus omnes*; see *Processionale cenomanense*, f.xxxvii; Sarum processional of 1517, f.cviiv

Exaudi Deus voces nostras: in MSS with Lorraine notation – F-AUT S.12, f.96; Pn lat.8898, f.137 (ed. in *Rituale seu mandatum insignis ecclesiae suessionensis*, Soissons, 1856); VN 130, f.45v; melody in Stäblein, MGG1, iv, 1313

Insidiati sunt mihi: Bobbio Missal (ed. Lowe, Wilmart and Wilson, 1917–24, p.66;

see *Missale mixtum: PL*, lxxxv, 372; D. de Bruyne, *Revue bénédictine*, xxx, 1913, p.431; Huglo, 'Les preces hispaniques', 1955, p.363)

Kyrie eleison, Christe eleison: Domine miserere, Christe miserere: in MSS with Messine notation, from Cambrai, Verdun etc.; melody in Gastoué (1939), 15

Kyrie eleison: Domine Deus omnipotens patrum nostrorum: in many MSS from north France in Lorraine notation and in MSS from south-west France with diastematic notation; melody in J. Pothier, *Revue du chant grégorien*, ix (1901), 113–20; Gastoué (1939), 16; Stäblein, *MGG1*, iv, 1313

Kyrie ... qui passus est [see below, *Qui passurus*]

Kyrie ... qui precioso [see below, *Qui pretioso*]

Miserere Domine supplicantibus: in MSS with diastematic notation from south-west France; text and melody ed. Huglo, 'Les preces hispaniques' (1955), 372

Miserere, miserere, miserere Domine populo tuo quem redemisti: in a MS from south-west France (see Gastoué, 1939, p.19)

Miserere, miserere, miserere illi Deus, Christe redemptor (for the dead) [see next]

Miserere, miserere, miserere illi Deus, tu Jesu Christe (for the dead): this and the preceding occur in MSS from Albi, *F-Pn* lat.776, ff.138v–139, and Moissac, *Pn* lat.1809, f.386v; melodies in C. Rojo and G. Prado: *El canto mozárabe* (Barcelona, 1929), 75; Stäblein, *MGG1*, iv, 1312

Miserere Pater juste et omnibus indulgentiam dona: in MSS from south-west France; ed. Huglo, 'Les preces hispaniques' (1955), 370; Stäblein, *MGG1*, iv, 1312

Peccavimus Domine, peccavimus, parce peccatis nostris: variant incipit of *Dicamus omnes* in Irish MSS – Stowe Missal (ed. G.F. Warner, London, 1906–15, p.30) and *CH-SGs* 1395 (8th/9th century); and in MSS of Corbie and St Denis – *F-AM* 18, f.141v; *CH-Zz* Car C.161, f.179 (9th century; see M. Coens, *Etudes bollandiennes*, 1963, p.314); Mont-Renaud Antiphoner (*PalMus*, 1st ser., xvi, 1955/R)

Qui passurus (Litany of Tenebrae): in many French (Dominican) MSS up to the 13th century, at the close of Tenebrae on Maundy Thursday; melody in J. Pothier, *Revue du chant grégorien*, xi (1902–3); *PalMus*, 1st ser., xv, 1937/R, f.277v

Qui pretioso sanguine (verse from the Litany of Tenebrae): Sarum processional of 1517, f.cvv (see W. H. Frere, ed.: *The Use of Sarum*, ii, Cambridge, 1901/R, 171)

Rogamus te Rex seculorum: abecedaria in MSS from south-west France; ed. Huglo, 'Les preces hispaniques', 1955, p.374–5 (see also B. Stäblein, *MGG1*, iv, 1313)

Vide Domine humilitatem meam ... miserere pater juste: Bobbio Missal (ed. Lowe, Wilmart and Wilson, 1917–24, p.67; see also Huglo, 'Les preces hispaniques', 1955, p.364)

See also Ambrosian chant; Antiphon; Antiphoner; Beneventan chant; Celtic chant; Exultet; Gregorian chant; Litany, §3(iii); Mozarabic chant; Old roman chant; Plainchant; Processional; and Tonary. For 'Gallican' chant of the 17th century and later see Neo-gallican chant.

Gallican chant

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Gallichon [Ger.].

See [Calichon](#). See also [Mandora](#).

Gallico, Claudio (Benedetto)

(*b* Mantua, 4 Dec 1929). Italian musicologist. He studied the piano with Nunzio Montanari at Parma Conservatory and composition with Renato Dionisi and Franco Margola at Milan Conservatory, taking diplomas in both subjects (1950–1957); he also took the degree in literature at the University of Bologna (1952) with a dissertation on *Baudelaire e la musica* and studied musical palaeography at the University of Parma (diploma 1957). He has lectured in music history at the conservatories of Padua (1957), Bolzano (1962) and Parma (1966), and took up an appointment at the University of Parma (1966, when he took the *libera docenza*), becoming head of the musicology institute (1970) and professor of music history (1976). His intimate knowledge of Mantua has resulted in several important contributions to the music history of that city, including new research on Monteverdi and Isabella d'Este. In addition, he has been concerned with the Italian musical theatre in general (Mazzocchi, Verdi, 18th-century opera, etc.). Gallico's belief is in musicological research not as an end in itself but as a means towards the active revival of early music. This can be seen in his activities both as a performer – as director of his chamber group Nuovo Concerto Italiano and organizer of theatrical performances at the Teatro Olimpico of Sabbioneta – and as an editor. He has prepared several editions of Renaissance and Baroque music, and is a member of the editorial committees of the series Monumenti Musicali Italiani and the journal *Rivista italiana di musicologia*. He was president of the Società Italiana di Musicologia (1968–74) and of the Accademia Nazionale Virgiliana (from 1991).

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Galliculus [Alectorius, Hähnel], Johannes

(*b* c1490; *d* after 1520). German theorist and composer. Since the name Galliculus is a Latin, humanistic form of Hähnel, the composer is probably identifiable with 'Johannes Hähnel de Dresden' who matriculated at Leipzig University in 1505. Galliculus was active as a musician in Leipzig in 1520 when his *Isagoge de compositione cantus*, dedicated to his friend Georg Rhau, was published. The *Isagoge*, an introductory work in which rules of counterpoint are set forth in a clear and concise manner, enjoyed considerable success; six editions were published (two of them with the title *Libellus de compositione*), of which five were from Rhau's press in Wittenberg.

Through his association with Rhau, Galliculus became closely allied to the early Protestant Church. His compositions are all sacred with Latin texts, although three of them incorporate German texts, carols and chorale melodies as quodlibet material. They appear in the collections Rhau published for the new church, and in manuscripts devoted to music of the Lutheran Church. Although in a basically conservative style (reminiscent of Isaac and his German successors), his works reflect considerable variety and a good deal of innovation. Cantus firmi are treated in several different ways, and often combined with initial and paired imitation. The cantus firmus models are those of Germanic forms of chant (very much as they are found in Lossius's *Psalmodia* of 1553) rather than Roman. In his motets all voices are of equal significance: pervading imitation is used frequently, particularly in narrative sections, although shifts from four to two voices also occur. Such changes in texture are used to create a contrast in sound, rather than to enhance the drama of the narrative. At times the

writing becomes highly melismatic, while at other times accented declamation is combined into the texture. He also makes frequent use of antiphonal and *alternatim* procedures. In all cases the music seems to reflect the nature of the text.

Like Isaac, Galliculus favoured setting the *proprium* of the Mass: two settings of the Proper (as well as of the Ordinary) for Easter are to be found in Rhau's *Officia paschalia* (1539), and a similar setting for Christmas is in the *Officiorum ... de nativitate ... tomus primus* (1545). These represent the composer's most significant contribution to Protestant music and the many manuscript copies made of this work indicate its popularity.

Galliculus also composed motets to a variety of liturgical texts: four settings of Gospel lessons, one of an Epistle lesson, and one of the Passion (in Rhau's *Selectae harmoniae*, 1538). The text of the last combines accounts of the Passion from various Gospels, a common practice at this time. A particularly innovatory feature of his compositions for the Lutheran Church is the incorporation of *Leisen*, both as texts and melodies, into Latin liturgical compositions: his first Easter mass introduces both melodic and textual materials from *Christ ist erstanden* into the sequence and the Agnus Dei; the *Magnificat quinti toni* incorporates Christmas carols with German and Latin texts.

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Passio Domino nostri Jesu Christi, 4vv, 1538¹

Easter mass 'Christ ist erstanden' (int, Ky, Gl, all, prosa de Resurrectione, Evangelium in die Paschae, San, Bs, Ag, comm), 4vv, 1539¹⁴; ed. in Cw, xliv (1936); P

Aliud officium Paschale (int, Ky, Gl, prosa de Resurrectione, San), 4vv, 1539¹⁴, P

Proprium mass for Christmas (Kyrie summum: Kyrie 'Fons bonitatis', Puer natus est nobis), 4vv, 1545⁵

Magnificat quarti toni, 4vv, M

Magnificat quinti toni, 4vv; ed. in Cw, lxxxv (1961)

Magnificat septimi toni, 4vv, B

Motets, 4vv: Ave vivens, hostie, P; Cavete a scribis, *D-Rp* B211–15; Christus resurgens, P; Duo homines ascenderunt, *Rp* B211–15; Immunem semper, Z 73; In cathedra Moysi, *Rp* B211–15; In natali, 1575²; Non ex operibus [= Apparuit benignitas in *Rp* A.R.940–41], 1575²; Venite post me, *Rp* B211–15

Psalm: Quare fremuerunt gentes, 4vv, 1537¹, 1538⁶

doubtful works

Motets, 4vv, *D-DI* Mus.Grimma 31: Enlive psallant; Joseph, lieber Joseph, mein

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VICTOR H. MATTFELD

Galli-Curci [née Galli], Amelita

(*b* Milan, 18 Nov 1882; *d* La Jolla, CA, 26 Nov 1963). Italian soprano of Italian-Spanish parentage. She graduated from the Milan Conservatory in 1903 with a first prize as a pianist; on the advice of Mascagni she also had some vocal lessons there with Carignani and Sara Dufes, but was mainly self-taught. She made her début at Trani on 26 December 1906 as Gilda, a role that remained a favourite throughout her career. In 1908 she appeared in Rome with De Luca in the Italian première of Bizet's posthumous *Don Procopio*. During the next eight years she became increasingly successful in the coloratura repertory.

Galli-Curci made a spectacular début at Chicago as Gilda on 18 November 1916. She remained with the Chicago company for eight consecutive seasons, singing Rosina, Amina, Lucia, Linda di Chamounix, Violetta, Dinorah, Juliette, Manon and Lakmé, and an occasional Mimì and Madama Butterfly. She made her début at the Metropolitan in *La traviata* on 14 November 1921, appearing as a regular member of the company in these and other similar parts until her farewell in *Il barbiere di Siviglia* on 24

January 1930. By that time she had begun to show signs of vocal distress; and, after an operation in 1935 for the removal of a throat tumour, her attempted return to the stage, for a single performance of *La bohème* in Chicago in 1936, was unsuccessful. She was never heard in opera in London; and her English concert tours, in 1924, 1930 and 1934, though at first very popular, did not show her at the height of her powers. She was married twice: to the artist Luigi Curci (1910, divorced 1920); then, in 1921, to Homer Samuels, her accompanist.

Galli-Curci possessed a limpid timbre of exceptional beauty and an ease in florid singing that sounded natural rather than acquired; her highest register, up to *e*^{'''}, remained pure and free from shrillness. Her style, though devoid of dramatic intensity, had a languorous grace and charm of line capable of conveying both gaiety and pathos. Her numerous Victor records, especially those made before 1925 by the acoustic process, deserved their enormous vogue, being among the best of their kind ever made; during the post-1925 electric period she successfully repeated some of her excellent duet recordings with Schipa and De Luca, but by then her work had begun to be affected by false intonation and other flaws. Most of her recordings have been successfully remastered on CD.

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DESMOND SHAWE-TAYLOR

Gallicus [Carthusiensis, Legiensis, Mantuanus], Johannes

(*b* Namur, *c*1415; *d* Parma, 1473). French humanist and theorist, active in Italy. He wrote that he was born at Namur and learnt to sing there, but studied formally under the celebrated educator Vittorino da Feltre (1378–1446) at Mantua, where he later became a Carthusian monk. His primary treatise was written during the pontificate of Pius II (1458–64). One of the manuscripts is in the hand of his pupil Nicolaus Burtius, who recorded his date of death as 1473. Hothby, who stated that they had been students together at the University of Pavia, referred to the theorist as 'Johannem Legiensem' (*Legiensis*, 'of Liège'), which was misread by Seay as 'Legrensem'; Seay mistakenly inferred a family name 'Legrense', which has become widespread in scholarly writings. Hieronymus de Moravia used the name 'Johannes Gallicus' to refer to [Johannes de Garlandia](#).

Gallicus's three treatises begin 'Praefatio libelli musicalis de ritu canendi vetustissimo et novo' (*CoussemakerS*, iv, 298–396; ed. in Seay), 'Praefationcula in tam admirabilem quam tacitam et quietissimam novorum concinetiam' (*CoussemakerS*, iv, 396–409) and 'Tacita nunc inchoatur stupendaque numerorum musica' (*CoussemakerS*, iv, 409–21). The first survives in *GB-Lbl* Add.22315, ff.1–60 and Harl.6525, ff.1–76v, the others only in Harl.6525, ff.77–96. Coussemaker, however, made them appear to be one continuous work by taking the obituary from f.60 of Add.22315 and

placing it after the material transcribed from Harl.6525 (ff.77–96). The first part of the largest treatise, comparing the old and the new, covers the materials of music, proportions, the division of the monochord and the genera. Its second part, an introduction to singing, explains the modes and psalm tones, solmization and counterpoint; an interesting part of this section is concerned with secular music. The second treatise is taken up with arithmetic, while the third discusses musical proportions with reference to Aristides Quintilianus; Seay doubted whether they were actually by Gallicus.

Through random remarks advocating a return to the ideals of an earlier era, Gallicus established himself as the first 15th-century musician to demonstrate the attitudes of the Renaissance. He realized that Boethius had written about the music of late antiquity rather than contemporary music, and in particular he was the first writer to point out that the Greek modes and those of his own time were entirely different systems; in his hands the study of Boethius was transformed from part of the medieval Quadrivium into a humanistic recovery of ancient thought. These ideas are directly attributable to the influence of Vittorino da Feltre, whom he succeeded at Mantua and later at Parma. The spirit of humanism, introduced into music theory by Gallicus, inspired many of his successors whether they agreed with his opinions or not.

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CECIL ADKINS/R

Galliera, Alceo

(b Milan, 3 May 1910). Italian conductor and composer. He studied first with his father Arnaldo Galliera (1871–1934), a composer and teacher of organ composition at the Parma Conservatory, and then at the Milan Conservatory, where he graduated in the piano, the organ and composition; in 1932 he obtained a lectureship there in the organ and organ composition. He made his conducting début at Rome in 1941 with the orchestra of the Accademia di S Cecilia. After a period in Switzerland during World War II he resumed his career in 1945 with a concert at the Lucerne Festival. He subsequently pursued his career mainly in other countries, with tours in Europe, Israel, North and South America, South Africa and Australia. From 1957 to 1960 he was resident conductor at the Teatro Carlo Felice, Genoa, and from 1964 to 1972 was artistic director and resident conductor of the Strasbourg municipal orchestra. He made several recordings with the Philharmonia Orchestra including *Il barbiere di*

Siviglia with Callas, and was a noted accompanist in concertos. His own works include the ballet *Le vergini savie e le vergini folli* (1942), *Poema dell'Ala* for orchestra and a *Scherzo tarantella* for orchestra.

CLAUDIO CASINI

Gallignani, Giuseppe

(*b* Faenza, 9 Jan 1851; *d* Milan, 14 Dec 1923). Italian composer, conductor and teacher. He studied at the Milan Conservatory from 1867 to 1871 and then travelled in Europe for ten years, studying and conducting. From 1884 until his death he was *maestro di cappella* at Milan Cathedral and from 1886 to 1894 editor of the periodical *Musica sacra*, which strongly supported the return to Palestrina style in church music, exemplified by Gallignani in his own works. In 1888 he published in *Italia* an article on *Otello* that brought him the friendship of Verdi, who in 1891 proposed him as Faccio's successor as director of the Parma Conservatory. In 1897 he moved to the same post at the Milan Conservatory. In both he initiated valuable reforms and improvements, but his outspoken and tactless manner provoked much opposition. Verdi supported him strongly, but he was finally removed as director after an official inquiry. Embittered, he committed suicide a few months later. His wife was a well-known dramatic soprano, Chiara Bernau (1852–1901).

As a composer Gallignani was best known for his church music (more than 150 manuscripts of which, including nine masses, are in the Milan Cathedral archives). Only a few pieces were published. He also composed six operas, notably *Atala* (1876), *Nestorio* (1888) and the chauvinistic *In alto!* (1921); but he was not very successful in this genre, *Nestorio* receiving only three performances at La Scala. In 1903 he conducted his lyric poem *Quare?* for chorus and orchestra at two special concerts there.

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(selective list)

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Il grillo del focolare (op semiseria, 3, Gallignani, after C. Dickens: *The Cricket on the Hearth*), Genoa, Sala Sivori, 27 Jan 1873

Atala (os, 3, E. Praga), Milan, Carcano, 30 March 1876

Nestorio (os, 3, F. Fulgonio and Gallignani), Milan, Scala, 31 March 1888

Lucia di Settefonti (C. Ricci), 1897, unperf.

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DENNIS LIBBY/MARCO BEGHELLI

Galli-Marié [née Marié de l'Isle, Marié], Célestine(-Laurence)

(*b* Paris, Nov 1840; *d* Vence, nr Nice, 22 Sept 1905). French mezzo-soprano. She was taught by her father, Félix Mécène Marié de l'Isle, a double bass player who became a tenor at the Opéra and eventually a conductor. She made her début in Strasbourg in 1859 as Célestine Marié, but shortly after married a sculptor named Galli (who died in 1861) and took the professional name Galli-Marié. Emile Perrin, director of the Opéra-Comique, engaged her after hearing her in a performance of Balfe's *The Bohemian Girl* in Rouen. She first appeared at the Opéra-Comique to considerable acclaim as Serpina in Pergolesi's *La serva padrona* (1862) and sang there regularly until 1885, creating the title roles of *Mignon* (1866) and *Carmen* (1875), as well as singing in works by Gevaert, Guiraud, Maillart, Massé and Massenet. Though principally associated with the Opéra-Comique, she toured in France and Europe, singing in the Italian première of *Carmen* at Naples and performing in London with a French company at Her Majesty's Theatre in 1886, as well as in Spain. With her return to the Opéra-Comique as *Carmen* in 1883 the work finally achieved the success in Paris it had enjoyed elsewhere in Europe. Her last appearance in the capital was in this, her most famous role, in a performance with Melba (Micaëla), Jean de Reszke (Don José) and Lassalle (Escamillo) in December 1890 at the Opéra-Comique, to raise funds for a monument to Bizet. She was praised for her intelligence, natural acting ability (as both comedian and tragedian) and musicianship; her voice was not distinguished for its range or volume, but for the warmth of its timbre.

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HAROLD ROSENTHAL/KAREN HENSON

Gallimberto, Ferdinando.

See [Galimberti, Ferdinando](#).

Gallini, Giovanni Andrea Battista [John]

(*b* Florence, 7 Jan 1728; *d* London, 5 Jan 1805). Italian dancer, choreographer and impresario. He moved to Paris and, according to Antoine de L ris (*Dictionnaire portatif des th atres*, 1754), was a member of the Acad mie Royale de Musique company until at least 1754. His first recorded appearance in London was at Covent Garden on 17 December 1757, when he danced in the ballets *The Judgement of Paris* and *The Sicilian Peasants*. In autumn 1758 he joined the *corps de ballet* at the King's Theatre, dancing in operas by Cocchi and Perez, and was named director of dances for Cocchi's *Ciro riconosciuto* (3 February 1759). He continued as dance director as well as a performer through the 1762–3 season, providing ballets for J.C. Bach's first London opera, *Orione* (19 February 1763). During 1763–4 he returned to Covent Garden as director of dances and was re-engaged in 1765–6. He did not appear on the London stage after that season.

Gallini achieved popularity as a dancing-master and published two treatises on dance. He is said to have been made a Knight of the Golden Spur by the pope, and thereafter was styled 'Sir'. He was also proprietor of the Hanover Square Rooms, where J.C. Bach and C.F. Abel gave their subscription concerts from 1775.

Gallini's involvement with London opera began in 1778, when he attempted to purchase the mortgage on the King's Theatre. He became manager temporarily in 1783 and again, after complex litigation, from 1785 until the opera house burnt down on 17 June 1789. During this period the ballet, under the choreographer Jean-Georges Noverre, became pre-eminent there. Gallini tried to improve the quality of Italian opera in London, engaging Nancy and Stephen Storace and other performers and composers from Vienna. After the destruction of the King's, Gallini had short seasons at Covent Garden and the Little Theatre in the Haymarket, where the main attractions were the singers Luigi Marchesi and Gertrud Elisabeth Mara. After several unsuccessful attempts in the late 1780s to engage Haydn, Gallini (with Salomon) brought him to London in 1791 and commissioned from him *L'anima del filosofo*, which was never performed. He was manager of the rebuilt King's Theatre in the 1791 season, his final season of involvement with London theatre.

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ELIZABETH GIBSON (with CURTIS PRICE)

Gallinius [Kurek], Marcin

(d 1562). Polish musician and preacher. He was educated at the Franciscan monastery school and the Jagellonian University of Kraków. In 1530 he graduated Bachelor of Arts, and from then until 1535 he probably taught at his old school. He then went to study in Padua, and after becoming a doctor of theology (probably in 1540) he went to Rome. On his return to Kraków he appears to have moved in the court circles around Sigismund the Old, and in 1544 became court preacher to Sigismund Augustus and moved to Vilnius. In 1546 he visited Italy again, staying until 1549, and was then given a living at Biężanów, near Kraków; towards the end of his life he was made a canon at Płock.

In his letter *Ad venerabilem virum M. Benedictum Cosminium epistola* (Kraków, 1535; facs. in MMP, ser.D, iii, 1975) to Benedykt of Koźmin, humanist and professor at Kraków University, Gallinius described his musical studies and his views on music. He commented on the difficult situation of musicians, who often enjoyed little respect and lived in penury. He maintained that music should not be classified as a science, because it did not educate the mind but merely required skilled hands and had entertainment as its sole objective. What Gallinius valued above all in music was its moral influence as understood by classical authors. Thus he was critical of music of his day compared with that of the ancients, and held that only by imitating ancient exemplars could music be restored to its earlier standing and importance. Gallinius's text includes numerous references to Carlo Valgulio's *Proemium in musica Plutarchi* (1507) as well as to Henricus Cornelius Agrippa's *De incertitudine et vanitate scientiarum* (1531).

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ELŻBIETA WITKOWSKA-ZAREMBA

Gallishon

(Ger.).

See [Mandora](#).

Gallo, Domenico

(*fl* mid-18th century). Italian composer and violinist. According to Fétis he was born in Venice about 1730, wrote much music for the church and was known for his violin sonatas and symphonies. Eitner mentioned an oratorio for two voices dedicated in honour of Giuseppe Calasanzio, founder of the Scuole Pie in Venice; the libretto was published there in 1750. Gallo published two sets of six sonatas, one for two violins and continuo in Venice, and another for two flutes and continuo in London; the latter set probably dates from about 1755. An overture by him was published in a miscellaneous set of *Sei ouverture a piu stromenti* op.6 (Paris, 1758) and his name appears in *A Collection of Marches & Airs* (Edinburgh, 1761). There is a manuscript collection of 36 trio sonatas by him in the Marquis of Exeter's collection at Burghley House, Stamford, and examples of his church music can be found in the conservatories of Naples and Bologna.

Gallo is notable chiefly for his connection with one of the many Pergolesi 'forgeries'. In 1780 Robert Bremner published a set of 12 trio sonatas attributed to Pergolesi (*Pergolesi: Opera omnia*, v, Rome, 1940, pp.1–116); their title-page claims that the 'manuscripts of these sonatas were procured by a curious Gentleman of Fortune during his travels through Italy'. But even in the 18th century, doubt was cast on the Pergolesian authorship of these trio sonatas by such critics as Burney and Hawkins, and it has since been discovered that some of them are attributed to Gallo in several contemporary manuscript sources (at Burghley House, *US-BEm* and *I-Pca*), and the rest are probably his as well. Some of them were used, as Pergolesi's, by Stravinsky in *Pulcinella*. As Walker said (*Grove5*), 'they are not markedly Pergolesian in style' but are rather the work of a competent Italian composer writing in the *galant* idiom of the 1750s and 60s. Owing to the mistaken attribution to Pergolesi, they have been quoted in various modern works on form as early examples of sonata form, but this early dating depends on the date (1736) of their supposed composer's death.

A 17th-century Domenico Gallo, from Parma, was cited by Eitner as the author of a *Trattenimento musical sopra il violoncello* (*I-MOe*). Huckle suggested that some of the sacred music (in *A-Wgm*, *D-Bsb*, *DS*) ascribed by Eitner to this 17th-century Gallo might be by the 18th-century composer.

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CHARLES L. CUDWORTH

Gallo, F(ranco) Alberto

(b Verona, 17 Oct 1932). Italian musicologist. After schooling in Vicenza he attended Padua University where he took degrees in law (1955) and philosophy (1960). He began a career as a lawyer but his interest in music and his classical training eventually brought him to the study of medieval theory; he published the first of his extensive writings on the subject in 1962. In 1969 he took the *libera docenza* in the history of music theory and joined the staff of the University of Bologna, becoming full professor of medieval and Renaissance music in 1980. He became editor of *Rivista italiana di musicologia* in 1974. He was one of the founders of the Società Italiana di Musicologia, and served as its president, 1979–82. Gallo has transcribed and interpreted early treatises and problems connected with the theory of Italian music; these are not discussed in isolation but in connection with other traditions as well, for example, the French ('Tra Giovanni di Garlandia e Filippo da Vitry', 1969) and Polish ('Lo studio della musica speculativa di Johannes de Muris in Polonia e in Italia', 1969). His writings chiefly concern the medieval philosophy of music, notation, the teaching of music in the Middle Ages and early polyphony. In 1966 Gallo was awarded the Dent Medal by the Royal Musical Association. He was elected a Fellow of Villa I Tatti, Florence (1974–5).

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CAROLYN GIANTURCO/THERESA M. GIALDRONI

Gallo, Fortune [Fortunato] T.

(*b* Torremaggiore, Foggia, 9 May 1878; *d* New York, 28 March 1970). American impresario of Italian birth. The son of a retired soldier, he went to the USA in 1895, worked as a tout among his fellow immigrants, then used his experience as a school bandsman to become an agent for touring Italian bands. When the coming of ragtime upset the band business, he organized a US tour for an Italian opera company which had been touring California and Central America. This led him in 1913 to start his own touring San Carlo Opera Company, a name taken from an earlier troupe. Until 1951, with a break during the Depression (1929–32), it gave many Americans their first experience of opera as both audiences and performers, often through one-night stands in small towns. Although the conductor Carlo Peroni did much to hold it together (from 1916 to 1942), the company was a shifting group of soloists engaged for particular performances; scenery consisted of painted flats, and the chorus was eked out by local amateurs. Almost wholly Italian at first, the San Carlo took on American singers and other languages; a 1922 *Lohengrin* in Edmonton was sung in four languages. Some artists were on the way up (Alice Gentle, Queena Mario, Manuel Salazar early on, Regina Resnik and David Poleri in the 1940s), others on the way out (Maria Jeritza, 1933); many remained little known in spite of Gallo's trick of giving some of them the

surnames of famous singers. His meanness comes through even in his ghosted, fictionalized memoirs.

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JOHN ROSSELLI

Gallo, Giovanni Pietro

(*b* Bari; *fl* c1591–1600). Italian composer. The inclusion of one of his pieces in Gumpelzhaimer's *Compendium musicae* (RISM 1591²⁶) suggests that his music had already been published in a now-lost Italian collection, since north European anthologies were generally compiled from existing Italian prints rather than from specially commissioned works. He probably spent his youth in Bari under the guidance of Giovanni de Marinis, *maestro di cappella* of Bari Cathedral: he is represented by one piece in Marinis's *Primo libro de madrigali a sei voci* (RISM 1596¹³), and works by Marinis are included in Gallo's *Primo libro de madrigali* (1597²⁰), a volume dated from Bari on 25 August 1597 and also containing a piece by Flaminio Tresti, who was probably working at nearby Lodi. It is evident from the dedication of the *Motectorum liber primus* (Rome, 1600, inc.) that Gallo had previously served Pietro Sanseverino, the dedicatee of the volume, and his father, the Prince of Bisignano, in Calabria. This volume contains 25 pieces: 20 for five voices and five for eight voices of which one is a setting of the *Te Deum*. Although the title-page of the only known surviving part (bassus) is dated 1600, the colophon is dated 1599. Gallo's two-voice *ricercare* (in 1686⁵) does not seem to have appeared in any known earlier publication.

IAIN FENLON

Gallo, Giuseppe [Gioseffo, Josephus].

See [Galli, Giuseppe](#).

Gallo, Pietro Antonio [Pietrantonio]

(*b* ?1695–1700; *d* Naples, 15 Aug 1777). Italian composer and teacher. On 25 April 1742 he succeeded Giovanni Veneziano as *secondo maestro* of the Neapolitan Conservatorio di S Maria di Loreto. After the death of the *primo maestro*, Francesco Durante (30 September 1755), he shared the musical direction with Gennaro Manna, *maestro di cappella* of Naples Cathedral, and after 10 April 1760 also with the aging Nicolò Porpora. But Porpora and Manna resigned after one year, and on 15 May 1761 Gallo became sole director. Among the students trained there during his 35 years as a master of the conservatory were Pasquale Anfossi, P.A. Guglielmi,

Antonio Sacchini, Fedele Fenaroli, Giuseppe Giordani, Domenico Cimarosa and Niccolò Zingarelli. Although Gallo served S Maria di Loreto longer than any master before, he was the least remembered. At first he was overshadowed by Durante, later by his own student and successor, Fenaroli.

Early 19th-century writers confused Gallo's career with that of Ignazio Prota, and a metamorphosis produced the fictitious 'Ignazio Gallo', alleged student of Alessandro Scarlatti, who was credited with Pietro Antonio Gallo's accomplishments. Gallo composed only sacred music, in a late Baroque style characterized by instrumental themes and textures. His *St John Passion (I-Nc)* has moments of individual character; the narrative is presented in a mixture of simple and accompanied recitatives, and arioso numbers with ritornellos. The part of Christus is written optionally for bass or tenor.

WORKS

all with instruments, mostly autograph

Mass (Ky–G), a 4; 4 masses (Ky–G), a 5; mass (Ky–G), a 8; Messa funebre, a 4; Messa pastorale, a 4: all *I-Nc*

6 Lezioni delli morti, 1v, *Nc*; Canto pel SS sacramento, 1v, *Nc*; Magnificat, D, a 10, *Nc*; Magnificat, g, a 10, *F-Pc, I-Nc*, doubtful, by N. Fago

Beatus vir, a 5; Deus tuorum militum, a 5; Dies irae, a 5; Dixit Dominus, a 5; Te Deum, a 5; Veni sponsa Christi, a 5: all *Nc*

St John Passion, a 4, *GB-Lb*; *St John Passion*, S, A, T/B, 4vv, *I-Nc*

Cantatas, for various vv: A sì che un sì bel giorno; Cala dall'alta sfera; Dell'empii a scorno ad onta (Per il SS sacramento); Fortunati momenti; Fuoco stragi (Per il glorioso protettore S Gennaro); Già s'ode da lontano (Per il glorioso pretettore S Gennaro); Quando mai di luce adorno (In onore di Maria SS): all *Nc*

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HANNS-BERTOLD DIETZ

Gallo, R.

(fl 1420–30). Composer. He is named as the composer of the rondeau *Je ne vis pas* which is extant only in *GB–Ob* Can.misc.213 (ed. in *CMM*, xi/2, 1959, p.25). The work was originally for two voices, but it appears in this source with a triplum ascribed to Francus de Insula.

Gallo, Vincenzo

(*b* Alcara Li Fusi, Sicily, before 1561; *d* Palermo, Dec 1624). Italian composer. He was a priest and a Franciscan friar. He gave his earnings as a professional musician towards the enlargement and decoration of his monastery, established at Palermo in 1588; a capital of a column in the cloister, now destroyed, was inscribed 'Musica Galli'. He was already *maestro di cappella* at Palermo Cathedral in 1604 when, on 27 October, he was appointed director of the royal Palatine chapel. He held both appointments until his death. In 1591 and in 1598 he was in Caltagirone, where he conducted his own *cappella* for the feast of the town's patron, St James. In 1622 he superintended the music for the *Trionfi sacri di S Ignazio Loiola e S Francesco Xaverio* in Messina to celebrate the canonization of the two saints.

Gallo's only extant printed volume, *Salmi del Re David*, consists of impressive concertato works in the style of Giovanni Gabrieli, in which densely woven contrapuntal imitation of short motifs alternates with full homophony. His only surviving madrigal, *Non si levava ancor l'alba novella* (RISM 1598⁸), is of particular interest. The text, by Tasso, had been set by Monteverdi as the opening madrigal of his second book (1590). Gallo, the only other composer known to have set it, used fewer than half the poem's 28 lines, apparently ignoring its universal and teleological implications. By concentrating instead on the lovers' conversation and intensifying the themes derived from Monteverdi's version, he achieved in the music a most impressive erotic effect.

WORKS

Libro primo de' madrigali, 5vv (Palermo, 1589), lost, see Bianconi

Messa prima cantata a due cori, 8vv, messa seconda in tre cori, 12vv (Rome, 1596), lost, see Bianconi

Salmi del Re David che ordinariamente canta Santa Chiesa nei vesperi, libro primo, 8vv (2 choirs), bc (org) (Palermo, 1607), ed. in MRS, xvii (1996)

Madrigal, 5vv, 1598⁸, ed. in MRS, xii (1993); 2 madrigals in Infidi lumi (Palermo, 1603), lost, see Bianconi

Motet, 4vv, bc, 1627¹, ed. in MRS, xvii (1996)

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- L. Bianconi:** 'Sussidi bibliografici per i musicisti siciliani del Cinque e Seicento', *RIM*, vii (1972), 3–38
- P.E. Carapezza:** 'Non si levava ancor l'alba novella', *Sette variazioni, a Luigi Rognoni: musiche e studi dei discepoli palermitani*, ed. A. Titone and P.E. Carapezza (Palermo, 1985), 47–77 [incl. edn of 2 madrigals]
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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Gallois, Patrick

(*b* Linselles, nr Lille, 17 April 1956). French flautist. He studied with Jean-Pierre Rampal and Maxence Larrieu at the Paris Conservatoire, winning a *premier prix* at the age of 19. He was immediately appointed principal flute in the Orchestre de Lille, and from 1977 to 1984 was principal in the Orchestre Nationale de France. Since then he has pursued an international career as a soloist. In 1990 he founded his own chamber orchestra, the Académie de Paris, and the following year signed an exclusive solo recording contract with Deutsche Grammophon. His many recordings since then have ranged widely through the repertory to broaden the profile of the flute as a solo instrument. Gallois' playing is flamboyant and highly personal in interpretation. His style owes much to his mentor Jean-Pierre Rampal and to his belief in music as 'passion'. He is the dedicatee of works by Takemitsu, Sallinen, Landowski and Tanguy.

EDWARD BLAKEMAN

Gallois-Montbrun, Raymond

(*b* Saigon, 15 Aug 1918; *d* Paris, 13 Aug 1994). French composer, administrator and violinist. He studied with the Gallons (theory), Touche (violin) and Büsser (composition) at the Paris Conservatoire, where in 1944 he won the Prix de Rome with *Louise de la miséricorde*. His stay at the Villa Medici was cut short by the fighting in Italy, and he embarked on a career as a violinist, notably in a partnership with the pianist Pierre Sancan. During these years he toured throughout Europe, Africa and Japan. He then took an appointment as director of the Versailles Conservatoire (1957–62), moving from there to a similar position at the Paris Conservatoire, where he remained until 1983, and instigated notable reforms, chiefly the establishment of a course to help performers prepare for their careers (the 'cycle de perfectionnement'). He was elected to the Académie des Beaux-Arts in 1983, in succession to Paul Paray. Towards the end of his life, he took up composition again, notably with a work for the Long-Thibaud competition. He was working on a symphonic poem for violin and orchestra at the time of his death.

WORKS

(selective list)

Chbr op: Le rossignol et l'empereur, 1959

Orch: Symphonie japonaise, 1951; Vn Conc., 1957; Le port de Delft, sym. poem, 1959; Les menines, sym. poem, 1961; Vc Conc., 1961; Pf Conc., 1964

Chbr and solo inst: Tableaux indochinois, str qt, 1947; Soli de concert, vn, pf, 1956; Divertissement, fl, pf, 1956; Concert variations, vn, pf, 1957; Mosaïque, pf, 1958; Pf Sonata, 1958; Sonata, vn, pf, 1961; Pf Sonata, 1992; Quand sonne l'heure, vn, pf, 1993

Many educational pieces

ALAIN LOUVIER/BRUNO MANTOVANI

Gallon, Jean

(*b* Paris, 25 June 1878; *d* Paris, 23 June 1959). French composer and teacher, brother of Noël Gallon. He entered the Paris Conservatoire at the age of ten and studied under Lavignac (harmony), Diémer (piano) and Lenepveu (composition). Appointments followed as *maître de chapelle* at St Merri (1894) and St Philippe-du-Roule (1903), and as choirmaster at the Paris Opéra (1909–14). His chief importance, however, was as a harmony teacher at the Conservatoire (1919–49), where his pupils included Duruflé, Dutilleux and Messiaen; he was the first to include consideration of the developments of Fauré, Debussy and Ravel in the courses there. Gallon's compositions are few, but of high quality and elegant craftsmanship; the sacred pieces are particularly fine.

WORKS

(selective list)

Ballet: Hansli le bossu (H. Cain, E. Adenis), collab. N. Gallon; Paris, Opéra, 1914

Sacred: Mass, 4vv, orch, org (1898); 6 antiennes, str orch, org, 1899

Songs: La lune blanche luit dans les bois (P. Verlaine), 1897; Nuits de juin (V. Hugo) (1899); Sur le silence, Réponse, Les musiciens (F. Toussaint) (1939)

Principal publishers: Coutarel, Eschig, Salabert

ALAIN LOUVIER

Gallon, Noël

(*b* Paris, 11 Sept 1891; *d* Paris, 26 Dec 1966). French composer and teacher, brother of Jean Gallon. He studied at the Paris Conservatoire with Philipp and Rislér (piano), Lavignac (harmony), Caussade (counterpoint and fugue) and Lenepveu (composition), becoming a pupil and friend of Rabaud. In 1910 he won the Prix de Rome. He returned to the Conservatoire as a teacher of solfège in 1920, and in 1926 he took over a class in counterpoint and fugue. As renowned a teacher as his brother, he had more success as a composer, principally of dramatic and orchestral

works. His compositions are marked by elegance and clarity, and by a discreet impressionism that veils his contrapuntal skill.

WORKS

(selective list)

Stage: Paysans et soldats (op, 5, P. de Sancy), Paris, 1911; La marseillaise (tableau musical), Paris, Opéra, 1912; Hansli le bossu (ballet, H. Cain and E. Adenis), collab. J. Gallon, Paris, Opéra, 1914

Orch: Fantaisie, pf, orch, 1909; Suite, D, 1909; Conc., wind trio, orch, 1934

Choral: Ps xcix, 6vv (1933)

Chbr: Fantaisie, hp (1921); Suite, fl, pf (1921); Barcarolle, hp (1933); Suite en trio, ob, cl, bn (1933); Récit et allegro, bn, pf (1938); Sonata, fl, bn (1952); Qnt, hp, str (1953); Dolor, vc, pf (1953)

Pf: Ker an diskouiz (1927); Sonatine (1931); Pour un arbre de Noël, Scherzo, Berceuse (1932); Rondo classique (1948); Toccata, intermezzo et capriccio (1951); Etudes progressives (1953); 10 préludes (1953)

Songs: Nuits de juin (V. Hugo) (1913); Soir (A. Samain) (1920); Sonnet (H. de Régnier) (1920); Chinoiserie (T. Gautier) (1924); 5 chansons du vieux Canada français (1937)

Principal publishers: Hamelle, Leduc, Lemoine, Noël, Salabert

ALAIN LOUVIER

Gallot.

French family of lutenists. They were active in the 17th century. Jacques and Pierre, who were also composers, were considered by their contemporaries to be among the most accomplished players of their time.

- (1) Alexandre Gallot
- (2) Jacques Gallot
- (3) Pierre Gallot
- (4) Henry François de Gallot, Sieur de Franlieu

MONIQUE ROLLIN

Gallot

(1) Alexandre Gallot

(*b* 1625–30; *d* 1684). Lutenist and composer. He was known as 'vieux Gallot d'Angers' and he was *maître de luth* in that town about 1663. Four pieces are attributed to him in René Milleran's manuscript lutebook (*F-Pn* Rés.823) which was compiled in about 1690.

Gallot

(2) Jacques Gallot

(*d* Paris, c1690). Lutenist and composer, brother of (1) Alexandre Gallot. He was known as 'vieux Gallot de Paris'. He was a pupil of Ennemond Gaultier. His *Pièces de luth composées sur differens modes* (Paris, n.d.) includes a brief method for the lute. The inclusion of minuets and the

arrangement of pieces by keys and forms anticipate the later suite. In addition to this collection most of the pieces in an untitled lute manuscript (*D-LEm* II614) are signed 'vieux Gallot'. These two sources comprise almost all his identified music, but a few other pieces by him are among those signed simply 'Gallot' found in other manuscripts (in *F-Pn*, *B*, *GB-Ob*, *HAdolmetsch*, *A-GÖ*, *KR*, *Wn*, *CZ-Pu* and *S-K*). His compositions include several musical portraits – *La Fontange* and *La Montespan* among others – and *tombeaux* – among them those in memory of Turenne, Condé and Madame – inspired by members of the court. Visée in turn composed a *tombeau* in memory of Gallot.

Gallot

(3) Pierre Gallot

(*b* c1660; *d* Paris, after 1716). Lutenist and composer, son of (1) Alexandre Gallot. He was known as 'Gallot le jeune' and is reputed to have been a remarkable performer. He also taught the lute and guitar to wealthy foreigners. The incomplete tablature of 'Gallot à Paris' (*CZ-Pu* KK83) contains one lute piece by him, and others appear in manuscripts (at *F-Pn*, *B*, *PL-Lw*, *US-NY* and *A-GÖ*). His *Tombeau de la Princesse de Monaco* is in a manuscript in Vienna (*A-Wn* 17706).

Gallot

(4) Henry François de Gallot, Sieur de Franlieu

(*d* after 1684). Guitarist and lutenist. His relationship to the other Gallots is uncertain. He was known as 'Gallot d'Irlande'. In Nantes between 1664 and 1684 he compiled a manuscript (*GB-Ob* M.Sch.C94) entitled *Pièces de guitarrre de differends autheurs*, containing music by 'Gallot le vieux', 'Gallot d'Angleterre' (possibly his son, who may have served Charles II), 'Gallot le jeune' and 'Gallot le cadet', as well as Francisque, Dufaut, Corbetta and other composers. An Antoine Gallot (*d* Vilnius, 1647), also a lutenist and composer, is not thought to be related to the other members of the Gallot family. He was employed at the Polish court, where he served King Władisław IV, and a vocal canon by him survives in Marco Scacchi's *Cribrum musicum* (Venice, 1643).

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Gallus, Antonius.

See Galli, Antonius.

Gallus, Giuseppe [Gioseffo, Josephus].

See Galli, Giuseppe.

Gallus, Jacobus.

See Handl, Jacobus.

Gallus, Joannes [Lecocq, Jean]

(*fl.* mid-16th century). Composer(s) of uncertain identity. On the title-page of a motet collection by Maistre Jhan of Ferrara (RISM 1543⁴), the Venetian publisher Scotto identified Maistre Jhan as Joannes Gallus. Jhan, however, is never described as 'gallus' in the numerous documents surviving from his three decades of service in Ferrara; moreover, a publication emanating from Ferrara at the end of his career there (1538⁵) ascribes one motet to Joannes Gallus and three others to Maistre Jhan, thus implying that the two are separate and distinct. Similarly, several later prints distinguish between Gallus and Petit Jean De Latre (1547⁵) and Gallus and Jhan Gero (1554¹⁰). In Maistre Jhan's case, the name 'gallus' may have been mistakenly substituted for 'gallicus' (Frenchman), since he is often described at Ferrara as 'cantor francexe', and one notice identifies his father as 'Paulus del Mistro gallicus'. Apart from Scotto's 1543 publication, no evidence connects Jhan with Gallus and the two names are not used interchangeably in other contemporary sources.

There were, however, diverse *Joannes cantores* employed at Ferrara and elsewhere. At least two other musicians active elsewhere in Italy might also be the 'Gallus' whose work was published in 1538. A Joannes Gallus sang in the Cappella Giulia, Rome, in 1514; and a Joannes Gallicus was *maestro di cappella* of Ravenna Cathedral in the early 1520s.

Outside Italy the problem takes a different turn in prints issued by Susato at Antwerp towards the mid-16th century. A series of attributions to Gallus and Lecocq (the French equivalent of Gallus), although handled with puzzling inconsistency, nonetheless suggests that Susato recognized Joannes Gallus and Jehan Lecocq as one composer. If Scotto's disclosure that Gallus is Jhan could be substantiated, then Lecocq would simply be Jhan in yet another guise. It is now certain, however, that Maistre Jhan of Ferrara was dead before Susato printed the first Gallus/Lecocq chansons in 1543. Besides, a noted Lecocq turns up in the generation after Jhan. Guicciardini counted 'Gian le Coick' among the contemporary masters of

music, and he was referring most probably to the singer Johannes de Cockh listed in the imperial chapel, Vienna, from 1564 (or possibly earlier) until his death a decade later. Possibly the Viennese Lecocq is the Joannes Gallus represented in various prints from Germany and the Lowlands between 1542 and 1555.

The body of works attributed to Gallus/Lecocq is fairly slight: nine motets and 22 chansons. The chansons generally exhibit less lightness and flexibility than similar works by Claudin de Sermisy and Janequin, and in several the use of rigid contrapuntal devices produces a somewhat old-fashioned effect. Among the five canonic chansons, the five-voice *Sy des haulx cieulx* is noteworthy for its use of mirror canon at the unison.

WORKS

Edition: *Chansons Published by Tielman Susato*, ed. K. Forney, SCC, xxx (1994) [F]

motets

all attributed Gallus

Angelus Domini descendit, 4vv, 1538⁵; Domine da nobis auxilium, 4vv, 1542⁷; Ecce plenus, 4vv, 1546⁸; Exaltare tui Domine, 5vv, 1554⁹; Laudemus omnes, 4vv, 1547⁵; Musica Dei donum optimi, 5vv, 1554⁹; Quousque Domine, 5vv, 1553¹⁴; Suscipe verbum virgo Maria, 5vv, 1555⁸; Valde honorandus est, 5vv, 1546⁶

chansons

Au glay berg icronette, 4vv, 1554²³ (attrib. Gallus); Belle vostre amie est venu, 4vv, 1554²³ (Lecocq); Douleur et pleurs, 4vv, 1544¹² (Lecocq); Deuil et ennuy, 5vv, 1545¹⁴, F 73 (Lecocq); En espoir vis, 4vv, 1544¹⁰ (Lecocq); Hélas amours du vient, 4vv, 1544¹² (Lecocq); Humble et leal vers madame, 4vv, 1554²² (Gallus); Je ne désire, 4vv, 1544¹⁰ (Gallus)

Las me fault il tant, 4vv, 1544¹⁰ (Lecocq); Le bergier et la bergiere, 5vv, 1543¹⁵ (Gallus); Nostre vicaire ung jour, 4vv, 1544¹⁰, F 79 (Lecocq); Or suis je bien au pire, 6vv, 1550¹⁴ (Gallus/Lecocq); Par faulte d'argent, 5vv, 1544¹³ (Gallus); Pour la dame, 5vv, 1550¹³ (Gallus); Pour une seulle, 4vv, 1544¹² (Gallus); Puis que fortune, 4vv, 1544¹⁰ (Lecocq)

Sans avoir aultre, 5vv, 1543¹⁵ (Gallus); Si aulcunement désirez, 4vv, 1544¹¹ (Lecocq); Sy des haulx cieulx, 5vv, 1545¹⁴, F 85 (Lecocq); Si par souffrir, 5vv, 1545¹⁴ (Lecocq); Si tu voulois accorder, 4vv, 1544¹⁰ (Lecocq); Si variable oncques, 4vv, 1544¹⁰ (Lecocq)

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R. Casadio: 'La cappella musicale della cattedrale di Ravenna nel secolo XVI', *NA*, xvi (1939), 136–85, 226–37, 258–73, esp. 138

U. Meissner: *Der Antwerpener Notendrucker Tylman Susato* (Berlin, 1967)

GEORGE NUGENT

Gallus, Udalricus.

See [Han, Ulrich](#).

Gallus-Mederitsch, Johann.

See [Mederitsch, Johann](#).

Galop

(Fr.; Ger. *Galopp*).

A quick, lively dance in 2/4 time. Together with the waltz, quadrille and polka it was one of the most popular ballroom dances of the 19th century. It derived its name from the galloping movement of horses and was possibly the simplest dance ever introduced into the ballroom. The partners held each other rather as in the waltz but both facing the line of dance and proceeding rapidly with springing steps down the room. The dance originated in Germany, was popular in Vienna in the 1820s and spread to France and England in 1829. In France it was for a time introduced into the finale of the [Quadrille](#) and also developed into the [Cancan](#). In England it remained popular for half a century or so, but in Vienna it was ousted from popular favour by the quadrille in 1840 and later superseded by the 'quick polka'.

The physical demands of dancing a galop meant that the music lasted no more than two or three minutes. The music was played at approximately 126 bars per minute, contained a trio (sometimes two) and was often provided with a short introduction and coda. Schubert left two galops: his d735 no.1 (c1822) and *Grazer Galopp* d925 (1827). Later, galops were an important part of the output of composers such as Lanner, Johann Strauss (i), Josef Labitzky and Philippe Musard. The titles often suggested the dance's speed and excitement, and acoustical effects such as pistol shots were sometimes included. Many galops were based on popular songs or operatic themes. The *Posthorn Galop* of Hermann Koenig, introduced at Jullien's concerts in 1844, is the only piece of English origin in the major dance forms of the 19th century to have remained familiar. In Copenhagen H.C. Lumbye specialized in galops, such as the *Champagne Galop* (1845) and the *Copenhagen Steam Railway Galop* (1847). Popular 'quick polkas' include *Unter Donner und Blitz* ('Thunder and Lightning', 1868) by Johann Strauss (ii).

The lively nature of the galop made it suitable for a rousing finish to a ball, and when introduced into ballets it was likewise found appropriate as a finale. Lumbye composed several galops for the ballets of Bournonville, beginning with *Napoli* (1842). In opera, galops are to be found in Auber's

Gustave III (1833) and Balfe's *The Bohemian Girl* (1843), while in operetta the dance was parodied in Offenbach's *Orphée aux enfers* (1858). Examples of the galop as an instrumental showpiece are provided by Liszt's *Grand galop chromatique* (1838) and his *Galop de bal* (c1840). Later examples are to be found in Bizet's *Jeux d'enfants* (1871) and in the light music of 20th-century Russian composers such as Prokofiev (*Cinderella*, 1945), Khachaturian (*Masquerade*, 1939), Kabalevsky (*The Comedians*, 1940) and Shostakovich (*The Limpid Brook*, 1934). The galop rhythm has also been used to provide a rousing finale to orchestral showpieces, as in Rossini's *Guillaume Tell* overture (1829, using a *passo doppio* composed in Vienna in 1822), Sullivan's *Overture di ballo* (1870) and the Dance of the Hours in Ponchielli's *La Gioconda* (1876).

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ANDREW LAMB

Galoubet.

A three-holed pipe of the [Pipe and tabor](#) ensemble (it is classified as an [Aerophone](#)). It is of Provençal origin, and the name probably derives from an Old Provençal verb, *galaubar*, meaning 'to play magnificently'. It was used to accompany dancing throughout the Middle Ages. Elsewhere it was known as a *flute à trois trous* or *flûtet*, but the term 'galoubet' (and its colloquial variant *jombarde*) came into more general use during the 18th century. The *galoubet* was made of wood, usually boxwood, and was about 30 cm long with two front holes and a rear thumb-hole. It had a very narrow cylindrical bore, and was pitched in D. The player held it in one hand, while the other hand played a drone instrument such as the [Tambourin de Béarn](#), or a snared drum. Praetorius describes the instrument (which he calls a 'Schwegel'), and in the 18th century its sound was imitated in sailors' scenes in French opera. Pieces for galoubet by Chateauminois (*Oeuvres ... pour le galoubet, contenant instructions, mélanges, airs*, Paris, n.d.) and Lavallière (*Six sonates en duo pour le tambourin avec un violon seul*, Paris, n.d.) survive in the Bibliothèque Nationale, Paris, and examples of the instrument survive in the Victoria and Albert Museum, London, and the Metropolitan Museum of Art, New York.

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MARY CYR

Galpin, Francis William

(b Dorchester, 25 Dec 1858; d Richmond, Surrey, 30 Dec 1945). English collector of musical instruments and scholar. He was educated at King's School, Sherborne, where James Robert Sterndale Bennett, son of the composer, encouraged his aptitude for music. From 1877 he studied classics at Trinity College, Cambridge (BA 1882, MA 1885), where he played the clarinet under Stanford in the orchestra of the Cambridge University Musical Society. Ordained in 1883, he was curate of Redenhall with Harleston, Norfolk, for four years, then curate at St Giles-in-the-Fields (1887–91), vicar of Hatfield Broad Oak (formerly Hatfield Regis, 1891–1915), vicar of Witham (1915–21) and rector of Faulkourn (1921–33). In 1917 he was made a canon of Chelmsford Cathedral. From his university years onwards, Galpin made an outstanding collection of musical instruments, which he made freely available for public exhibitions and lectures and described and illustrated in his book *Old English Instruments of Music* (1910). By 1900 his international reputation as a collector of and authority on musical instruments was established. He arranged an important exhibition at the Crystal Palace (1900) and arranged and described the Crosby Brown Collection for the Metropolitan Museum of New York (1902) and the collection of the Musikhistoriska Museet, Stockholm (1903). He was granted the honorary freedom of the Worshipful Company of Musicians in 1905. In 1914 the majority of his collection, comprising between 500 and 600 specimens, was transferred to the Museum of Fine Arts, Boston. In 1938 he was elected president of the Musical Association. He contributed some 60 articles on instruments to the third and fourth editions of *Grove's Dictionary* and many of the plates in these editions illustrate instruments from his collection. His other areas of interest were archaeology and botany. The Galpin Society was formed the year following his death to continue his work.

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ROSEMARY WILLIAMSON

Galpin Society.

A society founded in Britain in 1946 to commemorate and continue the work of Francis W. Galpin on early musical instruments. Among its founding members were Anthony Baines, Philip Bate, Robert Donington, Eric Halfpenny, Edgar Hunt and Lyndesay Langwill; the first president was Sir Jack Westrup. It set out to further the study of the history, construction, development and use of musical instruments, and to preserve and make available material about instruments of the past. The society, though not directly concerned with performance, has asserted a considerable influence on performing styles, on the study of early techniques and on the revival of interest in period instruments. It has organized exhibitions of British musical instruments, and in 1959 held a joint congress with the International Association of Music Libraries in Cambridge. In 1999 the society had about 1000 members. It has published *The Galpin Society Journal* annually since 1948 and a *Bulletin* three times a year.



Galuppi, Baldassare

(b Burano, nr Venice, 18 Oct 1706; d Venice, 3 Jan 1785). Italian composer. He was a central figure in the development of the *dramma giocoso* and one of the most important mid-18th-century *opera seria* composers. Known widely as 'Il Buranello', from his birthplace, he was routinely listed in Venetian documents and early manuscripts as 'Baldissera'.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

DALE E. MONSON

Galuppi, Baldassare

1. Life.

Galuppi's father, a barber, played the violin in small orchestras, which provided entr'acte music for theatres of spoken comedy, and was probably the boy's first music teacher. In his 16th year Baldassare composed *Gli amici rivali* for Chioggia (also performed in Vicenza as *La fede nell'incostanza*, probably by the same troupe), but Caffi reported this as a fiasco, a 'scandal'. The boy went for advice to Marcello, who severely scolded him for attempting something so grand on so little experience and swore him to three years' hard labour, studying under Antonio Lotti (first organist at S Marco), refraining from operatic composition altogether and focussing instead on counterpoint and the organ. Evidence for all this is circumstantial, however; other evidence suggests that Galuppi's studies with Lotti had begun earlier.

If the young composer made this promise, he did not keep it, for two years later he was playing the cembalo in opera houses and writing substitute arias for revivals and pasticcios. By the age of 20 he had established a reputation as a cembalist in Venice and Florence, and was soon engaged in the S Angelo (where Vivaldi reigned), the S Samuele and the S Giovanni Grisostomo theatres, performing and supplying arias. He collaborated with his friend and fellow Lotti pupil, Giovanni Battista Pescetti, writing alternate acts of *Gl'odi delusi del sangue* in 1728 (set earlier by Lotti) and *Dorinda* in 1729. This modest success led to further commissions, and by 1738 his operas were appearing outside Venice; at the same time his nickname, 'Il Buranello', is first encountered. *Tobia il giovane*, an oratorio written for Macerata in 1734, was perhaps his earliest attempt in the genre.

Alessandro nell'Indie was given its première in Mantua at about the same time that *Issipile* graced the stage in Turin (December 1737); the composer was probably present only in Mantua. In 1738 he was in the service of the patrician Michele Bernardo in Venice. Galuppi's music for the festival of S Maria Magdalena in July 1740 at the Ospedale dei Mendicanti led to a permanent appointment there on 4 August. His duties ranged from teaching and conducting to composing liturgical music and oratorios.

Before 1740 and 1741 Galuppi's Venetian career remained diverse, but unexceptional. Neapolitan composers were favoured at Venice's most important theatres, and of the native sons only Vivaldi enjoyed any

particular favour. In 1740 and 1741, the year of Vivaldi's death, two serious operas by Galuppi appeared: *Oronte* at the prestigious S Giovanni Grisostomo and *Berenice* at the S Angelo. Galuppi petitioned for nine months' leave and accepted an invitation to travel to London. Permission from the Mendicanti was reluctantly granted, and Galuppi arrived in London in October 1741 and supervised 11 opera productions over the next year and a half, including four original works. Some reported his tenure as less than admirable – Walpole claimed that the 'music displeases everybody' and Handel, in a letter of 29 December 1741, ridiculed the one serious opera he heard – but in general Galuppi's trip was successful and he was well received. His music was often reprinted for the English public, and two more Galuppi works appeared there soon after he had left. Back in Venice by May 1743, he took up his old professions of cembalist and arranger; not much had changed, and his contract with the Mendicanti was extended for three more years. The spread of comic opera from Naples and Rome had just found its way to Venice, however, and Galuppi began adapting these to northern taste, beginning in 1744 with three Roman works by Latilla and Rinaldo di Capua. His own comic opera in Carnival 1745, *La forza d'amore*, was not particularly successful.

Galuppi's fame began to spread and his fees to climb (as attested by documents from Milan, Madrid, Padua and elsewhere). In 1747 (and probably again in 1748) Galuppi was in Milan for *L'olimpiade*; *Vologeso* received its première in Rome in 1748, and Venice was increasingly enthusiastic. Circumstantial evidence suggests that Galuppi continued to arrange comic operas throughout these years. In May 1748 he was elected *vicemaestro* of the *cappella ducale* of S Marco. His work for the basilica and the *ospedali* was to lead to an enormous collection of sacred works, but for the near future his focus was on opera. By August he was in Vienna, where *Demetrio* and *Artaserse* were enormously successful, despite Metastasio's criticism that Galuppi's music did not serve the text well; *Demetrio*, performed 19 times over a short period, broke all box-office records. Galuppi left Vienna before the *Artaserse* première and was in Milan for the first performances of *Semiramide riconosciuta*, the second carnival opera of 1749.

The year 1749 marks the beginning of Galuppi's long-term collaboration with the librettist Carlo Goldoni. Over the next eight years a rapid sequence of *drammi giocosi* appeared, beginning with *Arcadia in Brenta* (14 May 1749) and extending through four more works before a year had passed. These operas surged over Europe with unprecedented ease, and by the middle of the next decade Galuppi was the most popular opera composer anywhere. His professional obligations forced his resignation from the Mendicanti in 1751. His *opere serie* continued to command high praise. He wrote his first setting of *Demofonte* for Madrid in December 1749, to mark the engagement of Maria Antonietta Ferdinanda of Spain to Vittorio Amedeo, heir to the throne of Piedmont, and then supplied the wedding festival music itself, *La vittoria di Imeneo*, for Turin the following June (it was performed more than 20 times). A new *Artaserse* opened the Teatro Nuovo in Padua in 1751. By April 1762 Galuppi was unanimously appointed *maestro di coro* of S Marco, the most important musical position in Venice, and in July he was elected *maestro di coro* at the Ospedale degli Incurabili.

In the meantime Galuppi continued to travel, fulfilling commissions for various (mostly serious) operas. Early in 1764 the Venetian ambassador to Vienna conveyed the wishes of the Russian minister to acquire Galuppi's services; the Russian court knew his work and had already staged seven of his operas. In June 1764 the Venetian senate granted the composer leave to go (with the stipulation that he continue to supply a Christmas mass and other Vespers compositions for the basilica), and, after securing the welfare of his family and resigning from the *Incurabili*, Galuppi travelled to St Petersburg, visiting C.P.E. Bach (in Berlin) and Casanova along the way and arriving on 22 September 1765. For Catherine the Great's court he produced new works (*Ifigenia in Tauride*, possibly a comic work, now lost, and two cantatas), revived *Didone abbandonata* (in Carnival 1766, an enormous success) and *Il re pastore*, and arranged other operas, as well as providing religious and occasional music. His 15 *a cappella* works on Russian texts for the Orthodox liturgy proved to be a watershed. Their Italian, light contrapuntal style joined with native melodic idioms was continued by Traetta and Sarti and maintained by, among others, D.S. Bortnyans'ky, his pupil in Venice and possibly earlier in St Petersburg. Galuppi travelled with the court to Moscow, where comic works were performed (no comic operas were allowed on the St Petersburg stage before 1779). He returned to Venice with many honours and gifts, took up his position at S Marco in late 1768 after visiting Hasse in Vienna, and was reappointed at the *Incurabili*. In summer 1769 *Il re pastore* was presented in Venice to honour the future monarch, Joseph II.

After this, Galuppi dedicated himself mainly to sacred music, although his operas continued to be performed. Burney reports that the composer was busy all year, playing the organ for Venetian churches and presiding over S Marco. *La serva per amore*, performed in October 1773, was his last operatic work. In May 1782 he conducted performances to honour the pope in Venice (including the sacred cantata *Il ritorno di Tobia*, with 60 musicians from the four Venetian conservatories) and received a visit from the future Tsar Paul of Russia. By 1784 his health declined, but he continued to compose, completing the Christmas mass for S Marco a few weeks before his death on 3 January 1785, after a two-month illness. He was buried in the church of S Vitale (exact location unknown), and a month later was honoured by a lavish requiem mass in S Stefano led by Bertoni, his deputy in S Marco. His wealth was not as extensive as once thought, but his will left inheritances to three sons and the bulk of a sizable estate to his wife, whom he names with tender praise. Seven other children (all daughters) are not mentioned.

Burney offered the most extensive account of Galuppi's personality and appearance from a visit in 1770: 'His character and conversation are natural, intelligent, and agreeable. He is in figure little and thin but has very much the look of a gentleman'. Galuppi's lifelong dedication to his large family was well known, as Burney reported: 'He has the appearance of a regular family man, and is esteemed at Venice as much for his private character as for his public talents'. To Burney he was witty and charming, referring to his study as the room 'where he *dirtied paper*'. Burney named him the most inspired of all Venetian composers, superior to Piccinni and Sacchini and second only to Jommelli, and said that late in life Galuppi had lost none of the fire of his former years. Hasse, writing to Metastasio,

referred to him as a 'most excellent composer' and in a poem Goldoni praised him with the epigram 'What music! What style! What masterworks!'.

Galuppi's son Antonio (d c1780) wrote the librettos for two of his father's most successful operas, *L'amante di tutte* (1760) and *Li tre amanti ridicoli* (1761), and was probably involved also in arranging other comic works for S Moisé. His poetry and sense of comedy were in the tradition of Goldoni, though less inspired and articulate, more inclined to slapstick, buffoonery and caricature.

Galuppi, Baldassare

2. Works.

Galuppi was an extraordinarily popular composer of both serious and comic operas and a prolific composer of sacred and keyboard music. His facile, elegant and flexible melodic style, joined to Goldoni's witty and sometimes poignant poetry, created the central watershed for the dispersion of *drammi giocosi* throughout Europe after 1749; works such as *Il filosofo di campagna* have few peers in that regard. Yet his serious operas were no less important; their performances exceeded his comic operas in number.

Galuppi's stage music embodies the principal Italian tradition of charming and beautiful melody, clear and lucid accompaniment, and virtuoso or emotive display; as he described it to Burney, good music contained 'vaghezza, chiarezza e buona modulazione'. In the comic works vocal phrases tend to be short, usually of two or four bars, and balanced in relation to each other, with subtle variations in lengths and emphasis to avoid rhythmic monotony. Within the melodic line rhythms are strong and lively, frequently contributing much wit to a comic passage. Galuppi always paid close attention to both the sense and the clarity of the text, emphasizing its emotional or humorous content. His musical ideas were fresh, inventive and sometimes surprising, adding a new dimension to a character or situation.

The principal *opera seria* music throughout Galuppi's career was the da capo aria in five parts, a form already well established in the 1720s. The typical variations of his day – AABAA, AA'BAA' and ABCAB – are all present, as are such other later 18th-century innovations as metre and tempo changes for the B text, abbreviated internal ritornellos, 'dal segno' returns to the first or second solo and the expansion of cadential or embellishment sections into larger formal entities. His later operas tend to be more innovative in this regard. Other aria forms often merely shorten the da capo design by eliminating ritornellos and textual repetition. In comic operas the full da capo was reserved for serious roles and comic arias were of simpler design, even including popular song. In the 1750s Galuppi increasingly relied on binary designs; after 1755 the simple AA and rounded binary, ABA', were most common, modulating from tonic to dominant and back. The text was often merely repeated, sometimes with shifts of tempo or metre, or both.

While many comic operas of the 1730s and 40s featured small ensembles, credit for the creation of the ensemble finale (or chain finale) is jointly shared by Galuppi and Goldoni. From their first effort of this type (*Arcadia*

in Brenta, 1749) musical form, tonality and melody were made the servant of the drama. Goldoni's comic, act-ending text mosaics were matched by Galuppi with short musical sections, either open or closed, in contrasting keys, tempos and metres, through-composed to match the rapid shifts of plot and to reflect the insistent, kaleidoscopic emotions. These were usually organized around a central key; related key areas, new textures and melodies created strong contrast. This model for ensemble finales was widely imitated, by Haydn and Mozart among others.

Galuppi's treatment of the orchestra was praised by Burney and others; the ensemble's interplay with the voice, its sharing of structural motifs, themes and figuration, and its clarity of texture in accompaniment are principal hallmarks. Galuppi, like many other important 18th-century composers, was an exacting orchestral taskmaster and took steps during his administration at S Marco to improve the orchestral and choral personnel. The orchestra there was said to lead Italy in its skill, and (according to Stählin) in St Petersburg Galuppi disciplined the orchestra 'in good Venetian' and brought new precision to the ensemble.

Galuppi was extremely sensitive to the abilities of his singers, just as Goldoni was to those of his actors. In his comic works Galuppi enjoyed the long cooperation of Francesco Carrattoli, Francesco Baglioni and other Baglionis (particularly Clementina, Francesco's daughter, who sang in at least 16 Galuppi productions, both comic and serious). The serious male roles in comic opera were for high voice, but conceived for women in trouser roles. Galuppi also composed for the finest *opera seria* singers, including Caffarelli, Manzuoli, Gioacchino Conti, Caterina Gabrieli, Guadagni and Amorevoli, and here too he followed the 18th-century practice of 'tailoring' arias like a suit of clothes. His compositions for Tenducci during that singer's second Italian career attest to this. That a revival of *Didone abbandonata* for Naples in 1770 was refused by the singers (Insanguine rewrote it) probably attests more to Galuppi's sympathy for the original voices than to any outdated musical style, as is sometimes asserted.

There are about 130 known keyboard sonatas by Galuppi, and other compositions may yet be uncatalogued. The majority are in undated manuscripts, so his role in shaping the genre in the 1730s and 40s is obscure. None of the sonatas was published before 1756, and he wrote such works even late in life (*Passa tempo al cembalo* is dated 1785), yet the graceful, ornamented style of many works seems to have more in common with keyboard styles of a period before 1750. The European vogue for Italian keyboard sonatas (almost all opera composers wrote them) among an amateur audience rested in their undemanding technical requirements and ingratiating style. Galuppi's own virtuosity as a keyboard player is not the focus. There is much idiomatic keyboard writing, with broken chords, scales, motifs shared between hands and the like. About half of the sonatas are in a single movement, while others follow the two- or three-movement arrangement of Alberti or the fast-slow-fast organization of the opera sinfonia and concerto. Binary movements predominate and most sonatas are in major keys. The texture is generally thin and homophonic, with a singing soprano line, clear and regular phrasing and characteristic gestures and motifs reminiscent of aria types, particularly in

slow ornamental movements. At times the writing is rhapsodic and developmental. The figuration mimics a variety of styles, from string genres to the French overture and German preludes.

Galuppi's sacred compositions span his creative career and have not been systematically inventoried or studied. Because of his long association with the Mendicanti, the Incurabili, S Marco and other religious institutions, his liturgical music and oratorios (or *azioni sacre*) are plentiful – though at the peak of his career (the late 1740s to the early 1760s) they took a subservient role to works for the stage. There are probably at least 200 liturgical works, including masses, motets, antiphons and psalms. In his petition to the Mendicanti to go to London in 1741 he mentioned the works written over the past year: 16 motets, four Salves, two antiphons and six psalms as well as nine others to be left behind and performed in his absence. This is probably typical of the demands of his regular employment. The liturgical music varies from conservative works using the *stile antico* (favoured at S Marco) to the more operatic, *stile moderno* works for the Venetian conservatories; the four *Magnificat* settings range from the anachronistic, chant-based counterpoint of that in C major (*I-GI*) to the more *galant* G major setting (*D-Bps, DI*). The *Salve regina* written for the Mendicanti soprano Buonafede in 1746 reveals his early allegiance to the rising *galant* idiom of Neapolitan comic opera, an arrangement of movements similar to the *sinfonia* and his typical care in writing for specific voices. Liturgical music is for all vocal combinations, including mixed choir of four to six voices and multiple choirs, as well as works for women's voices alone (for the *ospedali*) and more operatic solo works. It is usually accompanied by an orchestra, primarily of strings, although a *cappella* works are also found (including complete masses). Burney reported that at S Marco he heard a mass for six choirs and six orchestras composed and conducted by Galuppi. His liturgical music is less chromatic and varied than that of Hasse and Jommelli, and favours homophony over polyphony, although fugal writing is found. In Russia he wrote Orthodox church music for Catherine the Great and continued to send a Christmas Eve mass each year to S Marco. After his return, his duties at the Incurabili (writing psalms, motets, and a yearly Vespers or oratorio) and S Marco (including a mass for Christmas completed only weeks before his death) occupied most of his time.

Musical sources for the oratorios are few. Burney's description of them is superficial, stating that they were similar to operas but used the chorus more heavily, with a more sacred style in some pieces. It appears that many of the oratorios for the Incurabili were for two choirs and in Latin. *Adamo* (in Italian) is largely in *opera seria* style, with *da capo* (*da parte*) arias, ornamental coloratura and only a superficial chorus. By all accounts, Galuppi's oratorios for the Incurabili during the 1760s and 70s rose to a high level, in part from the keen rivalry in this genre with Bertoni at the Mendicanti. *Tres pueri hebraei in captivitate Babylonis* (1774) was among his most admired oratorios, with an active dramatic structure and eight soloists; Caffi reported that it was repeated at least 100 times.

[Galuppi, Baldassare](#)

WORKS

music lost unless otherwise stated

operas

LKH	London, King's Theatre in the Haymarket
MRD	Milan, Regio Ducale Teatro
VA	Venice, Teatro S Angelo
VM	Venice, Teatro S Moisè
VC	Venice, Teatro S Cassiano
VS	Venice, Teatro S Samuele

La fede nell'incostanza, ossia Gli amici rivali (favola pastorale, 3, G. Neri), Chioggia, Boegan; Vicenza, delle Grazie, 1722, 1 aria *B-Bc*

Gl'odi delusi dal sangue [Acts 1 and 3] (os, 3, A.M. Lucchini), VA, 4 Feb 1728 [Act 2 by G.B. Pescetti]

Dorinda (pastorale, 3, anon. rev. D. Lalli), VS, 9 June 1729, collab. Pescetti

L'odio placato (os, 3, F. Silvani), VS, ?27 Dec 1729, 1 duet *I-Bas*

Argenide (os, 3, A. Giusti), VA, 15 Jan 1733

L'ambizione depressa (os, 3, G. Papis), VA, Ascension 1733

La ninfa Apollo (favola pastorale, 3, F. de Lemene with addns by G. Boldini), VS, 30 May 1734

Tamiri (os, 3, B. Vitturi), VA, 17 Nov 1734

Elisa regina di Tiro (os, 3, A. Zeno and P. Pariati), VA, 27 Jan 1736

Ergilda (os, 3, Vitturi), VA, 12 Nov 1736, *B-Bc*

L'Alvilda (os, 3, Lalli, after Zeno: *L'amor generoso*), VS, 29 May 1737, 1 aria *I-GI*

Issipile [1st version] (os, 3, P. Metastasio), Turin, Regio, 26 Dec 1737

Alessandro nell'Indie [1st version] (os, 3, Metastasio), Mantua, Nuovo Arciduciale, ?Jan 1738, *US-Wc* (for later setting, revival or pasticcio; copy of lost MS, *D-DI*)

Adriano in Siria [1st version] (os, 3, Metastasio), Turin, Regio, ?Jan 1740, *B-Bc* (with addns from later productions)

Gustavo I, re di Svezia (os, 3, C. Goldoni), VS, 25 May 1740, *D-DI*

Didone abbandonata [1st version] (os, 3, Metastasio), Modena, Molzo, 26 Dec 1740, *B-Bc* (convoluted MS from different periods), *P-La* (1752, Madrid), *RUS-SPtob*, *US-Wc* (?1751)

Oronte re de' sciti (os, 3, Goldoni), Venice, S Giovanni Grisostomo, 26 Dec 1740

Berenice (os, 3, Vitturi), VA, 27 Jan 1741

Penelope (os, 3, P.A. Rolli), LKH, 12 Dec 1741, Favourite Songs (London, 1741)

Scipione in Cartagine (os, 3, F. Vanneschi), LKH, 2 March 1742, *RUS-Mcm*, Favourite Songs (London, c1742)

Enrico (os, 3, Vanneschi), LKH, 1 Jan 1743, *B-Br*, Favourite Songs (London, 1743)

Sirbace (os, 3, C.N. Stampa), LKH, 5 April 1743, Favourite Songs (London, 1743)

Arsace (os, 3, A. Salvi), Venice, S Giovanni Grisostomo, 16 Nov 1743

Ricimero [1st version] (os, 3, Silvani), MRD, 26 Dec 1744

La forza d'amore (dg, 3, Panicelli), VC, 30 Jan 1745

Ciro riconosciuto [1st version] (os, 3, Metastasio), MRD, 26 Dec 1745

Il trionfo della continenza (pastorale, 3), LKH, 28 Jan 1746, 1 aria *I-Fc*, Favourite Songs (London, 1746)

Scipione nelle Spagne (os, 3, A. Piovone), VA, Nov 1746, *F-Pn* (2 acts), *RUS-Mcm*

Evergete (os, 3, Silvani and Lalli), Rome, Capranica, 2 Jan 1747, Act 1 *P-La*

L'Arminio (os, 3, Salvi), VC, 26 Nov 1747, arias *I-MOe*, *Nc*, *PLcon*, *PS*, *Vc* and *Vnm* (1747, Rome)

L'olimpiade (os, 3, Metastasio), MRD, 26 Dec 1747, *D-DI*, *I-Mc* (fac. in IOB, xli, 1978), Act 1 *Tf* (1758)

Vologeso (os, 3, Zeno), Rome, Argentina, 13 or 14 Feb 1748, *D-Bsb* ('Berenice di Galuppi, 1742')

Demetrio [1st version] (os, 3, Metastasio), Vienna, Burg, 16/27 Oct 1748, *A-Wn*, *F-Pc* (2 copies)

Clotilde (os, 3, F. Passarini), VC, Nov 1748 (? with addns)
Semiramide riconosciuta (os, 3, Metastasio), MRD, 25 Jan 1749, *Pc*
Artaserse [1st version] (os, 3, Metastasio), Vienna, Burg, 27 Jan 1749, *A-Wn, D-Bsb*, F-Pc, ov. I-Rc* (1756, Venice), *TLp* (1757, Lucca)
L'Arcadia in Brenta (dg, 3, Goldoni), VA, 14 May 1749, *B-Bc, I-MOe*
Demofonte [1st version] (os, 3, Metastasio), Madrid, Buen Retiro, 18 Dec 1749, *Nc*
Alcimena principessa dell'Isole Fortunate, ossia L'amore fortunato ne' suoi disprezzi (os, 3, P. Chiari, after Molière: *La princesse d'Elide*), VC, 26 Dec 1749
Arcifanfano re dei matti (dg, 3, Goldoni), VM, 27 Dec 1749 (? with addns), *ov. MAav* (1759, Venice), arias *Tf*
Il mondo della luna (dg, 3, Goldoni), VM, 29 Jan 1750, *D-DI, W,F-Pc, I-GI, US-Wc*, Favourite Songs (London, 1760)
Il paese della Cuccagna (dg, 3, Goldoni), VM, 7 May 1750
Il mondo alla roversa, ossia Le donne che comandano (dg, 3, Goldoni), VC, 14 Nov 1750, *A-Wgm, B-Bc* (1752, Venice), *D-DI, DS,F-Pc* (1755, Dresden), *GB-Lbl, Lcm, I-MOe, MAav, TLp, Vlevi, US-Wc*
Issipile [2nd version] (os, 3, Metastasio), Bologna, 1750, *D-DI, P-La* (1755, Parma), *US-Wc*
Antigona (os, 3, G. Roccaforte), Rome, Dame, 9 Jan 1751, *B-Br, D-Wa* (1754, Brunswick), *GB-Lbl* (as Antigono); as Antigona in Tebe, Naples, 1755, *B-Br*
Dario (os, 3, G. Baldanza), Turin, Regio Ducal, carn. 1751, arias *I-Rsc*
Lucio Papirio (os, 3, Zeno), Reggio nell'Emilia, Pubblico, fair 1751
Artaserse [2nd version] (os, 3, Metastasio), Padua, Nuovo, 11 June 1751, 1 aria *MAav*
Il conte Caramella (dg, 3, Goldoni), Venice, aut. 1751, *A-Wn, D-W,Wa, I-GI, Mr*
Le virtuose ridicole (dg, 3, Goldoni, after Molière: *Les précieuses ridicules*), VS, carn. 1752, *D-W*
La calamità de' cuori (dg, 3, Goldoni), VS, 26 Dec 1752, *A-Wn, ?D-Bsb, W, F-Pc*, Acts 1 and 2 *GB-Lbl, US-Wc*
I bagni d'Abano (dg, 3, Goldoni), VS, 10 Feb 1753, Act 2 *D-W* and *MGmi*; collab. F. Bertoni (?pasticcio)
Sofonisba [1st version] (os, 3, Roccaforte), Rome, Dame, c24 Feb 1753
L'eroe cinese (os, 3, Metastasio), Naples, S Carlo, 10 July 1753, *P-La, PL-Wn*
Ricimero re dei goti [2nd version] (os, 3), Naples, S Carlo, 4 Nov 1753, *F-Pc, I-Nc*, Favourite Songs (London, 1755)
Alessandro nelle Indie [2nd version] (os, 3, Metastasio), Naples, S Carlo, 20 Jan 1754, *P-La*
Siroe (os, 3, Metastasio), Rome, Argentina, 10 Feb 1754, *B-Bc, GB-Lbl, Ob, P-La*
Il filosofo di campagna (dg, 3, Goldoni), VS, 26 Oct 1754, *A-Wn, D-Bsb, DI, SWI, W* (as La serva accorta), *F-Pc, GB-Cfm, Lbl, I-Fc, Mr, Rdp, Sac, Vnm, P-La, US-Bp, Wc*, Favourite Songs (London, 1761); rev. Rome, 1757, as La serva astuta
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Alessandro nelle Indie [3rd version] (os, 3, Metastasio), VS, Ascension 1755, *D-Mbs* (incl. changes for Munich, 12 Oct 1755)
Attalo (os, 3, ?Silvani or ? A. Papi), Padua, Nuovo, 11 June 1755, *LEmi* (Parma), *F-Pn*
Le nozze (dg, 3, Goldoni), Bologna, Formagliari, 14 Sept 1755, *A-Wn, D-W, ?I-Fc, P-La, US-Wc*; as Le nozze di Dorina, Perugia, 1759, *I-GI*; (int) Rome, 1760; as O casamente de Lesbina, Lisbon, 1766; rev. Reggio nell'Emilia, 1770 (as Le nozze di Dorina), *P-La, US-Wc*
La diavolessa [L'avventuriera; Li vaghi accidenti fra amore e gelosia] (dg, 3,

Goldoni), VS, Nov 1755, *A-Wn* (fac. in IOB, xlv, 1978), *D-Bsb, W, Wa, GB-Lbl, I-MOe, RUS-Mcm, US-Wc*; rev. Leipzig and Prague, 1756

Idomeneo (os), Rome, Argentina, 7 Jan 1756, *P-La*

La cantarina (farsetta, 3, Goldoni), Rome, Capranica, 26 Feb 1756

Ezio (os, 3, Metastasio), MRD, 22 Jan 1757, *La*

Sesostri (os, 3, Pariati), Venice, S Benedetto, 26 Nov 1757, *D-LEmi, P-La* (1759, Venice), *S-Skma* (1760)

Ipermestra (os, 3, Metastasio), MRD, 14 Jan 1758, *P-La* (3 copies, incl. 1761, Pisa)

Adriano in Siria [2nd version] (os, 3, Metastasio), Livorno, spr. 1758, *La* (3 copies, incl. 1759, Naples: fac. in DMV, xxiv, 1983), *D-DI* and *P-La* (1760, S Luca); *B-Bc, S-Skma*

Demofonte [2nd version] (os, 3, Metastasio), Padua, 1758, *B-Bc* (arias autograph), *D-DI, I-MOe* (attrib. Caldara), *P-La*; rev. Venice, S Benedetto, 1759, *La*

Ciro riconosciuto [2nd version] (os, 3, Metastasio), Rome, carn. 1759, *F-Pc, P-La*

Melite riconosciuto (os, 3, Roccaforte), Rome, Dame, 13 Jan 1759, *La* (2 copies)

La ritornata di Londra (int, Goldoni), Rome, Valle, c19 Feb 1759

La clemenza di Tito (os, 3, Metastasio), Venice, S Salvatore, carn. 1760, *F-Pc, I-CMbc, P-La* (2 copies)

Solimano (os, 3, G.A. Migliavacca), Padua, Nuovo, 11 June 1760, *La* (2 copies)

L'amante di tutte (dg, 3, A. Galuppi), VM, 15 Nov 1760, *A-Wn, B-Bc, D-DI* (1770, Dresden), *W* (Act 2), *F-Pc, I-GI, Mr, MOe, Vc, P-La, US-Wc*

Li tre amanti ridicoli (dg, 3, A. Galuppi), VM, 18 Jan 1761, *A-Wn, D-W, Wa* (1762, Venice), *F-Pn, I-MOe, US-Wc*

Demetrio [2nd version] (os, 3, Metastasio), Padua, June 1761, *P-La*

Il caffè di campagna (dg, 3, Chiari), VM, 18 Nov 1761, *La*

Antigono (os, 3, Metastasio), Venice, S Benedetto, carn. 1762, *La*

Il marchese villano (dg, 3, Chiari), VM, 2 Feb 1762, *A-Wn, B-Bc, I-Nc, P-La*; rev. as *La lavandara*, Turin, 1770; as *La lavandara astuta*, Mantua, 1771; as *Il matrimonio per inganno*, Venice, S Giacomo di Corfù

L'orfana onorata (int), Rome, Valle, carn. 1762, 1 aria *I-TLp*

Il re pastore (os, 3, Metastasio), Parma, Ducal, spr. 1762, 1 aria *GI* (1779, Genoa); ?rev. St Petersburg, Sept 1766; ?rev. Venice, S Benedetto, 10 July 1769

Viriate (os, 3, Metastasio: *Siface*), Venice, S Salvatore, 19 May 1762, *P-La*

Il Muzio Scevola (os, 3, C. Lanfranchi Rossi), Padua, Nuovo, June 1762, arias *I-Fc* and *Nc*, ov. *Vc*, Act 2 *P-La*

L'uomo femmina (dg, 3), VM, aut. 1762, *La*

Il puntiglio amoroso (dg, 3, [? C. or G.] Gozzi), VM, 26 Dec 1762, *A-Wn, US-Wc*

Arianna e Teseo [1st version] (os, 3, Pariati), Padua, Nuovo, 12 June 1763, *P-La* (3 copies)

Il re alla caccia (dg, 3, Goldoni), VS, aut. 1763, *F-Pc, I-Nc, Vc, P-La, US-Wc*

Sofonisba [2nd version] (os, 3, M. Verazi), Turin, Regio, carn. 1764, *I-Tf, P-La* (3 copies), *US-Wc*

Cajo Mario (os, 3, Roccaforte), Venice, S Giovanni Grisostomo, 31 May 1764, *P-La*

La partenza e il ritorno de' marinari (dg), VM, 26 Dec 1764, *?D-Bsb, DI, I-Vc*

Didone abbandonata [2nd version] (os, 3, Metastasio), Naples, 1764, *Nc, P-La* (1765, Venice)

La cameriera spiritosa (dg, 3, Goldoni), MRD, 4 Oct 1766, rev. Prague, ?1768–9, as *Il cavaliere della Piuma*

Ifigenia in Tauride (os, 3, M. Coltellini), St Petersburg, court, 21 April/2 May 1768, *RUS-SPtob, US-Wc*

Arianna e Teseo [2nd version] (os, 3, Pariati), Venice, carn. 1769, *P-La* (2 copies)

Amor lunatico (dg, 3, Chiari), VM, Jan 1770

L'inimico delle donne (dg, 3, G. Bertati), VS, aut. 1771, *B-Bc, P-La* (facs. in DMV, xxi, 1986)

Gl'intrighi amorosi (dg, 3, G. Petrosellini), VS, Jan 1772, *B-Bc*

Moteczuma (os, 3, V.A. Cigna-Santi), Venice, S Benedetto, 27 May 1772, *Bc, D-DI* (lost; copy in *US-Wc*), *P-La*

La serva per amore (dg, 3, F. Livigni), VS, Oct 1773, Act 1 *B-Bc* and *F-Pn**

Doubtful: Teodorico (os, 3, Salvi), Genoa, 1737; Bertoldo, Bertoldino e Cacasenno, VM, 27 Dec 1748; La mascherata (dramma comico, 3, Goldoni), VC, 26 Dec 1750 [? part or all by G. Cocchi]; La finta cameriera (dg, 3, G. Barlocchi), Brunswick, 1751, *D-Wa*; Astianatte, 1755; Alceste, *F-Pc*; La fausse coquette, *D-DS*

Revs. and addns: Didone abbandonata [after D. Sarro] (os, 3, Metastasio), Venice, S Giovanni Grisostomo, aut. 1730; Siroe re di Persia [after L. Vinci] (os, 3, Metastasio), Venice, S Giovanni Grisostomo, carn. 1731, collab G.B. Pescetti; Ciro riconosciuto, Genoa, 1737; Le muse in gara [after D. Paradies] (divertimento musicale), Venice, 4 April 1740; Alessandro in Persia, 1741; L'ambizione delusa [after Rinaldo di Capua] (dg, 3, Vanneschi, after C.A. Pelli: *La commedia in commedia*), VC, aut. 1744, *B-Bc, D-Bsb, I-B*; Madama Ciana [after G. Latilla] (dg, 3, Barlocchi or Pelli), VC, ?aut. 1744; La libertà nociva [after Rinaldo di Capua] (dg, 3, ?, after Barlocchi), VC, 22 Nov 1744; Antigono, 1746; ? Il protettore alla moda [after anon., Chi non fa non falla] (dg, 3, ? G.M. Buini), VC, aut. 1749; Il villano geloso, 1769

serenatas etc.

L'Adria festosa (serenata), Naples, 1738

Li amori sfortunati di Ormino (serenata, B. Vitturi), Burano, 1738

La vittoria d'Imeneo (festa teatrale, G. Bartoli), Turin, Teatro Regio, 7 June 1750, *GB-Lbl*

I presagi (cant., G. Gozzi), Venice, 1755

Le nozze di Paride (spettacolo poetico e musicale, P. Chiari), Venice, Teatro S Giovanni Grisostomo, Oct 1756

L'oracolo del Vaticano (cant., C. Goldoni), 3vv, Venice, Oct, 1758

L'arrivo di Enea nel Lazio (componimento drammatico, V. Alamanni), Florence, Teatro Pergola, 15 Nov 1765

La virtù liberata (cant., L. Lazzaroni), St Petersburg, 1765, *F-Pc**

La pace tra la Virtù e la Bellezza (componimento drammatico, P. Metastasio), St Petersburg, 28 June 1766

Flora, Apollo, Medoaco (cant.), 1769, *D-Mbs*

Venere al tempio (cant., Chiari), Venice, after 1775

L'Anfione (cant., G. da Ponte), Venice, 1780

La scusa (cant.), 1780, *I-Vnm**

8 cants., *GB-Cfm*

oratorios

Tobia il giovane (D. Giupponi), Macerata, Chiesa della Compagnia di Gesù, 1734

S Maurizio e compagni martiri, Genoa, S Filippo Neri, 1737

S Maria Magdalena, Venice, Mendicanti, 22 July 1740

Prudens Abigail (Pasquali), Venice, Mendicanti, 22 July 1742

Isaac, Venice, Mendicanti, 1745

Judith, Venice, Mendicanti, 1746

Adamo, Rome, Chiesa Nuova, 19 Feb 1747, *I-CHf* (arias), *Tf, Vnm* (facs. in IO, xix, 1986), *Vsmc* (as Adamo caduto), *S-Uu* (as La caduta di Adamo)

Rhythmi sacri, Venice, Mendicanti, Holy Week 1747

Jabel, Venice, Mendicanti, 1747, ?*D-Bsb*; Venice, Incurabili, 24 May 1770, *CH-Lmg*, *Zz*

Devoti affectus erga lignum sanctae crucis et Jesu Christi sepulchrum (after P. Metastasio), Venice, Mendicanti, Holy Week 1748

Devoti sacri concentus, Venice, Mendicanti, 22 July 1748

Sagrifizio di Jefte, Venice, S Maria della Consolazione detta Della Fava, 1756, *US-SFsc*

Maria Magdalena, Venice, Incurabili, 1763, ?*SFsc* [text differs]

Sacer dialogus arcangelum inter Michaellem et spiritum Adae, Venice, Incurabili, 1763 (doubtful)

Sacrificium Abraham, Venice, Incurabili, 1764

Transfiguratio dominica, Venice, Incurabili, 1764

Triumphus divini amoris, Venice, Incurabili, 1765, *F-Pn**

Tres Mariae ad sepulchrum Christi resurgentis, Venice, Incurabili, 1769

Canticorum sponsi, Venice, Incurabili, 1770

Nuptiae Rachelis, Venice, Incurabili, ?1770

Parabola coenae, Venice, Incurabili, 1770

Adam, Venice, Incurabili, 1771

Dialogus sacer, Venice, Incurabili, 1771, *Pn** (as Jephthe et Helcana)

Debora prophetissa, Venice, Incurabili, 1772

Daniel in lacu leonum, Venice, Incurabili, 1773

Tres pueri hebraei in captivitate Babylonis, Venice, Incurabili, 1774

Exitus Israelis de Aegypto, Venice, Incurabili, 1775, *I-GI*, *Tf* (?arias, as Israel liberato)

Moyses de Synai revertens, Venice, Incurabili, ?1775

Mundi salus, Venice, Incurabili, 1776

Il ritorno di Tobia (sacred cant., G. Gozzi), Venice, Incurabili, 18/19 May 1782

liturgical

(selective list)

principal sources (including some autographs): A-Z; CH-BM, E, Saf, Zz; CZ-KU, LIT, Pnm; D-HR, MÜs, Rtt, WEY; F-Pn, GB-Lbl; I-Bc, BGc, CHf, GI, Mc, Rc, Rrostirolla, Vlevi; PL-KRZ; SK-BRnm; US-NYp, PO, R, SFsc

Messe breve, 1744, 1775

7 Ky, 4vv, 1745 (2 choirs), 1757, 1758, 1764, 1777, 1779, 1782; 4 Gl, 4vv, 1764, 1771, 1775, 1782; 2 Gloria in excelsis, 4vv, 1777, 1781; 2 Gl-Cr, 4vv, 1766, 1767; 5 Cr, 4vv, 1752, 1771, 1772, 1781, 1782

Alma Redemptoris mater, 1775; Ave regina, 1775; Beatus vir, 8vv, 1777; 2 Confitebor, 2vv, 1757, 1771; 2 Confitebor tibi Domine, 1770, 1775; Dixit, 4vv, 1774; Dixit Dominus, 4vv, 1750; Dixit Dominus, 1770; Dixit pieno, 1781; Domine, 2 choirs, 1756; Domine, 4vv, 1762; Domine, 1778; Domine ad adiuvandum, 4vv, 1753; 2 Ecce nunc, 4vv, 1751, 1772; Ecce sacerdos, 1782; In cordis júbilo, in dulcis modulo, 4vv, 1777; In exitu Israel de Egipto, 4vv, 1775; Lauda Jerusalem, 4vv, 1779; 2 Laudate Dominum, 4vv, 1749, 1785; 5 Laudate pueri Dominum, 1770, 1777, 1780, 1785, 1787; Mag, 4vv, 1778; Nisi Dominus, 3vv, 1777, 3 Salve regina, 1746, 1770, 1775

15 works for Russian Orthodox Church, 4vv, 1765–8, *RUS-Mrg*

instrumental

[6] Sonate per cembalo, op.1 (London, 1756, 2/1760 with extra movt in no.1)

[6] Sonate per cembalo, op.2 (London, 1759)

A Favourite Overture, hpd (London, n.d.)

3 sonatas, kbd, in Raccolta musicale (Nuremberg, 1756, 1757, 1765); 11 movts in XX sonate per cembalo da varri autori (Paris, 1758–60); other works pubd singly, mainly in Paris and London

Sinfonie a 4, I-MOe, Vmc

Sinfonias, ovs., D-Bsb, SWI; I-GI, MOe, Nc, Vmc; S-Skma, Uu; ?USSR-KA

Concs., D-Bsb, DI, SWI, I-MOe, S-Uu

Trios, A-Wgm, S-Uu

c130 sonatas, toccatas, divertimentos, lessons etc., hpd, A-Wgm; B-Bc, Lc; D-Bsb, DI, DS; F-Pa, Pn; GB-Cfm, Lbl; I-Bsf, Fc, GI*, Nc, Rsc, Vc, Vlevi, Vmc, Vsm

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Galusin, Vladimir

(b Rubtsovsk, 1957). Russian tenor. A graduate of the Novosibirsk Conservatory, he began his career at Novosibirsk Opera in 1981. In 1990 he joined the Kirov Opera, where his roles at home and on tour have ranged from Grigory (*Boris Godunov*), Mikhail (*The Maid of Pskov*), Grishka Kuter'ma (*The Legend of the Invisible City of Kitezh*) and Hermann (*The Queen of Spades*) to Aleksey (*The Gambler*) and Sergey (*Lady Macbeth of the Mtsensk District*); many of these are recorded. From the mid-1990s he also appeared with opera companies and festivals around the world, notably at Bregenz (*Kitezh*, 1995), Amsterdam (*Luisa Miller*), Florence (*Turandot*), New York (*Boris Godunov*) and Buenos Aires (*Yevgeny Onegin*), all in 1997, Vienna (*Don Carlos*, 1998), and Verona (*Aida*), Macerata (*Otello*) and Paris (*Queen of Spades*) in 1999; he returned to Madrid in 2000 for Don Alvaro in *La forza del destino*. Other

roles include Puccini's Des Grieux and Pinkerton. Galusin's virile, ringing tone is more Italianate than Russian, but his vivid, almost expressionistic acting makes him an exciting interpreter of both repertoires.

JOHN ALLISON

Galván [Galbán], Ventura

(fl 1762–73). Spanish composer and actor. Famous first as a comic actor, he was also well known as a composer for the lyric stage by 1762; according to Subirá, he was paid 300 reales for three *tonadillas* and some incidental pieces, and 600 reales for the music to the comedy *Riesgo* in that year. He was celebrated as a composer of *sainetes* and zarzuelas. Galván collaborated with Ramón de la Cruz on various *sainetes* and on the zarzuela *Las foncarraleras* (1772). Four *sainetes* and 20 *tonadillas*, including his famous *Los vagamundos y ciegos fingidos* (ed. in J. Subirá: *La tonadilla escénica*, iii, Madrid, 1930), are in the Biblioteca Municipal, Madrid.

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ELEANOR RUSSELL

Gálvez [Cálvez], Gabriel

(b ?Cuenca, c1510; d Cuenca, c11 July 1578). Spanish composer. After serving at S Maria Maggiore, Rome, he was called in September 1560 from Baza and Granada to be *maestro de capilla* of Cuenca Cathedral without the customary competition. Although the cathedral chapter raised his annual pay to 75,000 maravedís in 1562, he left in discontent on 15 September 1563 and was only lured back with the promise of back pay during his absence and of a salary of 82,000 maravedís made at the chapter meeting of 20 March 1564. When his fame caused Segovia Cathedral to offer him a still more lucrative prebend, the Cuenca chapter matched their offer. In 1561 he presented Cuenca Cathedral with a volume of his works (rebound in 1603 but no longer extant) and in 1567 with a book of his hymns and *Magnificat* settings. According to Baini, Palestrina took the basic theme of his four-part *Missa 'Emendemus in melius'* (1594) from Gálvez's 'exquisite' five-part motet of the same name composed for the first Sunday in Lent (the motet is in *I-Rvat*, C.S.293; ed. in Martínez Millán, 1988, pp.372–83).

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ROBERT STEVENSON

Galway, James

(*b* Belfast, 8 Dec 1939). Northern Ireland flautist. He studied at the RCM on a scholarship (1956–9) under John Francis and at the GSM (1959–60) under Geoffrey Gilbert. Another scholarship enabled him to study at the Paris Conservatoire (1960–61) under Gaston Crunelle and Jean-Pierre Rampal, and privately with Marcel Moyse. He spent the next 15 years as an orchestral player, with Sadler's Wells Opera (1961–6), Covent Garden Opera (1965), and with the LSO (1966–7), RPO (1967–9) and Berlin PO (1969–75). Because of his interest and outstanding ability in chamber and solo work he decided to follow a career as a soloist, and has subsequently toured throughout the world.

Galway's repertory includes Mozart's concertos (which he has recorded), other Classical and pre-Classical concertos and much chamber music. He is equally sympathetic to contemporary music; works composed for him include Henri Lazarof's Concerto and *Cadence 5*, Musgrave's *Orpheus*, Hanning Schroeder's Variations for flute and orchestra, and concertos by Jindřich Feld, David Heath, Lowell Liebermann and Lorin Maazel. He has made a large number of recordings, including Classical and Romantic works for the flute, arrangements and 20th-century works. Galway has also cultivated a popular image, both by performing and recording many items from popular song repertory and by appearing at high-profile political events in London, Berlin and Davos. On his A.K. Cooper 14-carat gold flute he produces a tone that can range from light and silvery to full and rich, with unforced vibrato, and a brilliant but effortless and gentle articulation. He has published *An Autobiography* (London, 1978), *Flute* (London, 1982) and, with W. Mann, *James Galway's Music in Time* (London, 1982). He was made an OBE in 1977.

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NIALL O'LOUGHLIN

Gamba (i).

See [Viol](#) and [Viola da gamba](#).

Gamba (ii).

See under [Organ stop](#) (*Geigen*, *Viola da gamba*).

Gamba, Piero [Pierino]

(b Rome, 16 Sept 1936). Canadian conductor, pianist and composer of Italian birth. He is the son of a violinist who taught him the piano and score-reading as a child, and who organized a rehearsal orchestra and a public concert in the Rome Opera House where, at the age of nine, Gamba successfully conducted Beethoven's Symphony no.1. He repeated it the next year to greater public acclaim, and began touring as a child prodigy in Europe and in North and South America. His British début was in 1947 when, at the age of 11, he conducted Beethoven and Dvořák in a concert by the Philharmonia Orchestra at Harringay Arena, London. In 1952 he moved to Madrid; he resumed his career as a conductor in the late 1950s, returning to London as a guest conductor each year from 1959 to 1963. His performances were praised for clarity of texture, but were thought rigid in rhythm, and cool and impersonal in character. Similar qualities were noted in his recordings made at this time; they included Beethoven's five piano concertos and the Choral Fantasy with Julius Katchen as the widely admired soloist. Gamba was music director of the Winnipeg SO (1970–80) and the Adelaide SO (1980–88). He has continued to work as a guest conductor primarily in the Philippines and Uruguay, but has not maintained the momentum of his early career.

GEORGE GELLES/DAVID E. SCHNEIDER

Gambang [gambang kayu].

Wooden or bamboo [Xylophone](#) of Indonesia and Malaysia. In Central Java, it is about 120 cm long and consists of 17 to 23 wooden keys laid stepwise in pitch order on padded cloth over a wood trough and kept in place by metal pins (fig.1). The range of the instrument varies from two and a half to more than three octaves. It is played with both hands using two disc-shaped padded mallets. The playing style has a high density and elaborate melodic embellishments.

A complete Javanese gamelan (*gamelan seprangkat*) has three *gambang*, tuned to the anhemitonic pentatonic *sléndro*, the hemitonic pentatonic *pélog bem* scale (based on tones 1, 2, 3, 5 and 6) and the hemitonic pentatonic *pélog barang* scale (based on tones 2, 3, 5, 6 and 7); see Mode, §V, 4 (ii). Some gamelan have only one *pélog gambang* with 'extra' keys for substitution purposes. Each *gambang* ranges from pitch 6 of the second octave (6^2) to pitch 5 of the sixth octave of the gamelan (5^6).

An archaic multi-octave variety, the *gambang gangsa*, has bronze keys (*gangsa*: 'bronze'). It is found in both Yogyakarta and Surakarta courts but is rarely played; it has been replaced in the gamelan by the single-octave *saron*. A rustic bamboo-key version is found in some areas; in West Java it consists of 20 keys and has a range of four octaves.

In Bali, four wooden 14-key *gambang* combine with a pair of seven-key metallophones in the *gamelan gambang*. Each *gambang* has a trough resonator and is played with two forked mallets, designed to strike pitches an octave apart. The keys are not placed in sequential order but are arranged to enable elaborate interlocking (*kotekan*) between the four players (fig.2). A five-key *gambang* is found in the east coast area of North Sumatra. It is played by two women, one being the leader (*pamulu*) and the

other the follower (*panirka*), and was formerly used at weddings and by girls calling their fiancés. The *gambang tali* of West Malaysia is a wooden or bamboo xylophone, played with a wooden beater. In Sabah, the *gambang* is a small xylophone made of wood or bamboo.

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HARDJA SUSILO, ERNST HEINS, MARGARET J. KARTOMI/R

Gambarini, Elisabetta de

(*b* London, 7 Sept 1731; *d* London, 9 Feb 1765). Soprano and composer of Italian descent. She was a daughter of Charles Gambarini, counsellor to the Landgrave of Hessen-Kassel. She took the second soprano part at the first performance of Handel's *Occasional Oratorio* in 1746, and in the Covent Garden revival a year later assumed most of Duparc's role as well. She created the Israelite Woman in *Judas Maccabaeus* in 1747, and probably sang Asenath in *Joseph and his Brethren* the same year. Her name appears in the performing scores of *Samson* and *Messiah*, but it is not certain when she sang in these works. Her voice seems to have been a mezzo with a regular compass of *d'* to *g''*, extended occasionally down to *b* and up to *a''*. About 1748–50 she published some harpsichord pieces and songs in Italian and English, including a setting of 'Honour, riches, marriage-blessing' from *The Tempest*. Her op.2 has a frontispiece portrait engraved by Nathaniel Hone in 1748; it gives the date of her birth as above, but this may understate her age. She had a benefit at the Great Room, Dean Street, on 15 April 1761, when an ode of her composition was performed together with a cantata by the aged Geminiani; he may have been her teacher. In May 1764, as Mrs Chazal, she is said to have given a concert at which she appeared as organist and composer. According to Gerber's *Lexikon* she was also a painter.

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WINTON DEAN

Gambe

(Ger.).

See [Viol.](#)

Gamberini, Michelangelo

(b Cagli; fl 1655). Italian composer. He was *maestro di cappella* of S Venanzo, Fabriano, in 1655, when he published in Venice his *Motetti concertati ... libro primo*, for two to four voices and continuo.

Gambia, Republic of The.

Country in West Africa. With an area of only 11,295 km², it is the smallest country on the continent.

1. Ethnic groups and musical background.
2. Music of the main ethnic groups.

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RODERIC C. KNIGHT

Gambia

1. Ethnic groups and musical background.

The 2000 population estimate was 1.24 million, of which 42% are Mandinka, 18% Fula (Fulani, Fulbe or Peul), 16% Wolof, 10% Jola (Diola or Dyola) and 9% Serahuli (Soninke), with other groups comprising less than 4%, and non-Gambians 1%. The population is 90% Muslim, 9% Christian, and 1% follow traditional religions. English is the official language.

Most Gambians are agriculturalists, though the Wolof and Mandinka also have a strong mercantile tradition. The Fula, now sedentary, were at one time cattle nomads, and they still keep herds of cows. With the exception of the Jola, all Gambian ethnic groups have some degree of hierarchical social organization, one of the marks of which is that certain skilled crafts, including music, are practised primarily by hereditary professionals. The generic term *griot* generally refers to specialists in music, praise-oratory and oral history in West Africa, but each ethnic group has an individual term for this profession.

Gambia

2. Music of the main ethnic groups.

(i) The Mandinka.

The Mandinka, westernmost branch of the widespread Mande people, have a variety of music genres, but the dominant one is *jaliyaa*, which refers to the music and other skilled activities of the *jali* (pl. *jalolu*), the Mandinka professional. The principal surnames by which the *jalolu* are identified are Kuyateh, Jobarteh, Suso and Saho. In the past, *jalolu* served as court musicians, genealogists, oral historians and even diplomats for leaders at all levels, from the 13th-century emperor of Mali to 19th-century kings and district chiefs. They usually enjoyed permanent patronage. Endogamous marriages (to other *jalolu*) assured that knowledge of the profession remained within the families. As the sole providers of their

services, *jalolu* enjoyed a privileged position in Mandinka society, one that gave them power to criticize as well as to praise, but also caused them to be regarded almost as cultural outsiders.

Today marriages between *jali* and non-*jali* are far more common, and the music is taught in schools. Musicians perform in hotels, on the radio and with the national ensemble, in addition to continuing with traditional *jaliyaa*. In spite of these democratizing trends, traditional *jaliyaa* is still the standard for entertainment and commemoration at events such as child-namings, weddings and religious celebrations. Although permanent patronage is now rare, today's politicians, businessmen and religious leaders still regard *jaliyaa* as the music for their social class.

A male *jali* typically learns to sing and to play one of three melodic instruments, according to his particular family tradition. The instruments are the **Kora**, a 21-string bridge harp which can be tuned to several heptatonic scales, the *konting* or *nkoni*, a skin-faced, slender oval lute with five strings, and the **Balo** or *balafon*, a gourd-resonated frame xylophone with 17–21 keys tuned to an equiheptatonic scale. In The Gambia, the *kora* is the most widespread of these instruments. Although the *jali* women (*jali musolu*) do not play melodic instruments, they are highly trained and excel as singers, and play the *neo* or *karinya*, a tubular iron bell struck with an iron rod (see fig.1).

A fourth melodic instrument, the **Bolon** or *bolombato*, a large arched harp (a variety referred to as a spike harp) with four heavy rawhide strings (fig.2), is played not by the *jali* but by members of the Kamara family. The *bolon* has a solo repertory of its own, distinct from the *jali* repertory, but it is also used today to provide an improvised bass line in ensembles made up of the *jali* instruments.

There is one other type of Mandinka *griot* known as the *fina*, also with the surname Kamara, but with a different role. The *fina* plays no instrument, but specializes in singing religious praise from the Qur'an called *hadiso*. He numbers the *jali* among his patrons, thus defining his social status as below that of the *jali*.

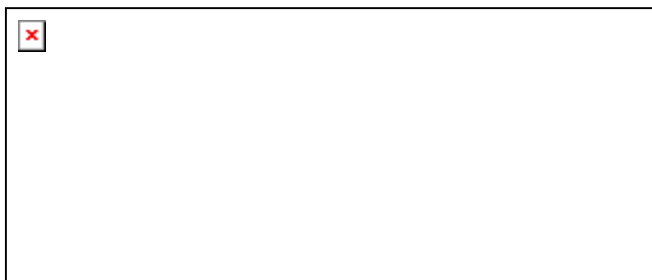
Jaliyaa encompasses praise, historical narrative and musical performance. The musical component of *jaliyaa* consists of a repertory of praise-songs that celebrates the achievements of past heroes and contemporary figures. The basic vocal line (*donkilo*) is supported by an ostinato that *kora* players call the *kumbengo*. A typical *kumbengo* consists of a short, paired phrase, polyphonic in texture with enough melodic difference between the half-phrases to suggest harmonic movement. Hemiola, interlocking rhythms and offset accents create rhythmic interest. The basic *donkilo* line is used mainly as a choral refrain, and the bulk of a song consists of long recitative-like extemporizations called *sataro* that incorporate proverbs, philosophical commentary, and formal and spontaneous praise for various individuals present at a performance.

An ideal performing ensemble consists of one or more instruments of one kind (although mixed ensembles are increasingly common today), several singers and one or two vocal soloists. Solo instrumental playing is also a part of the tradition, but without a distinct repertory: skilled performers

develop song accompaniments into virtuoso pieces by adding variations and improvised passages called *birimintingo*.

The general word for drum, *tantango*, encompasses two forms occasionally used in *jaliyaa*: the *dundungo*, a cylindrical drum slung from the shoulder, and the *tama*, a small hourglass drum held high under the arm and squeezed to change pitch.

The principal drums of the Gambian Mandinka are the *kutiro* drums. They are not played as part of *jaliyaa* but form a separate, non-hereditary tradition. The ensemble consists of three drums: the *kutiriba* and *kutirindingo*, large and small single-head conical drums, and the *sabaro*, a long, slender conical drum played by the leader of the group. All are played with an open left hand and a pencil-sized stick in the right. [Ex.1](#) presents a typical drum ostinato played on the two *kutiro* drums, over which the *sabaro* player improvises and gives signals to control the dance.



Kutiro drumming is popular entertainment in contrast to the more courtly *jaliyaa*. It animates youth initiation festivities, weddings, rice planting and other farm work (fig.3), wrestling matches, the *Kankurang* masked dance and, most commonly, the recreational dances known as *lenjengo* and *seruba*. Each of these events is easily recognized by its distinctive drum rhythm. *Lenjengo* is a vigorous dance with sequential soloists in which women (and occasionally men) form a circle around the drummers. One or two enter the circle at a time, bend deeply at the waist and swing their arms to the back and then upwards as they stamp their feet. Those not dancing clap their hands in interlocking rhythmic patterns. *Seruba* follows after some time with a more relaxed beat. The emphasis in *seruba* is on songs extemporized by a male singer (the fourth member of the drum troupe). Individuals often request that songs be made up about their friends who are present.

In former times, music associated with hunting societies was another common Mandinka genre, but today one rarely hears the *dana jali* (hunter's musician) or his instrument, the *simbingo*, a small, six string spike harp (fig.4). The *dana jali* formerly sang narrative songs about animals and the hunt, and danced to mime the hunt, while villagers joined in with singing and hand clapping. Although not a *jali per se*, the *dana jali* relied on the patronage of his fellow hunters and, as such, may represent a kind of *jali*, for hunters and warriors (often one and the same) were once the equivalent of royalty in Mande society.

In the 1990s Mandinka *jaliyaa*, especially *kora jaliyaa*, emerged as one of the most familiar West African sounds in the international world of Afro-Pop music.

(ii) The Fula.

The Fula are spread across the savanna from Senegal to Cameroon (see also [FulBe music](#)). There are three types of Fula *griot*: the *maabo*, *bammbaa'do* and the *gawlo*. The first two play the *hoddu*, a three-string plucked lute similar to the Mandinka *konting*, but larger, or the *nyaanyooru* (see [Goge](#)), a monochord bowed lute with horsehair strung on both the instrument and the bow. The *maabo* and *bammbaa'do* are court musicians with a role and status similar to the Mandinka *jali*. The *awlu'be* (pl. of *gawlo*) play more often in groups and for a general audience rather than select patrons although they regard Mandinka *jalolu* as their patrons and may perform for them in expectation of being paid.

The *awlu'be* play the *serndu*, a transverse flute, the *horde*, a large half calabash held against the chest and beaten with palms and rings on fingers, the *laala*, a pair of L-shaped stick-rattles, each a sistrum with discs of calabash loosely skewered on one arm (fig.5), and an hourglass drum. Some typical *horde* and *laala* rhythms are shown in [ex.2](#). The *horde* player is usually an acrobat as well and wears a skirt of wide woven bands to accentuate his movements.



Songs consist of either long, rapid declamatory phrases sung by a soloist, with drone-like responses offered by one of the accompanists, or shorter strophic phrases sung by a soloist and repeated by a second soloist or a chorus. Instruments parallel the voices in heterophony.

(iii) The Wolof.

The Gambian Wolof are primarily merchants and farmers who live in or near Banjul, the capital, and on the north bank of the Gambia river. Among the Wolof, the professional musician is known as *gewel*. As with the Mandinka, the *gewel* plays a melodic instrument according to his family tradition. The most common instruments are the *xalam*, a five-string plucked lute similar to the Mandinka *konting*, and the *riti*, a bowed monochord lute less common in The Gambia than the *xalam* (see [Goge](#)). The *xalam* and the *konting* share repertoires to some extent. Like the *jali* and the Fula *griots*, the *gewel* plays these instruments alone or to accompany singing or narration. The song style and content are similar to *jaliyaa*.

The Wolof play several types of drum. Some are played by the *gewel*, others by non-professionals. The *tabala*, a deep kettle drum, is kept in the mosque and used for songs praising Allah. The dance drum ensemble called *sabar* employs five to seven drums, all played with the stick-and-hand technique. Open-end, slightly conical drums called *nder* and *mbung mbung*, similar to the Mandinka *sabaro*, provide solo and accompanying parts in the higher register, while the closed-end barrel drums *gorong* and *lambe* provide the lower register of the ensemble. To these is sometimes added the *tama*, the same hourglass drum played by the Mandinka. *Sabar* drumming is played for a variety of functions but not for funerals or Muslim holy days, when only *xalam* playing is allowed. Wolof drumming is

intensely energetic and characterized by complex polyrhythmic combinations. The dance style is similar to the Mandinka, with sequential soloists in the dance circle, but the movements are more sexually suggestive. In one dance, for example, women gently tug at the opening of their wrap-around skirts as they dance towards the drummers.

(iv) The Jola.

The Jola live mostly on the south bank of the Gambia river and in the Casamance region of Senegal. They are farmers and have no specialized trades. They form work parties to cultivate rice and groundnuts, and sing to synchronize their work. A distinctive feature of Jola singing, whether for farming, wrestling matches, dances or funerals, is a wordless chorus on the syllables 'wo-eh'. The undulating melodic line sometimes breaks into two-part harmony (ex.3). A soloist extemporizes or sings traditional words between the choruses and also adds further passages of vocalization.



In some areas, the *simbing*, a spike harp larger than the Mandinka *simbingo* and held sideways, is played to accompany groups of men singing.

The *Bugaar* or *Bukarabo* is a celebratory dance in which both men and women dance, stamping or jumping in a pattern resembling the *Lenjengo* dance, but with arms outstretched. A single drummer plays three tall single-skin drums called *bugaar* tuned to different pitches. The men sing and the women clap, at first together and then in interlocking patterns when the dancing starts (ex.4). The *Futamp*, a circumcision festival, is held every 15–20 years and is an occasion for other songs and dances and for the appearance of the *kumpo* masked dancer. The *kumpo* also appears frequently today on other occasions. It has no face but looks instead like a haystack with a long pole sticking out the top. As the dancer moves about, he occasionally plants the tip of the pole in the ground, and, with his feet still on the ground, he whirls around the pole's axis in an impressive flurry of grass streamers. A set of Mandinka *kutiro* drums, several iron bells on which interlocking rhythms are played, and *elit*, a pair of long end-blown whistles, accompany this dance.



For further bibliography see [Senegal](#); [Guinea](#); [Mali](#); [Balo](#); and [Kora](#).

[Gambia](#)

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See [Polynesia](#), §II, 3(iv).

Gamble, John

(bap. ?London, ? 29 Sept 1610; bur. London, 30 Nov 1687). English cornett player, violinist, copyist and composer. He was perhaps the 'John Gambell' baptized at the London church of St Olave Hart Street on 29 September 1610. According to Anthony Wood, he was apprenticed to Ambrose Beeland, though he is not listed among the seven apprentices Beeland registered with the Draper's Company between 1620 and 1640. Wood wrote that he 'became a musician belonging to a playhouse in London', and in 1641 he was paid for providing the Middle Temple with music, apparently as a member of a group of instrumentalists from the Blackfriars Theatre. Wood thought him and Thomas Pratt 'two eminent musitians of London' when they played in Oxford in July 1658. Gamble published two books of *Ayres and Dialogues* (London, 1656, 2/1657; 1659), which got him 'a great name among the musitians of Oxon' according to Wood, and apparently prepared a third (*GB-Lbl* Add.32339, facs. in Jorgens, 1986, with many of the voice parts in *Lbl* Harl.6947) for publication. There is an engraved portrait of him in the 1656 book.

Gamble became a royal wind musician at the Restoration, and Wood wrote that he was 'one of the cornets in the King's Chapel', though he also worked at court as a violinist, notably in the rosters of string players attending the Chapel Royal in the 1670s and in the masque *Calisto* (1675). In 1662 he wrote music for John Tatham's Lord Mayor's water pageant *Aqua Triumphalis*, and became a member of the Waits of London in 1665. He lost everything in the Fire of London the next year, and seems to have been beset by financial problems in his later years. He made his will on 30

November 1680 'crazed and infirme of body', though he did not die until 1687; he was buried at St Bride's, Fleet Street, on 30 November.

Gamble was a prolific song composer, though he had little imagination or technique, and his declamatory settings in particular are close to being harmonically illiterate. However, his commonplace-book dated 1659 (*US-NYp* Drexel 4257, facs. in Jorgens, 1987) is an anthology of more than 300 songs by his contemporaries, and it is for this that he deserves to be remembered. He also copied music by Locke, Coleman and Lanier into the Jacobean court wind manuscript *GB-Cfm* Mu.734, adding a tenor part of an otherwise unknown suite of his own. Bass parts of five dances by him survive (*Ob Mus.Sch.D.220*).

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IAN SPINK/PETER HOLMAN

Gamble and Huff.

American songwriting and production team. Kenny (Kenneth) Gamble (*b* 1943) and Leon Huff (*b* 1942) first worked together in 1964 on a session for the girl group Candy and the Kisses. At the time Gamble was singing in the Romeos, a vocal group from Philadelphia that Huff would shortly join. Continuing to work together on a variety of projects, in 1967 Gamble and Huff wrote and produced a top ten hit for the Soul Survivors, *Expressway to your Heart*. Over the next four years the duo formed the Excel and Gamble labels recording a number of local Philadelphia groups, the most notable

being the Intruders (*Together, Cowboys to Girls*). At the same time they wrote and produced hits for a number of major label artists including Archie Bell and the Drells (*I can't stop dancing*, Atlantic, 1968), Jerry Butler (*Only the strong survive*, Mercury, 1969) and Wilson Pickett (*Don't let the green grass fool you*, Atlantic, 1971). In 1971 Gamble and Huff founded Philadelphia International Records, a custom label which was financed and distributed by Columbia. Heavily influenced by the Motown operation, Gamble and Huff developed a company sound (dubbed 'The sound of Philadelphia') by using the same core of session musicians, songwriters and the Sigma Sound recording studio for every record. A series of hits followed for the O'Jays, Harold Melvin and the Blue Notes, Billy Paul, MFSB, the Three Degrees, McFadden and Whitehead, Lou Rawls and Teddy Pendergrass until the early 1980s. They also produced *The Jacksons* (1976), the first recording by that group for Epic Records. Gamble's lyrics typically addressed a wide variety of social and political topics including slavery, ecology, spiritual enlightenment and corruption.

The sound of Philadelphia soul was one of the prime influences on disco, and typically featured medium tempo compositions with dramatic string arrangements, multi-layered backing vocals, vibraphone, a minimized or absent backbeat, bass guitar and kick drum parts that emphasized the first and third beats and the following off-beats, and Latin percussion.

WORKS

(selective list)

Expressway to your Heart, 1967; Together, 1967; I can't stop dancing, 1968; Cowboys to Girls, 1968; (Love is like a) Baseball Game, 1968; Never Give You Up, 1968 [collab. J. Butler]; Hey, Western Union Man, 1968 [collab. Butler]; Only the strong survive, 1968; Get me back on time, engine number 9, 1970; If you don't know me by now, 1972; Me and Mrs Jones, 1972 [collab. C. Gilbert]; Love Train, 1972; T.S.O.P., 1973

For the Love of Money, 1973 [collab. Jackson]; When will I see you again, 1973; Give the people what they want, 1975; You'll never find another love like mine, 1976; Don't leave me this way, 1976; I don't love you anymore, 1977; Close the door, 1978; Turn off the lights, 1979

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ROB BOWMAN

Gamboa, Pero de

(*d Vila Nova de Famalicão*, nr Braga, 17 March 1638). Portuguese composer. He was *mestre de capela* of Braga Cathedral from at least 1585 to at least 1587, and probably until 1591. He was also, from July 1584, abbot of S Paio, Arcos, and from 1591 was resident priest at S Salvador, Bente. On 26 April 1635 he endowed anniversary masses at Braga Cathedral for his former patron, Archbishop João Afonso de Menezes.

Works by Gamboa, all for four voices, are preserved in *P-Pm* 40 and 76–9: in the latter a setting of the *Te Deum* and nine motets (of which the brief *Hodie Maria virgo* might have been intended for liturgical performance as an antiphon), and in the former an introit setting (with cantus firmus in the lowest part) and two motets; a setting of *Jesu redemptor* in this source bears a later attribution to Gamboa, and a communion setting, *Beata viscera*, which follows the introit just mentioned, might also be his work. Although conventional enough in their reliance on imitative counterpoint, Gamboa's motets are often imaginative in their expressive harmony and in other respects, such as the dense textures and low scoring of *O crux ave*.

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OWEN REES

Gambus.

Long- or short-necked wooden lute, probably of Middle Eastern origin, found in Muslim areas of Sumatra, Java, Sulawesi and other parts of Indonesia, and in Malaysia. Its pear-shaped body has a decorated soundhole and tapers to form the neck, ending in a receding pegbox. Handmade *gambus* vary considerably in shape and size. They usually have four or six pairs of strings and sometimes another single string. The instrument is plucked with a feather quill (see illustration), horn plectrum or the fingernails. It is used for solo instrumental music, to accompany a singer, and in a large or small *orkes gambus* (*gambus* orchestra) which may include *gambus*, violin, *gendang* (double-headed drum), *rebana* (frame drum), tambourine, harmonium, a set of *marwas* drums, maracas and female singers, who perform religious and love songs at weddings and other ceremonies. It resembles the Middle Eastern 'ūd; see [Qanbūs](#).

In northern coastal Java the *gambus* is featured in the *gambusan* ensemble, and in Malaysia it is the leading melody instrument accompanying the folk theatre *boria* and the singing of *ghazal* (poetry).

MARGARET J. KARTOMI

Gamelan.

A generic term used for various types of Indonesian orchestra. These vary in size, function, musical style and instrumentation, but generally include tuned single bronze gongs, gong-chimes, single- and multi-octave metallophones, drums, flutes, bowed and plucked chordophones, a xylophone, small cymbals and singers. See *also* [Indonesia](#), §§II, 1(iii); III, 4; IV, 2; and V, 1(ii)(e); [Mode](#), §V, 3; and [Suriname](#), §5.

I. South-east Asia

II. Outside South-east Asia

MARGARET J. KARTOMI/R (I), MARIA MENDONÇA (II)

Gamelan

I. South-east Asia

The present article deals with gamelan as ensembles; for information on individual instruments see separate entries. Discussion of context, musical structure and performing practice can be found in the respective country entries.

1. History.
2. Social functions.
3. Distribution.
4. Tuning systems.
5. Instrumentation.
6. Related ensembles in South-east Asia.

BIBLIOGRAPHY

Gamelan, §I: South-east Asia

1. History.

An accurate history of gamelan awaits an adequate accumulation of sources. Bronze kettledrums of the Dongson culture of the 3rd and 2nd centuries bce found in Sumatra, Java, Bali and other parts of South-east Asia suggest that a high level of workmanship in metal had been reached by that period and that bronze and other metal instruments in the region are very old. However, there is no evidence of a direct line of development between the [Bronze drum](#) and the bronze instruments of gamelan and related orchestras. Perishable instruments made of wood, leather and bamboo have also presumably existed in South-east Asia since ancient times, but there is no direct evidence of this.

Kunst (1927, 2/1968) accumulated a number of archaeological, iconographical and literary sources proving the existence of prototypes of most Javanese and Balinese gamelan instruments in the latter part of the 1st millennium ce or the early part of the 2nd. For example, xylophones, bamboo flutes and double-headed drums are depicted in reliefs on the 9th-century Borobudur temple in central Java. Other important sources include the Kediri-period carvings in Java (1043–1222), reliefs on the 14th-century Candi Panataran and a number of Old Javanese literary texts. The *Rāmāyana*, probably dating from the 1st or the early 2nd millennium ce, uses the word 'gong' and other musical terms.

The sources suggest that a distinction has long been made between loud-sounding and soft-sounding gamelan. The former consisted of drums, gongs, oboes and the like and were used for outdoor occasions such as

processions and trance ceremonies, as they still are today. The latter included soft metallophones, xylophones and the flute and were reserved largely for indoor occasions. Kunst (1934) postulated that loud and soft ensembles were combined into large gamelan in Java from about the 16th century. Speculations by him and other scholars about some historical implications of archaic Javanese gamelan await the discovery of convincing data, as do theories about which of the two major tuning systems, *pélog* ('seven-note') and *sléndro* ('five-note') came first.

Resemblances between gamelan and similar ensembles in West Java, Central Java, East Java, Bali and other parts of the region may be explained by a common Central and East Javanese origin, as has been suggested, but they are more likely to have resulted from constant contact over the centuries between the changing centres of power in the southern part of South-east Asia. Some Balinese orchestras appear to be a direct continuation of 15th-century Hindu-Javanese orchestras brought to Bali by refugees from the Majapahit kingdom in the early 16th century. Some Sundanese gamelan in West Java are also direct descendants of orchestras moved there from Central Java after the fall of the Hindu-Sundanese kingdom of Pajajaran in 1579.

The combination in Java of two gamelan, one tuned in *sléndro* and the other in *pélog* (see §4), seems to have become widespread during the second half of the 19th century with the development of some forms of musical theatre, mostly in the courts. However, separate *sléndro* and *pélog* orchestras are still found. For example, although incorporation of the *pélog* gamelan into Central Javanese shadow puppet performance (*wayang kulit*) is increasingly common, more traditional forms of *wayang kulit* usually feature the *sléndro* gamelan alone, following a centuries-old practice. Some ensembles exist that predate the development of *sléndro* and *pélog* and contain some obsolete instruments and instrumental combinations. Archaic ceremonial gamelan housed in the Central Javanese courts include the *gamelan carabalèn* (tuned to a four- or six-note *pélog* scale) in which there are two gong-chimes (*bonang klèngang* and *bonang gambyong*), one or two large horizontally-suspended gongs (*kenong* and *penontong*), drums (*kendhang gendhing* and *kendhang ketipung*) and a *gong ageng*. Another archaic ensemble is the *gamelan kodhok ngorèk* ('croaking frog'), tuned to a three-note scale and generally comprising two *bonang*, a *byong* (bell tree), *kenong japan* (horizontally-suspended gong), *rojèh* (cymbals), *kendhang gendhing*, *kendhang ketipung* and *gong ageng*. In Yogyakarta, the ensemble is enlarged with *saron*-type instruments, and in Surakarta, with the *gendèr* (14-keyed metallophone). The ensemble known as *gamelan monggang* (fig.1), like the *carabalèn* and *kodhok ngorèk*, is thought to have originated in the Majapahit period (late 15th to early 16th centuries). It is tuned to a three-note *pélog* scale and consists of four *bonang*-type gong-chimes each with three notes, *kenong japan*, a pair of *penontong*, *kendhang gendhing*, *kendhang ketipung*, two *gong ageng* and a pair of *rojèh*. The instrumentation of the 16th-century *gamelan sekati* (*sekaten*), tuned to a seven-note *pélog* scale, is similar to that of the regular 'loud' gamelan (gongs, metal-keyed instruments, drums and gong-chimes) but the instruments are much larger in size. The ensemble comprises several types of *saron*, two *gong ageng* with only one double-

row *bonang* (played by two players), a pair of *kempyang* and a *bedhug*; there are no *kendhang* or *kempul*.

Archaic Balinese gamelan include the *gamelan caruk*, consisting of two *saron* and a *caruk* (bamboo xylophone); the *gamelan gambang*, comprising four *gambang*, played with an unusual technique (see [Gambang](#)), and two pairs of *saron*, each pair played by one person; the *gamelan luang*, where bronze and bamboo instruments are combined so that each *luang* has a unique instrumentation; and the *gamelan salunding*, featuring only iron-keyed metallophones and primarily associated with the Bali Aga peoples who trace their culture back to pre-Hindu times. These ensembles are used mainly for specific ritual contexts, and with *salunding*, for example, are so sacred that people are not permitted to see the instruments except on ceremonial occasions.

[Gamelan, §I: South-east Asia](#)

2. Social functions.

Gamelan and related ensembles have traditionally been used to accompany religious rites and dances which have survived from pre-Muslim times (before about the 15th century ce). The instruments are shown respect; no-one may walk over them and special offerings of incense are made before an ensemble is played. In Java a gamelan is often given a revered name of its own. The gamelan's main function is still to accompany ceremonial or religious rituals, held chiefly in the temples in Bali and in village or court environments in Java and elsewhere. Gamelan are played in rain-inducing ceremonies in Central Javanese ricefields, in processional dance genres such as *réyog* in East Java, and for erotic dances such as that of the singer-dancer in *tayuban* in Java. They are also played to welcome guests at weddings and other ceremonies, although cheaper recorded music has often been substituted in recent times.

Gamelan in Bali are used primarily to accompany dance and dance-drama on religious and (in recent times) secular occasions. In Central Java and Sunda they are likewise used to accompany dance and dance-dramas and also to accompany shadow (Central Java) or three-dimensional (West Java) puppet theatre and to provide music for contemplative listening (Central Java, *klenengan*), sometimes at concerts or similar gatherings.

[Gamelan, §I: South-east Asia](#)

3. Distribution.

Thousands of gamelan in Java and Bali are owned by puppeteers and other private individuals, communal organizations, government offices, radio and television stations, theatres, museums and palaces. Kunst (1934, 3/1973) showed that gamelan were widely distributed throughout the villages and towns of Java in the 1930s; no similar survey has been published since then. Some gamelan were destroyed during World War II and the war for Indonesian independence, which ended in 1949; some have been broken up since then and sold, instrument by instrument, by impoverished owners; and some have been exported overseas. However, gamelan instruments are still being made in West and Central Java, Bali and elsewhere.

The export of gamelan has grown in recent years (see §II), however export of antique gamelan is forbidden by law. Composers in many South-east Asian countries have increasingly incorporated musical ideas derived from gamelan into their works.

Gamelan, §I: South-east Asia

4. Tuning systems.

There are no 'correct' standard tunings for gamelan, and no two gamelan are tuned exactly alike. However, most modern gamelan are tuned in either an anhemitonic five-note system or a hemitonic seven-note system. The former is called *sléndro* in Central and East Java, *saléndro* in West Java, and *saih gender wayang* in Bali; the latter is called *pélog* in Central, West and East Java, and *saih pitu* ('row of seven') in Bali. In addition, Balinese gamelan are characterised by paired tuning, where the individual instruments of a pair are carefully tuned slightly apart from one another, creating a 'beating' effect which is part of the characteristic shimmering timbre of most ensembles.

Rarely are all seven notes of the *pélog*-type scale used in a piece, but rather five-note modal scales derived from the seven available. In Central Java both hemitonic and anhemitonic systems are divided into three main *pathet* (modes). The *sléndro* modes (*nem*, *sanga* and *manyura*) all use the same five basic tones of the tuning system, but in *pélog*, one mode (*barang*) uses a different subset of tones (2 3 5 6 7) from the other two (*nem* and *lima*, using tones 1 2 3 5 6). Thus, while gamelan tuned in *sléndro* usually include only one of each type or size of instrument, those tuned in *pélog* must have two of each of the instruments that are tuned to a five-note scale, but only one of each type or size tuned to the seven-note scale. *Pélog* gamelan have therefore two *gendèr barung* (low-pitched metallophones), two *gendèr panerus* (high-pitched metallophones) and two *celempung* (zithers) in order to accommodate the two modal tunings; as it is possible to quickly swap the keys concerned on *gambang* (xylophone), two instruments are not always necessary (for a detailed discussion of *pathet*, see [Mode](#), §V, 4(ii)).

Complete Central Javanese gamelan (*gamelan seprangkat*) consist of two sets of instruments, one tuned in *sléndro* and one in *pélog*, with a few instruments doubling for both. Instruments tuned in *pélog* are usually placed at right angles to those tuned in *sléndro*, so that players can move easily and quickly from one to the other.

Gamelan in *sléndro*-type tunings only are traditionally used to accompany *wayang kulit purwa* ('ancient' shadow puppet plays) in Central Java and *wayang golék purwa* ('ancient' three-dimensional puppet plays) and *sandiwara* (plays with music) in West Java. The Balinese *wayang kulit* is also accompanied by instruments tuned in the *saih gender wayang* (the scale of the quartet of *gender* for *wayang* theatre. Most East Javanese traditional pieces, including those for the *gamelan asli Jawa Timur*, the *wayang kulit* and the *ludruk* theatre, are played on *sléndro* orchestras, as are the *angklung* and *gandrung* pieces of the Osinger people in East Java. *Saih angklung*, an anhemitonic four-note version of the *gender wayang* scale, is used for the *gamelan angklung* in Bali (in some areas, principally North Bali, a fifth tone has been added to the ensemble). Some *gamelan*

arja in Bali are tuned in anhemitonic four- or five-note scales which resemble those of the *gender* quartet.

In Java, gamelan in *pélog* tunings only are found in some rural parts of the central and eastern regions, for example the *prajuritan* ensemble of the mountainous Kopeng area. Pieces played in the almost extinct *wayang gedog* (drama enacting stories of the hero Panji) are almost always in *pélog*. Most archaic gamelan, including the three-note *gamelan monggang*, the four- or six-note *gamelan carabalen* and the seven-note *gamelan sekati*, are considered to be forms of *pélog*. In West Java seven-note *pélog* tunings are found only in *gamelan pélog*, but the *gamelan degung* and the *goong rénténg* use two different types of five-note *pélog* tunings.

Of the many different types of Balinese gamelan, the most commonly found tuning is the five-note *selisir* (of unequally-spaced tones and therefore bearing resemblance to *pélog* tunings), used for such orchestras as the *gamelan gong gede*, *gamelan gong kebyar* and *gamelan palegongan*, and for some pieces of the *gamelan arja*. The *selisir* scale is derived from the *gamelan gambuh* tuning, but omits the auxiliary pitches (for detailed discussion of Balinese gamelan tunings, see Indonesia §II, 1(ii)–(iii)).

The tunings of the numerous related ensembles in other parts of South-east Asia are extremely varied. Various pentatonic and heptatonic scales are used, together with three- and four-note scales and others with varying intervallic structures. In Sumatra heptatonic scales are the norm in many coastal areas, and pentatonic, four-note, three-note and other scales, are often typical of inland areas. As in Java and Bali, the concept of absolute pitch is not relevant, and in some areas the same type of ensemble may vary in tuning from village to village. A complete picture awaits detailed research in all the relevant regions.

Gamelan, §I: South-east Asia

5. Instrumentation.

- (i) Central Java.
- (ii) West Java.
- (iii) East Java.
- (iv) Bali.
- (v) Malaysia.
- (vi) South and East Kalimantan.

Gamelan, §I, 5: South-east Asia: Instrumentation

(i) Central Java.

A 'complete' gamelan, called *gamelan seprangkat* (or *gamelan sléndro-pélog*; fig.3), comprises two sets of instruments, one tuned in the *sléndro* system and the other in the *pélog* system (see §4). Each is complete in itself and has a total range of seven octaves (about 40 to 2200 cycles per second). Normally the two tuning systems have one note in common: *tumbuk* ('to collide').

A complete gamelan includes three sizes of *saron* (one-octave slab metallophone), of which there are usually several of the middle size (*saron barung*) and one or two of the largest size (*saron demung*), two or three sizes of *bonang* (double-row gong-chimes), a *gambang* (20-key trough

xylophone), two sizes of *gendèr* (two-and-a-half-octave metallophone with thin keys suspended over resonating tubes) and the deeper-toned *slentem* or *gendèr panembung* (similar in construction to the *gendèr* but with a range of one octave only). Horizontally-suspended gongs include a set of *kenong* (large gongs), a *kethuk* (low-pitched single gong) and the *kempyang* (high-pitched small gong). All instruments or instrument sets exist in both scales: in the case of the *gambang* and the *gendèr* there are three each (see§4).

The complete gamelan includes also three sizes of vertically suspended gongs, the *kempul* being the highest-pitched; there may be as many as 12 of these, tuned in *pélog* and *sléndro*. There are several *gong suwukan* (or *gong siyem*, an octave lower than the *kempul*) and one or two *gong ageng* (large single gongs). The string instruments are the *rebab* (two-string spike fiddle) and the *celempung* (zither), which can be replaced by the smaller *siter* (zither). The only wind instrument is the *suling* (bamboo flute). There are three sizes of *kendhang* (double-headed laced drum) and a *bedhug* (double-headed barrel-shaped drum). Some additional instruments, either obsolete or rarely used, are the *kemanak* (a pair of banana-shaped bronze handbells), the *slento* (a *saron demung* with a boss on each key) and a *gambang gangsa* (bronze gambang). A female vocalist (*pesindhèn*) and choral group (*gérongan*) are an integral part of the soft-style ensemble.

The complete gamelan in Central Java belongs in court, urban and village contexts; there are additional small village ensembles which are sometimes referred to locally as gamelan. One such rural ensemble in the Banyumas area is the *èbèg* ensemble, consisting of *selomprèt* (oboe), *saron wesi* ('iron *saron*'), gongs and drums; it is used to accompany hobby-horse trance dancing which in other areas is also called *jaranan*, *kuda képang*, *kuda lumping* or *jathilan*. The *jaranan* ensemble of Central and East Java is similarly constituted. Another gamelan-like ensemble of the Banyumas area is the [Calung](#), consisting of tuned bamboo idiophones plus drum; the melody instruments are bamboo xylophones and a blown bamboo tube serves as a gong. Also made up mainly of bamboo instruments is the small *gamelan bumbung* ('bamboo gamelan') in the rural areas in and around Kediri and also in Surakarta and Yogyakarta; it usually consists of stick-beaten bamboo zithers, a bamboo xylophone and a *kendhang*.

A small ensemble of small bossed gongs and drums (*prajuritan*) accompanies the *prajuritan* folk drama in eastern parts of Central Java and in East Java; this relates the story of the mythical battle fought between the Majapahit and Blambangan kingdoms in the 15th century. Also from Central and East Java was the *gamelan kethoprak* which accompanied performances of the *kethoprak* dance-drama. It originated in the 1920s in Surakarta and consisted of wooden instruments: three slit-drums, a *lesung* (log-drum) and a *suling*. The instrumentation was later radically altered, gongs and drums replacing the wooden percussion, and the drama is now accompanied in the theatre by a common gamelan.

[Gamelan, §1, 5: South-east Asia: Instrumentation](#)

(ii) West Java.

In Sundanese-speaking areas of West Java the main orchestras are the *gamelan degung*, the *gamelan rénténg*, the *gamelan saléndro* and

gamelan pélog. *Gamelan degung* was formerly associated with courts and *gamelan rénténg* with villages. The *gamelan saléndro* is used for a variety of contexts including *wayang golék* (puppet theatre), *sandiwara* (plays with music) and dance, and the *gamelan pélog* for dance and *wayang cepak* rod puppet theatre originating from Cirebon and based on local stories. The instrumentarium of each orchestra varies, but a *gamelan degung* may consist of a *bonang*, a *panerus* or *cémprés* (three-octave keyed metallophones), one or two single-octave *saron*, a *jengglong* (set of bossed gongs, either vertically suspended or lying on crossed cords in a frame), a *goong* (large gong), a set of *kendang* (double-headed drums) and a *suling degung* (small bamboo flute).

The sacred *goong rénténg* is used for harvest purification rituals, communal gatherings and, in some areas, to accompany *kuda lumping* (hobby-horse trance dancing). In Lebukwangi the ensemble comprises a U-shaped *rénténg* (gong-chime), a *rebab*, a *suling*, a *saron* (multi-octave eleven-keyed metallophone), *kecrék* (idiophone of hanging metal plates), *jengglong*, and one or two *goong*. In Klayan, Cirebon, a hobby-horse trance ensemble comprises an L-shaped *rénténg*, a *selomprèt*, *kecrék*, a *kenong*, two *kethuk*, three *kebluk* (horizontal bossed gongs in a frame), a pair of *goong* and a *kendang* and *ketipung* (large and small drums).

While the flute and oboe play the main melodic role in the *degung* and *rénténg* orchestras respectively, the *rebab* (spike fiddle) and *pasindén* (female vocalist) are prominent in the *gamelan saléndro* and *gamelan pélog*, together with the *gambang*. A standard *gamelan saléndro* in addition includes two *saron*, a *bonang*, a *kempul*, a *goong* and three *kendang*, metallophones *peking* and *panerus*, and the two gong-chimes *rincik* and *jengglong*. *Kenong* and *kethuk* may also be added.

Gamelan, §1, 5: South-east Asia: Instrumentation

(iii) East Java.

The *halus* ('refined') gamelan centring on the cities of Surabaya and Majakerta in the eastern part of East Java is called *gamelan asli Jawa Timur* (or *gamelan Surabaya*). Although its instrumentarium is similar to a large Central Javanese gamelan, its musical style, performing practice, repertory and *pathet* (modal) system are different. In the extreme eastern part of East Java, among the Osinger people of Banyuwangi Regency, two styles of *sléndro*-tuned *angklung* ensemble are found. The new-style ensemble has one or two pairs of *angklung* (bamboo xylophone), *slenthem*, *saron barung*, *saron panerus* (all made of iron), one *kendang*, one *suling* or double-reed aerophone and one *gong*. The Osinger people also play the *gandrung* ensemble, which uses a *sléndro* tuning. It comprises two *biola* (violins), *kendang*, a *kempul*, two *kethuk*, a *kloncing* (small triangle) and a small *gong*. It takes its name from the female dancer-singer it accompanies, and is used at important all-night functions such as wedding receptions.

In the Ponorogo area of East Java the *réyog* ensemble (fig.4) accompanies the processional dance of the same name. The ensemble may consist of *selomprèt* (oboe), two *angklung* (of the rattle variety), a *kendhang* and *ketipung* (large and small double-headed drums) and various gongs. The *saronèn* (or *tètèt*) is the most widespread type of *kasar* ('coarse') ensemble

in the eastern part of East Java and the offshore island of Madura (where it is called *gamelan kerapan sapi* because it accompanies the bull races known as *kerapan sapi*). The *saronèn* (wooden oboe) is the principal, or only, melodic instrument; the others vary considerably, but may include large and small *kethuk* and *kendhang*.

Gamelan, §I, 5: South-east Asia: Instrumentation

(iv) Bali.

Balinese theatrical gamelan include the *gamelan gambuh*, notable for its use of *suling gambuh* (long flutes) and *rebab* rather than melodic percussion instruments; it includes also a pair of *kendang*, several gongs, a pair of *rincik* and a pair of *kangsi* (cymbals), a rack of bells and the *gumanak* (a struck copper or iron cylinder). The seven-tone *gambuh* tuning system (from which many modes are derived) is believed to be the foundation for many other Balinese gamelan tuning systems. Another theatrical ensemble is the *gamelan arja*, using four- and five-note scales of both hemitonic and anhemitonic varieties, and consisting of three *suling*, two *guntang* (tube zithers), *kelenang* (small gong), a pair of *kendang* and a pair of *rincik* (cymbals).

There exist in Bali various large ensembles more commonly referred to as *gong*. The stately *gamelan gong* (or *gamelan gong gede*; fig.5) may consist of *jegogan*, *jublag* and *panyacah* (metallophones), *trompong pangarep* and *trompong barangan* (gong-chimes), *kendang wadon* and *kendang lanang* (double-headed 'female' and 'male' drums), *bende* (suspended gong), two *gong ageng* (*wadon* and *lanang*, suspended gongs), *kempur* (smaller suspended gongs) and *ceng-ceng* (cymbals). Once a court ensemble of about 40 instruments, it is now a village ensemble of some 25 instruments. About half of these are single-octave *gangsa* (*gender*- and *saron*-type metallophones) which play the nuclear melody in unison and octaves. The expanded melody is played on one or two *trompong*, and a four-kettle *reyong* is used for simple figuration. The modern development of the *gamelan gong*, the virtuoso *gamelan gong kebyar*, is the most vigorously creative musical medium among contemporary Balinese musicians; it uses the *gamelan gong* repertory as well as its own continuously expanding one. Many instruments are derived from the *gong gede*, but are all on a much smaller scale. In addition there are some significant alterations: these include the addition of the *reyong*, a 12-kettle gong chime played by four people and the expansion of the range of the *gangsa* to two octaves (ten keys). In North Bali a harder, more brilliant tone is preferred, and *saron* are used as metallophones in the *kebyar* ensemble, suitably adapted to accommodate bamboo resonators.

The *gamelan semar pagulingan* ('gamelan of the god of love') is a delicate-sounding seven-tone gamelan on which some six-tone and five-tone modes are played, including five-tone *selisir* instrumentarium resembles that of the *gamelan gong* but low-pitched *saron* or large cymbals; as a court gamelan it became rare, but has been revived as part of the recent interest in seven-tone tunings. Even more delicate in timbre is the *gamelan palemongan*, used to accompany the *legong* dance and other dances and dramas. It replaces the *trompong* with two pairs of 13-key *gender* and includes a pair of smaller drums. The *slendro*-tuned *gamelan pajogedan*

replaces the metallophones with instruments with split-bamboo keys over bamboo tube resonators and the gong with two bronze slabs of slightly different pitch, struck simultaneously; *Suling* are also featured. It is known colloquially as *joged bumbung*.

The *gamelan bebonangan* (known also as *balaganjur* or *kalaganjur*) is a processional ensemble consisting of a pair of *gongs* a pair of *ceng-ceng kopyak* and a pair of *kendang* plus other portable instruments extracted from the larger stationary ensemble of the village (usually a *gamelan gong kebyar*). Particular featured are *reyong* kettles (sometimes referred to in Bali by their Javanese name, *bonang*), each held by one player and played in an intricate interlocking style. The *gamelan gegenggongan*, used for dance and musical performance, consists of *genggong* (bamboo jew's harps), *suling*, *kendang*, *guntang* and *ceng-ceng*. The *gamelan angklung* is a small Balinese ensemble used for temple festivals, processions and cremations. Tuned in four-tone equidistant *saih angklung*, it features single-octave metallophones, gongs, *reyong*, *kendang* and *ceng-ceng*; the bamboo slide-rattles (*angklung*) which gave the ensemble its name are no longer included.

Gamelan, §I, 5: South-east Asia: Instrumentation

(v) Malaysia.

Joget gamelan (also known as *gamelan Terengganu* or *gamelan Pahang*), has its origins in Central Javanese gamelan. It was first known in the mid-18th century Malay court in Riau-Lingga (Indonesia), where the dance and music genre flourished for around 150 years. When the last Sultan of Riau-Lingga abdicated in 1912 it ceased to be performed there, but had reached the fief territory of Pahang in the early 19th century, where it was heard by Frank H. Swettenham in 1875. When the Sultan of Pahang died in 1914 the practice of gamelan also died out in Pahang. His daughter, however, borrowed the Pahang gamelan and brought it to the palace of her husband, the Sultan of Terengganu, where it continued to develop as entertainment for royalty in various court celebrations and ceremonies. Performance ceased in 1942, following the Japanese invasion and death of the Sultan, but in the 1960s it was revived and sponsored by the Terengganu government. It is now considered a national art, performed on state occasions. Though the genre is danced by women, *joget gamelan* is played by men. The ensemble comprises *gong agung*, *gong suwukan*, five *kenong*, *kerumong* (gong-chime), *saron barung* and *peking* (metallophones), *gambang* (xylophone) and *gendang* (double-headed drum).

Gamelan, §I, 5: South-east Asia: Instrumentation

(vi) South and East Kalimantan.

The gamelan culture and related ensembles of South and East Kalimantan are almost totally unknown outside those two provinces. *Gamelan* and *wayang kulit* (leather shadow puppet) sets were transplanted (probably in the 17th century) into the Banjarese community near the coast of South Kalimantan. They are said to have been gifts from the Sultan of Demak (in north-east coastal Java) to the first Sultan of Banjar (near Banjarmasin, South Kalimantan) after he converted from Hinduism to Islam. Although the last Sultan of Banjar lost power to the Dutch in 1860, his descendants kept

the performance of the repertory alive until Indonesia's independence in 1945, after which knowledge of the performance practice and repertory declined sharply. These formerly Sultan-owned ensembles of large Javanese-style bronze instruments are now preserved and sometimes played in state museums in Banjar Baru (near Banjarmasin) and Tengerong (near Samarinda, East Kalimantan) as well as in the National Museum in Jakarta. The set in Samarinda comprises 35 instruments tuned in *selindero* (Jav.: *sléndro*, but with four modes) and a smaller number tuned in *pelok* (Jav.: *pélog*).

Related ensembles or offshoots of the court gamelan are still alive, however. They accompany shadow puppetry (*wayang kulit Banjar*) and hobby-horse dance (*kuda gipang*) performances as well as providing interludes or postludes in modern *mamanda* theatre shows among the Banjarese in West and East Kalimantan. A modern *gamelan Banjar* used to accompany *wayang kulit* (tuned in *selindero* only) comprises between 8 and 13 musicians playing a *babun* (large, two-headed drum), gongs (*agung ganal* and *agung kecil*), two seven-key *saron*, a *dawo* (double-row, ten-piece bossed-keyed gong-chime), with an optional *angkelong* or *kurung-kurung* (shaken bamboo idiophone), five *kanong* (bossed keys), a *katrak* (wooden hammer). Metal instruments are usually made of iron. In South Kalimantan the gamelan also often includes a *rebab*, *suling*, *gambang* and *gendir* (Jav.: *gendèr*).

A *gamelan kuda gipang* comprises two or three *saron*, a pair of cup cymbals (*kangsi*), a pair of suspended gongs (*kampul*) and a *babun* (drum).

A partly gamelan-like Malay orchestra called *orkes panting*, used to accompany local *mamanda* theatre shows, usually comprises one or two violins (*biul*), a pair of gongs (*gaduk*), a pair of small two-headed drums (*ketipung*), a pair of lutes (*panting*) and a singer. Other gamelan instruments such as the *babun* may also be added.

Gamelan, §I: South-east Asia

6. Related ensembles in South-east Asia.

Gamelan are related in their instruments and musical qualities to other ensembles throughout the southern part of South-east Asia. Whether this is due to diffusion from one or from several sources it is not possible to say, although the high level of metal workmanship in Java since ancient times suggests that this island may have been a main source of diffusion of metal instruments. Most ensembles in the area broadly consist of double-headed drums and gongs (or their substitutes), to which gong-chimes, wind and string instruments are often added. Gongs may be vertically- or horizontally-suspended; wind instruments are normally oboes or flutes; and strings are either bowed, as in the case of the *rebab* and *biola*, or plucked, as in the case of the *kacapi* and *celempung*. Less common instruments include xylophones, keyed metallophones and percussion bars. Solo or choral singing may also be a feature of some ensembles.

Ensembles comprising only drums and gongs include *gendang bergung* in Riau and the *genrang dan gong* in the Buginese area of Sulawesi. Orchestras consisting essentially of drums, gongs and gong-chimes include the *kulintang* in the southern Philippines, the *gendang* in Pakpak

Dairi (Sumatra), the *keromong* and *kelintang* in Jambi, the *kelintang* (*keromong* or *tabuhan*) in Lampung, the *keromongan* in south Sumatra and the *keromong duabelas* in Bengkulu. Drum, gong and wind or string ensembles are exemplified by the *gendang gung* in Serdang, the *nobat* in Riau and West Malaysia (with cymbals in the latter case) and the *genderang* of the Pakpak (Dairi) to which cymbals and two types of percussion plates are added.

Ensembles combining drums, gongs, gong-chimes and wind are exemplified by the Mandailing *gondang* and *gordang* ensembles, the Serdang type of *alat-alat makyong* ensemble (to which bamboo clappers are added), the *gendang gung* in Langkat and the *kelintang* in Bengkulu (to which a string instrument is added). The *talempong* in West Sumatra minimally comprises drums and gong-chimes, but a wind instrument or gong may be added in some areas.

In bamboo or wooden ensembles which do not possess drums or metal gongs, other instruments often have similar functions; for example, in the *kolintang* ensemble of Minahasa the nine xylophones play drum-like, gong-like and melodic roles. Drums play an important role in most South-east Asian ensembles, but in exceptional cases they are omitted altogether, as in the *kulintang lunik* in Lampung. Gongs or gong substitutes also play an important role, except in the *talempong* as it occurs in most areas of West Sumatra, where gongs are traditionally reserved for special royal and theatrical occasions.

Gamelan, §I: South-east Asia

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Gamelan

II. Outside South-east Asia

1. Pre-1940s.

Although ensembles of instruments appear not to have been imported from the East Indies until the 19th century, it seems that individual gamelan instruments, unallied to cultural or performance context, were circulating in Europe before this time, probably as a result of trading in the East Indies. One intriguing example is suggested by Klotz (1984), regarding the bell-making Hemony brothers (François and Pieter), who were active in the 17th century. Known for the refinements they introduced to the bell-tuning process, it is reported that they 'compared the pitches obtained with those of a metallophone (perhaps from Indonesia) made up of a series of metal rods' (Klotz, 1984). The composer Rameau owned in his private instrument collection a 'gambang', (see [Xylophone](#), fig.1) which has been the subject of some scholarly detective work. It was believed by early commentators (including musicologist Charles Burney) to be of Chinese origin, although Schaeffner (1955) and later, Burns (1983) present strong arguments that the instrument was of Javanese rather than Chinese origin.

The first gamelan ensembles outside South-east Asia were brought to England by Stamford Raffles at the end of his governorship of Java in 1816. Raffles brought over two sets, one currently housed in the British Museum's Department of Ethnology, and the other which for several

generations has been in the possession of the Verney family, and is on display at Claydon House, their home in Buckinghamshire. These sets have been the subject of much speculation as a result of their unusual (and in some cases, seemingly unique) carving, instrumentation and tuning. Quigley (1996) has concluded that these sets were built on or around the northeastern coast of Java and, rather than representing older, now-defunct Javanese ensembles, were probably commissioned by Raffles specifically for his return to England. As a result of conforming to his aesthetic preferences they omit certain instruments, are carved unusually and approximate diatonic tuning. The first mention of European gamelan performance (in an extremely limited sense) also dates from Raffles' return to England; he was accompanied by the Javanese nobleman Rana Radèn Dipura who took part in musical demonstrations and whom (as noted in Raffles, 1817, p.470) 'played upon this instrument [the xylophone *gambang kayu*] several of his national melodies before an eminent composer [William Crotch]'.

Instruments from the Raffles gamelans featured in the 19th-century acoustical experiments of Charles Wheatstone (acoustician and inventor of instruments, including the English concertina) and, more significantly, Alexander Ellis, who also drew on a wide range of European gamelan sources (instruments based in Europe, scholars' measurements of Europe-based gamelan sets, a performance in Europe by a visiting Javanese group, other scholars' written observations of such performances) for his work 'On the Various Scales of Musical Nations' (1885), which is considered by many to be one of the first publications of the then-nascent discipline of ethnomusicology.

However, apart from occasional soundings of the instruments, ensemble performance on sets of gamelan instruments outside South-east Asia only began to occur in the latter half of the 19th century, by visiting troupes which were predominantly from Java. Examples include the Mangkunegaran Palace troupe's performances at the Arnhem exhibition (1879), observed by J.P.N. Land and the 1882 performances at the London Aquarium, described in Mitchell (1882). The most famous is perhaps the Java village of the 1889 Exposition Universelle in Paris, where Claude Debussy first encountered gamelan performance; however the idea of importing a whole performing community was initiated earlier at the 1883 International and Colonial Exhibition in Amsterdam. Groups of Balinese performers began to tour somewhat later: the 1900 Exposition Universelle in Paris appears to be the first major performance of Balinese gamelan outside South-east Asia. Occasionally such groups left behind the instruments they brought with them, for example the gamelan featured in the 1893 Chicago-based World's Columbian Exposition, which is currently housed at the Field Museum in Chicago.

It should not be assumed that the repertory performed by such groups necessarily conformed to 'traditional' regional gamelan material. The ensembles featured at the expositions were part of larger commercial concerns (the promotion of foodstuffs from the Dutch East Indies, for example) and repertory often included material familiar to the audience at these expositions, in addition to traditional pieces. The 1883 Amsterdam group, for example, included arrangements of patriotic Dutch and English

songs in their performances for the visits of the monarchs Wilhelmina and Victoria. (Unfortunately there was some confusion, and 'God Save the Queen' greeted Wilhelmina, while 'Wien Neerlandsch Bloed door den Aâdren vloeit' and 'Wilhelmus' accompanied Victoria's visit.) The 1893 Chicago gamelan performed not only Javanese and Sundanese repertory, but also Western music: wax cylinder recordings made by folklorist Benjamin Ives Gilman of the performances at the exhibition include tunes such as 'America' and 'Yankee Doodle' as well other more traditional repertory.

Aside from visiting groups from Indonesia, diasporic gamelan activity during this period seems to have been confined to the Netherlands. Around the turn of the 20th century, Indonesian students instigated gamelan performances for other students (and later the Dutch public) with the aim of raising awareness of East Indies culture and highlighting the Indies independence debate. Several of these students went on to become leading figures in the Indonesian independence movement, such as Soewardi (who later adopted the name Ki Hadjar Dewantara), Noto Soeroto and Soerjo Poetro. In the 1920s onwards, groups such as Insulinde and Ardjoeno (made up of Indonesian students and workers) incorporated gamelan and other Indonesian musics in a dance context and enjoyed considerable success not only within the Netherlands, but also across Europe.

Prior to World War II, gamelan performance by peoples other than South-east Asians seems to be limited to one occasion. On 5 May 1857 in Delft, trainee Dutch civil servants, bound for the East Indies, undertook a procession involving the performance of a 'garebeg' ensemble (see Heins, 1989). The first instance of more long-term gamelan performance by non-Indonesians also occurred later in the Netherlands. Babar Layar (named after the Javanese composition) was formed by teenagers in German-occupied Harlem in 1941. Led by Bernard Ijzerdraat (who later adopted the name Suryabrata), the group studied Central Javanese repertory under the guidance of ethnomusicologist Jaap Kunst, in the process constructing their own set of Javanese-style instruments. Babar Layar performed in the Netherlands and (after the War) throughout Europe until the early 1950s.

2. Post-1940s.

After World War II, interest in the gamelan ensemble and its various regional performance traditions has spread considerably outside South-east Asia, resulting in the wide distribution of sets of instruments all over Europe (including over 40 sets of instruments in Britain), North America (where there are over 150 sets), East Asia, Australia and New Zealand, as well as parts of Latin America and also Africa. Although Central Javanese gamelan could be said to dominate above other regional gamelan ensembles outside South-east Asia, Balinese and Sundanese gamelans are also represented. This interest in gamelan has resulted not only in the increased export of ensembles from Indonesia, but also (in several locations) in the construction of self-made instruments after Indonesian models. Although the history and nature of gamelan development varies considerably from location to location, there are several important general characteristics which can be identified.

The discipline of ethnomusicology has often played an important role in the spread of gamelan outside South-east Asia. Although Jaap Kunst (sometimes identified as the 'father' of ethnomusicology) never performed gamelan, his student Ki Mantle Hood (who observed Babar Laya whilst studying in the Netherlands) researched gamelan performance in Java and went on to become one of the first to champion the inclusion of performance in the discipline of ethnomusicology. His interest in gamelan performance was central to this stance, which had considerable impact upon the discipline, particularly in the US. Indeed, a large proportion of the gamelan sets now in the US are attached to ethnomusicology programmes at universities. Gamelan performance within American ethnomusicology has also influenced the development of gamelan performance in other parts of the world. In Japan, for example, ethnomusicologist Koizumi Fumio was inspired to initiate Javanese gamelan performance as a result of observing the ethnomusicology programme at Wesleyan University (CT) during a sabbatical leave. Similarly, the first gamelan ensembles in Taiwan (Balinese, followed by Javanese) arrived as a result of ethnomusicologist Han Kuo-Hang's exposure to gamelan performance at Northern Illinois University.

Another important force behind the spread of gamelan outside South-east Asia has been the Indonesian embassy. In several global locations the embassy has been the sole possessor (at least initially) of instruments (predominantly, but not exclusively, Javanese). The embassy has also facilitated the development of gamelan performance by providing scholarships for foreign nationals to study in major Indonesian performing arts institutions, as well as employing Indonesian musicians and dancers in its overseas administration.

However, although the Indonesian embassy has played an important supportive role, it is notable that, with the exception of the Javanese in Suriname (see [Surinam, §5](#)), the spread of gamelan has not necessarily been driven by the migration of a South-east Asian ethnic group. This makes gamelan unlike many other musics 'transplanted' from their country of origin. Indonesian musicians living outside of the country certainly play an important part in the spread of regional gamelan repertoires. However, in general the majority of participants in gamelan performance outside South-east Asia have, interestingly, tended not to be of Indonesian or Malaysian ethnicity, their connection with the music lying instead in the realm of 'affinity' (see Slobin, 1993).

New contexts for gamelan performance have inspired modifications to instruments created in Java. These range from increasing the number of metallophones in the ensemble to accommodate large school workshop groups, to incorporating motifs in carving designs which are specific to the commissioning body (for example, several gamelans commissioned for British schools and institutions feature the institution's crest or logo carved on the cases of the instruments). Other modifications have been more fundamental, ranging from combining sounding parts made in Java with frames made by local furniture makers for portability (e.g. the Manchester Mobile gamelan), to commissioning traditional instruments from Javanese makers, but in western (rather than Javanese) tuning.

In several locations, interest in the gamelan ensemble has intersected with instrument building. This is perhaps epitomised by the American composer [Lou Harrison](#), who with William Colvig has built several gamelan ensembles ('American gamelan') which draw on traditional Javanese models but incorporate important innovations in design, in the material used (aluminium instead of bronze or iron for the sounding parts) and in tuning (just intonation interpretations of Javanese *sléndro* and *pélog*). Whereas Harrison's construction of gamelan has arisen from a broader interest in composition (an interest which has also led others to build their own gamelan), the creation of gamelan instruments has sometimes been a response to different circumstances. Both Babar Layar (see above) and the Boston Village Gamelan, for example, constructed their Javanese-style instruments in order to play traditional repertory and to experiment with replicating traditional Javanese instrument-building processes. However the majority of self-built ensembles (whatever the motivations behind their construction) have generally been produced by 'cold' techniques rather than forging.

It is difficult to make any generalisations about the repertory performed on gamelan ensembles outside South-east Asia. While many groups solely perform regional South-east Asian gamelan styles, others focus instead on the creation and performance of new repertory. An increasingly large number of groups combine both. Although, as mentioned above, the desire to compose new repertory for gamelan has often prompted the creation of self-made instruments, this has not always been the case. There are several groups specialising in new composition for gamelan (for example, Gending, in the Netherlands) that have performed on and commissioned pieces for a traditional set of gamelan instruments (in this case, Javanese). Similarly, several groups based around self-made instruments perform traditional material. Whatever the nature of the repertory performed, in the majority of cases gamelan activity outside South-east Asia is characterised by dialogue and exchange with performers, composers and makers within South-east Asia, which is facilitated by several national and international organisations and festivals.

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Gamma

(It.).

See [Scale](#).

Gamma ut.

The note G in the [Hexachord](#) system.

Gamme

(Fr.).

See [Scale](#).

Gamut.

(1) The note G; a contraction of *gamma ut*, which is the full [Solmization](#) name for *gamma*, the lowest note of the medieval system of letter notation that dates back to the *Dialogus de musica* (c1000; ed. in *GerbertS*, i, 251–64) formerly attributed to [Odo](#) of Cluny. Throughout the later Middle Ages the lowest note with a Roman letter name was A (*A re*), a 10th below middle C: this was logical not only because it was considered the equivalent of *proslambanomenos*, the lowest note of the Greek Greater Perfect System which had served up until the time of the *Dialogus* for virtually all note nomenclature, but also in that it was the lowest note used

within the Gregorian chant repertory (bearing in mind Apel's observation, p.248, that the mere 11 examples with notes below *A* he found in the entire repertory are probably 'of a later date', and are in any case not confirmed by all sources). Whether the new extra note below *A*, apparently first mentioned by the author of the *Dialogus*, was added to account for new expanded chants, or whether, as seems possible, it was necessary to explain the lowest *A* and *B* within a hexachordal or tetrachordal system, is not at all clear. But from that time on nearly all descriptions of the scale or of the monochord began with the lowest note called *gamma*, *gamma ut* or *gamma graecum*. This also found its way into the vernacular: Tobler and Lommatzsch listed Gautier de Coincy's use of 'gamaüt'; English uses may be found in the *Oxford English Dictionary* and in Kurath and Kuhn.

(2) The hexachordal system or, more broadly, any system. Early uses in English seem to have taken the form 'gamme': at the end of the 14th century John Gower wrote 'Nou hihe notes and nou lowe,/As be the gamme a man mei knowe,/Which techeth the prolacion/Of note and the condicion'; and shortly afterwards Leonel Power began his work on discant: 'This tretis is contrived upon the gamme for them that will be syngers or makers or techers'. From similar references listed in Kurath and Kuhn it seems that 'gamme' meant 'hexachordal system'. French uses of the word in that sense are plentiful and go back to *Le roman de Thèbes* (mid-12th century). More recently the French word *gamme*, like the Italian *gamma*, has been the normal word for a musical scale. From the end of the 15th century the word 'gamut', which is apparently peculiar to English, has meant 'hexachordal system', 'scale' or 'system'. See also [Hexachord](#).

(3) Range. Strictly, the gamut in this sense comprised those notes shown on the Guidonian hand (see [Solmization](#), figs.1 and 2). More loosely, and more often, it has been used figuratively. References in the *Oxford English Dictionary* date back to the early 17th century.

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DAVID FALLOWS

Ganassi, Giacomo

(*b* Treviso; *fl* 1625–37). Italian composer. He became a Franciscan friar and was *maestro di cappella* of S Francesco, Belluno, north of Venice, from 1625 to 1634. He was exclusively a composer for the church and was more interested in producing music for Mass and Vespers, sometimes for large forces, than in following the current fashion for small concertato motets. Whereas the psalms of 1625 are for double choir throughout, only two of the four masses of 1634 are definitely conceived for this medium: the others follow a recently established practice by which the second choir

is an optional ripieno and the first choir, consisting of soloists, sings throughout. However, the effect of the music is considerably altered by the presence of the second choir, since the soloists often continue their counterpoint in *tuttis* while the ripieno has chordal writing, resulting in a decorated homophonic texture instead of a purely contrapuntal one.

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JEROME ROCHE

Ganassi dal Fontego, Sylvestro di

(*b* ?Venice, 1492; *d* mid-16th century). Italian instrumentalist and writer. He was the author of two treatises on instrumental performance. Ganassi joined the *pifferi* of the Venetian government in June 1517, when he was hired as ‘contralto’ to fill a vacancy. From the 1517 document it is clear that his nickname ‘dal Fontego’ was derived from his place of residence near (or at) the Venetian ‘Fontego’, the palace by the Rialto where German merchants lived and traded. He is also mentioned in a few other documents from the late 1540s, and he might be the ‘Silvestro del cornetto’ who rented a storeroom near the Rialto in 1566. In his capacity as ‘piffero del Doge’ he probably supplied ceremonial and court music for the Doges and instrumental music at the Basilica di S Marco.

Ganassi published two treatises, one on the recorder, *Opera intitulata Fontegara* (Venice, 1535), and one in two volumes on the viola da gamba, *Regola rubertina* (Venice, 1542) and *Letzione seconda* (Venice, 1543). Most 16th-century books on instruments are either quasi-encyclopedic surveys, like those by Sebastian Virdung (1511) and Martin Agricola (1528 and later), or else very simple sets of instructions for tuning, fingering and intabulating, like the lutebooks by Hans Gerle (1532 and later) and Adrian Le Roy (1574). Ganassi’s works differ from all others in their detail and subtlety. They offer a complete discussion of instrumental technique up to its most sophisticated aspects: how to produce a good sound, rules for articulation (including advanced problems in bowing, tonguing and fingering), how to improvise ornamentation and, most important, how technique must be subordinated to expressiveness. In short, Ganassi’s volumes should be regarded as the starting point for any serious study of 16th-century performing practice, for together they give the most extended and most complete statement on the subject and reveal the high level of achievement the instrumentalists of the time had reached. Unfortunately the volumes are not easy for the English-speaking musician to use since they are written in a difficult Italian and partly in Venetian dialect. The existing translations of *Fontegara* into German and English are not wholly satisfactory.

Fontegara purports to be an exposition of the principles of playing wind instruments, dealing with ways of controlling the breath, tongue and fingers. Much of the volume is taken up with a rather scholastic presentation in a series of tables of the sorts of *passaggi* which may be applied to a melodic line; this merely dramatizes the central position improvised ornamentation held in the education of young instrumentalists and in the professional activity of master players. Besides *passaggi*, Ganassi also explains trills by semitones, whole tones and 3rds; various sorts of articulation including several varieties of double tonguing; fingerings, among them some that extend the range of the recorder to more than two octaves; and breath control, for good intonation, dynamic contrast and expressive performance. Throughout his book Ganassi holds up the human voice as the model for instrumentalists to follow. The copy of *Fontegara* in *D-W* has an appendix in Ganassi's own hand setting out some 175 varied diminutions on a melodic formula.

In the two volumes of *Regola rubertina*, Ganassi first describes the most elementary aspects of viol playing – how to hold the instrument, how to finger it and so on – and then proceeds to explain in a complicated way various sorts of bowings, fingerings and tunings, including several scordatura tunings and some for viols with only three or four strings. He discusses techniques for playing above the frets, how to transcribe vocal music into tablature, how to place frets on the instrument, how to tell good from bad strings, how to improvise unaccompanied ricercares and how to play polyphonically. The volumes are illustrated with a number of charts, tables and diagrams.

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HOWARD MAYER BROWN/GIULIO ONGARO

Ganche, Edouard

(*b* Baulon, Ille-et-Vilaine, 13 Oct 1880; *d* Lyons, 31 May 1945). French scholar. A doctor by profession, he wrote books on medicine, but is best remembered for his writings on Chopin. These show his conviction that Chopin owed most of his development to his Polish origin and upbringing and that the influence of French culture on his music was negligible. This opinion ran counter to those held by all other French scholars, but greatly endeared him to the Poles. In 1911 he founded in Paris the Société Frédéric Chopin and became its first president. During the next 25 years he travelled extensively in Poland and France, lecturing on the works of Chopin. The culmination of Ganche's work was his three-volume *The Oxford Original Edition of Frédéric Chopin*. It was based chiefly on Jane Stirling's printed copies of Chopin's works, annotated by the composer for her use, with the first volume containing a facsimile of the thematic catalogue written for her by Chopin.

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MAURICE J.E. BROWN/JEAN GRIBENSKI

Gand (i).

French family of violin makers. Charles-François Gand (*b* Versailles, 5 Aug 1787; *d* Paris, 10 May 1845), known as Gand *père*, was the elder son of Charles-Michel Gand (*b*Mirecourt, 11 Oct 1748; *d* Versailles, 25 Aug 1820), a little-known violin maker who moved to Versailles about 1780. From 1802 to 1806 he was apprenticed to [Nicolas Lupot](#). In 1807 he returned to his father's workshop but in 1811 he went back to Paris to work at Lupot's shop. In the same year he married Cornélie Squimbre, whom Lupot considered an adopted daughter. In 1819 he purchased the shop of a dealer and restorer named Jean Gabriel Koliker at 24 rue Croix-des-Petits-

Champs, the same street as Lupot. He continued to work for Lupot, however, and succeeded him in his business on his death in 1824, and also in his official duties as violin maker to the royal chapel and the Paris Conservatoire. Among his regular customers were some of the best violinists of the time. He was a hard worker, a skilful craftsman and had a good business sense. His instruments are rare but excellent in every way, though in due course he was overshadowed by the rising fame of J.-B. Vuillaume. Gand père was certainly Lupot's finest pupil. His brother Guillaume-Charles-Louis Gand (*b* Versailles, 22 July 1792; *d* Versailles, 29 May 1858) also worked for Lupot, then for Charles-François, but returned permanently to Versailles, succeeding his father there in 1820. He was an excellent craftsman, whose work closely resembles that of Lupot.

Gand père had two sons, Charles-Adolphe Gand (*b* Paris, 11 Dec 1812; *d* Paris, 24 Jan 1866) and Charles-Nicolas-Eugène Gand (*b* Paris, 5 June 1825; *d* Boulogne, nr Paris, 5 Feb 1892). Charles-Adolphe inherited his father's shop in 1845. Although an excellent workman he made few instruments, being mostly occupied with the running of the business. He was in charge of the maintenance of the instruments of the Opéra-Comique and the Paris Conservatoire. Charles-Nicolas-Eugène learnt his trade in the family shop, and in 1855 became his brother's partner, the firm becoming known as Gand Frères. In the same year their instruments won a first-class medal in the Exposition des Produits de l'Industrie in Paris. On Charles-Adolphe's death, the house was merged with that of [Bernardel](#) and became Gand & Bernardel Frères, with Gand as senior partner. He was considered a person of integrity and a renowned expert, and the firm was held in high repute.

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CHARLES BEARE/SYLVETTE MILLIOT

Gand (ii)

(Fr.).

See [Ghent](#).

Gandini, Gerardo

(*b* Buenos Aires, 16 Oct 1936). Argentine composer, pianist and conductor. He began his studies in Buenos Aires with Pía Sebastiani and Roberto Caamaño (piano) and with Ginastera (composition). After completing his piano training with Loriod, in 1964 he moved to the USA on a Ford Foundation scholarship, and there he took part in the Young Artists' Project under the auspices of the Institute of International Education. Two years later an Italian Government scholarship took him to Rome to study with Petrassi at the Accademia di S Cecilia. In Buenos Aires he established, under his own direction, the Grupo de Experimentación Musical, which

gives first performances of avant-garde music. In 1970 he was appointed to teach at the American Opera Center of the Juilliard School. He organized concerts of contemporary music and, as Director of the Experimental Centre for Opera and Ballet (CEOB) sponsored by the Teatro Colón, he promoted, commissioned and performed a series of chamber operas by Argentine composers. Among them is his own *La Casa sin sosiego* (1992) on a libretto by Griselda Gambaro. He is also one of the founding members of Agrupación Música Viva, an experimental new music group which included Hilda Dianda, Armando Krieger, Alcides Lanza and Antonio Tauriello. The prizes he has won included one from the city of Buenos Aires (1960, for the Piano Concertino). He has also received important commissions, and his works have been heard at festivals in Europe and the Americas. Particularly noteworthy are three pieces heard at Washington festivals: the *Variaciones orquestales*, *Contrastes*, and the *Fantasia impromptu* for piano and orchestra. The first of these, written in 1962, is a very free treatment of a 12-note series. *Contrastes* creates a series of contrasts in texture, dynamic, timbre, tempo and density between a chamber orchestra and two piano soloists. At the Washington première in 1968 the pianists were Gandini and Krieger, and a third Argentine musician, Tauriello, conducted. Gandini also played in the first performance of the *Fantasia impromptu* (Washington, 1971), in which an imaginary portrait of Chopin is drawn in a sequence of superimpositions and fragmentations, beginning and ending with a re-creation of the B flat minor Mazurka. Some of his recent more mature works show a tendency toward Impressionism and are surrounded by a profound poetic aura. *Paisaje imaginario* (1988) for piano and orchestra was commissioned by the BBC Welsh SO.

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(selective list)

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SUSANA SALGADO

Gando.

French family of type founders. Nicolas Gando (*b* Geneva, early 18th century; *d* Paris, 1767), having first established himself in Geneva, moved in 1736 to Paris, where he took over the foundry of his uncle Jean Louis Gando. Nicolas issued a specimen of his types in 1745, and another in 1758 to show the resources of Claude Lamesle's foundry, which he bought that year. His son Pierre François (*b* Geneva, 1733; *d* Paris, 1800) was a partner in the foundry and succeeded him.

The Gandos owe their place in history less to the qualities of their type than to their polemical exchanges with Pierre-Simon Fournier on the question of typographical music printing. In his *Traité historique*, which is both a general account of developments in music printing and a bitter attack on the exclusive privilege enjoyed by the Ballard family, Fournier accused the Gandos, in terms very damaging to their reputation, of passing off as their own in 1764, music characters which he had published in 1756. The Gandos replied in support of Ballard and the printing establishment, highlighting errors in Fournier's historical account and accusing him of plagiarizing the methods devised for typographical music printing by Breitkopf (1754–5). They also described their own system. They cast clefs, bar-lines, minims, crotchets, detached quavers (and sub-divisions of the quaver) in one piece as complete characters, without fragments of staff attached. Beams to join the stems of tied quavers and the like were also cast as single pieces in various lengths so that the only junction required was between the stem of the note (a crotchet with its stem reduced if necessary) and the small connecting strokes cast on the beam at standard intervals. The staves were made up of continuous pieces of metal.

It was necessary to pass the sheet through the press twice for a complete impression: once to print the notes, clefs, key signatures, rests, bar-lines etc., and once to print the staves, words and other ancillary material. Under normal printing conditions it was difficult to align the notes and staves exactly, because of the fine adjustments that had to be made in the relative position of type material in the two separate formes. After damping, inking and being passed through the press to take an impression of the first forme there was a danger that the paper might lose its integrity while it was waiting to be put through the press with the second forme. The Gandos claimed the invention of a press which avoided this: the two formes were worked in rapid succession and the paper was not moved from its original printing position between impressions. These two factors ensured that the size of the sheet did not vary.

In their *Observations* the Gandos offered a four-page setting of Psalm cl by the Abbé Roussier as a specimen of their types printed on their special press. Of much greater interest, they also showed specimens of six early music types from the stock-in-trade of the Ballard concern (see illustration).

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H. EDMUND POOLE

Gandolfi, Michael

(*b* Melrose, MA, 5 July 1956). American composer. At the age of eight he began to play the guitar, teaching himself to improvise in rock and jazz styles. Formal study in composition began in his early teens, and he went on to study with McKinley and Martino at the New England Conservatory and with Knussen at Tanglewood (1986). He worked with Davidovsky and Finney at the Composer's Conference and was an instructor at Harvard University before, in 1997, joining the composition faculty of the New England Conservatory. In 1998 he also began to teach part of the composition course at Tanglewood along with Osvaldo Golijov. Gandolfi's music is concerned with processes of transformation and becoming, exemplified by his earliest orchestral work, *Transfigurations* (1987), commissioned by Tanglewood. In *Points of Departure* (1988) such processes are applied with originality to musical gesture, explicitly recognizing the different implications a gesture may contain in a chain of radically contrasting transformations across separate movements. Working out relationships of shared material between movements or separate sections, as opposed to within a single movement, has become increasingly prevalent in his work.

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Elec: *Nocturnes for Dual DACs*, 1981; *Of Memories Lost*, 1989; *In-Coming/Out-Going*, 1997

Ganer, Christopher

(fl 1774–1809). German piano maker, active in England. He came to England from Leipzig, settling at 47 Broad Street, London, in 1774 and staying there until the end of 1809 (he also took on the neighbouring premises at no.48 in 1782). Letters of denization were granted to Ganer on 11 February 1792. He started getting in arrears with his rates from 1805 onwards, possibly an indication of financial difficulties.

Ganer mainly made square pianos. His earliest surviving square piano is marked 'Christopher Ganer Londini fecit 1775', and has a compass of nearly five octaves, from *G*' to *f*". This Latin inscription appears again on a 1778 square piano: until the mid-1780s he used either Latin or English inscriptions. Later models, such as the one at the Russell Cotes Museum in Bournemouth, have a striking Battersea enamel plaque bearing the inscription in capitals.

In outward appearance Ganer's square pianos vary; some are more attractively inlaid than others. The earlier ones tend to be plain with a simple trestle stand whereas later models are Sheraton in style, with brass medallions covering the bolts in the tapered legs of the trestle. Musically, however, the instruments vary little: a compass of five octaves or slightly less, single action with overdampers, and two or three handstops raising the dampers and engaging a buff stop. The piano maker John Broadwood hired out Ganer's pianos. A descriptive catalogue of extant Ganer instruments is given in M.N. Clinkscale: *Makers of the Piano, 1700–1820* (Oxford, 1993).

MARGARET CRANMER

Ganga.

(1) The most common name for the double-headed cylindrical snare drum used in the music of a number of West and North African cultures, including parts of Niger, Benin, Nigeria, Chad, Cameroon, Upper Volta, Libya, Algeria and Tunisia. The musical prominence of this kind of drum is largely a result of its use with the *kakaki* trumpet and the *algaita* oboe in Hausa ceremonial music, together with the spread of Hausa political influence from the beginning of the 19th century.

The term 'ganga' is applied generically by the Hausa to a number of double-headed cylindrical snare drums, the most common, in ascending order of size, being the *kurya*, a traditional infantry drum about 17 cm long and with a diameter of about 21 cm; the *gangar algaita*, used with the *algaita*, about 33 cm long and about 24 cm in diameter; the *gangar fada* or royal *ganga* (see illustration), used with the *kakaki*, about 45 cm long and with a diameter of about 33 cm; and the *gangar noma*, beaten for farmers, about 65 cm long and about 45 cm in diameter. Except for the *gangar noma*, which is occasionally laid on the ground, all these drums are suspended from the left shoulder and lie in a near-horizontal position under

the performer's left arm. The drum has a wooden body with two goatskin heads lapped over leather hoops and laced together with leather thongs. A piece of cloth is sewn round the body under the lacing, the colour of the cloth indicating the emir to whom the instrument belongs.

The snared skin on the *gangar algaita*, *gangar fada* and *gangar noma* is to the front while on the *kurya* it is to the rear. Apart from the *gangar noma*, which is normally beaten with two sticks, the drums are beaten with a curved stick with a flattened head, held in the right hand, and with the fingers of the left hand. Two techniques, or series of strokes, are used in beating the drum; in *hannun gaba* the left hand beats the front skin and in *hannun baya* or *taushi* the rear. Free or open strokes produced with the flat of the stick-head on the centre of the front skin are the lowest in pitch. Notes of medium, high and extra-high pitch are produced from muted or closed stick strokes: medium notes are made with the flat of the stick-head on the centre of the front skin; high with the edge of the stick-head on the centre of the front skin; and extra-high with the flat or the edge of the stick-head on the centre of the front skin together with pressure from the fingers of the left hand on the top edge of the rear skin. A rising pitch is produced by a free stroke with the flat of the stick-head on the centre of the front skin followed by pressure with the knuckle of the left-hand thumb on the centre of the rear skin.

Performance on the Hausa *ganga* is based primarily on the high and low speech-tones of an un verbalized text and secondarily on its long and short syllabic quantities. Such a text, in praise of the patron of a performance, is called a *take*. The use of strokes of low, medium, high and extra-high pitch to realize the low and high tones of the *take* also allows the musician, if he so wishes, to superimpose certain intonational features on its tonal patterns. A straightforward *take* is shown in [Kakaki, ex.1](#).

A drum of the name 'ganga' is used by many other peoples such as the Nupe, Gunga, Dakakari, Duka, Chawai, Jukun, Tigong, Yeskwa, Bolewa, Tangale, Burum, Ngizim, Tera, Bura, Bata, Zaberma and Kanuri in Nigeria, and in Niger by the Songhay, Djerma and Beri-beri, in Chad by the Salamat Arabs, the Mului, Kanembu and Barma peoples, and in southern Libya by the people of Fiwet, Ghat and Traghan. Other peoples using closely related terms for the instrument are: the nomadic Fulani (*gunguru*), in Nigeria the Janji, Kurama and Piti (*oganga*), Ankwe (*kangak*), Gurka (*gungak*), Kerikeri (*gonga*), Margi (*akangga*), Mumuye, Kam and Pero (*ganggang*), in Benin the Dendi (*gangan*) and the Taneka (*gangangu*), in Chad the Zaghawa (*ganggang*) and in Upper Volta the Mossi (*gangado*); in Libya in the Fezzan region and in Algeria in Batna the drum is known as *gaga*.

Usage varies according to the degree of social stratification: in highly stratified societies the *ganga* forms part of an ensemble of court musicians, usually with long trumpets or oboes; in others it is used mainly to accompany song and dance. In Nigeria court usage is exemplified among the Kanuri, where the *ganga kura* (big drum) is beaten only for the Shehu of Borno, and among the Nupe at Bida (where it is known locally as *enyabo*), Abuja, Bauchi and Wase. Elsewhere in Nigeria usage is more varied; the Gunga use two or three professional *ganga* players to accompany teams of wrestlers, the Burum play a large *ganga* in drumming

for farmers, and the Bura have incorporated the *ganga* into their xylophone ensemble to accompany dancing, a practice common throughout the northern states, where drums of the *ganga* type but with local names are used: for example, *dang* and *Mbangak*.

In Benin the Taneka *gangangu* is played with side-blown horns and clapperless bell for masked dancing, and the Dendi *gangan* with hourglass drums in praise singing for a village chief. In Niger the Songhai *ganga* and the Djerma *ganga* at Dosso are similarly used for praise singing, and the Djerma, like the Beri-beri, use the drum with the *algaita*. In Upper Volta the Mossi *gangado* is used as part of a drum ensemble at the court of Tenkodogo to accompany praise singing and declamation of the history of the rulers.

In Chad the drum is played by professional musicians and is found particularly in the Kanem region. It has a wooden cylindrical body, 60 to 65 cm high and 30 to 35 cm in diameter, cowhide heads and leather lacing in a Y pattern. The upper head, which has two snares, is struck with a hooked stick with a flattened end; this provides the 'masculine' voice. The lower head is struck with the hands and has no snare but in its centre it has a baked disc made from brains, butter and charcoal; its sound is deeper and is the 'female' voice. Sometimes the *ganga* is used alone to convey signals but in a musical context it is always played with another drum, the *trembel*, and very often with the *algaita*. This ensemble also forms part of the orchestras of the sultans of the Kotoko.

The Zaghawa *ganggang* accompanies dancing during rites for a chief and is also used for special rites in case of drought. The Salamat Arabs and Barma are reported to use their *ganga* with other drums and end-blown flutes respectively to accompany dancing or to encourage canoeists, and the Kanembu and Mului with other drums and either long *gachi* trumpets or *algaita* oboes, or both, in the performance of praises and greetings for chiefs.

In Libya in central Fezzan the *ganga* drums are identical with those in Chad, except that sometimes the body is metal, and in performance instead of using the *trembel* two *ganga* drums are paired, one being considered 'male' and the other 'female'. As in Chad these instruments are reserved for professional musicians who, in Fezzan, are usually of slave origin and from regions south of the Sahara. In the large oases in the extreme west of Libya (Ghat, Ghadames) the *ganga* has a comparatively flat body, 10 to 12 cm in height and 30 cm in diameter, although all other features are the same as in Chad. Playing is exclusively by professional musicians who in these oases are generally blacksmiths.

(2) Single-headed drum of the Sara people of southern Chad. It has a wooden body and its head is attached by wooden sticks driven into the body of the drum. The instrument is played upright and the head is struck with the hands.

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ANTHONY KING/MONIQUE BRANDILY, K.A. GOURLAY

Gangar [rull].

A Norwegian folkdance in duple time. It may be notated in 2/4 or 6/8 time and is similar to the [Halling](#), by which name it is known in some districts. It is danced in couples. The *gangar* is known both in Hardanger fiddle districts and in areas where the violin is used as a folk instrument. The term *rull* is used in parts of the Hardanger fiddle areas of western Norway.

See also [Norway](#), §II, 3.

For bibliography see [Halling](#).

NILS GRINDE

Gangsa (i).

Flat bronze or brass gong of the Kalingga, Ibaloi, Karao, Tinggian and Bontoc peoples of the northern Philippines. Among the Ifugao they are called *gangha*, which refers to both the individual gong and an ensemble of three gongs, and among the Isneg, *hansa*. *Gangsa* have a diameter of approximately 30 cm and their perpendicular rims are about 5 cm high. They produce diffused sounds with or without a focussed pitch. The ways in which they are played increase their timbral variety; they may be played with the hands (slapping, tapping or sliding) and with a beater (hitting the upper or under side of the gong). Various resonating effects are achieved by suspending gongs freely from the left hand, swinging them in the air, resting them partly or fully on the ground, or laying them on the lap (see [Philippines](#), fig.2; damping effects are produced with the wrist or forearm, or with pressure from the beater.

Gangsa are played in a variety of ceremonies: gong music is necessary for dancing, for honouring people of the community, for celebrations and for providing the proper ambience for ritual proceedings. Gongs are considered to be objects of great value and status: during ceremonies, to play the *gangsa* is an honour, for only prominent members of the community are invited to start the performance. *Gangsa* music itself is particularly popular among the Kalingga, and on occasions when *gangsa* playing is not permitted, its music is often played on other instruments.

See also Philippines, §II, 1(i)(b).

JOSÉ MACEDA

Gangsa (ii).

A term used for metallophones in various Balinese ensembles (see Gamelan, §I, 4(iv) and Indonesia, §II, 1(ii)(d)). They are of two types: with bronze slabs resting on rattan, cork or rubber which in turn rests on a wooden trough resonator (e.g. *gangsa jongkok*); and with bevel-edged keys suspended by cord above tuned bamboo tubes arranged in a wooden frame (e.g. *gangsa gantung* or *gender*; see illustration). Both types are beaten with a wooden or horn hammer in the right hand (which is padded in the case of the lowest-pitched *gangsa gantung*, i.e. *jegogan*) or with a hammer in each hand in the case of the *gender wayang* ensemble. Each key is damped as the next key is struck. *Gangsa* are tuned in pairs, one pitched slightly higher than the other so that when the two instruments are struck simultaneously an acoustic beat is produced.

MARGARET J. KARTOMI

Gangsta [gangster] rap.

A style of rap whose texts emphasize the violence of street life. In the mid-1970s hip hop had reacted against the prevailing gang violence of the time by deflecting the territorialism of New York's street gangs into a less destructive verbal rivalry. As the music began to assert its independence against pacifying influences from the music industry, rappers increasingly exploited the imagery of gang warfare in order to 'dis' (disrespect) other competing groups. Baltimore rapper Schooly D's *Gangster Boogie* (1984), Boogie Down Productions' *9mm Goes Bang* and Ice-T's *Colors*, recorded for the 1987 film of the same title, were indications that lyrics based on territorial gang wars and shootings could become a sub-genre of hip hop. Ice-T's debut album, *Rhyme Pays*, Too Short's *Born to Mack*, Eazy-E's *Eazy-Duz-It* and NWA's *Straight Outta Compton* established California as the home of this new approach. Dr Dre's 1992 solo album, *The Chronic*, produced after his departure from NWA, defined this style with slow, bass-heavy grooves based on samples from Isaac Hayes and George Clinton. Featured rapper Snoop Doggy Dogg became a major star in his own right but was soon embroiled in a shooting charge; similar problems affected

other gangsta rap artists, including Da Lench Mob and Tupac Shakur. Art and life became indistinguishable as bitter rivalry between Los Angeles gangsta rap and New York hip hop climaxed with the fatal shootings of Shakur and the Notorious B.I.G.

DAVID TOOP

Gann, Kyle

(b Dallas, 21 Nov 1955). American musicologist, composer and critic. He attended Oberlin Conservatory (BMus 1977) and Northwestern University (MMus 1981, DMus 1983), where he studied composition with Peter Gena, Morton Feldman and Ben Johnston. An early fascination with the music of Ives developed his interest in polyrhythmic music and led to study of the music of the Hopi, Zuni and Pueblo Indians, which in turn informed the rhythmic language of his own compositions (notably in *Snake Dances*, 1991–5). Further exploration of tempo structures came from his association with Nancarrow, about whom he wrote the first book (1995). Gann composed several canons extending Nancarrow's techniques. His interest in polytempo, Amerindian music and just intonation (his electronic works employ scales of up to 37 pitches per octave) came together in his electronic opera, *Custer and Sitting Bull* (1995–8).

In 1986, after writing for several Chicago papers, Gann became contemporary music critic for the *Village Voice*. As a musicologist and critic, he has championed an indigenous American classical tradition from Ives and Cowell to Partch, Cage and others. After teaching at Columbia University and Brooklyn College, Gann joined the faculty of Bard College (1997).

WORKS

Op: *Custer and Sitting Bull*, 1v, elects (G.A. Custer, *Sitting Bull*), 1995–8

Orch: *The Disappearance of All Holy Things from this Once So Promising World*, 1998

Vocal-inst: *Satie*, S, vn, fl, hp, perc (E. Satie), 1975; *Song of Acceptance*, 3 female vv, fl, hn, trbn, tuba, cel, 2 vn, vc (Lao-Tzu, W. Whitman, Bible: *Ecclesiastes*), 1980; *Oil Man*, 1 male spkr, fl, cl, pf, drums (M. Gann), 1981; various songs

Chbr: *Siren*, 5 fl, 1978; *Long Night*, 3 pf, 1980–81; *Mountain Spirit*, 2 fl, 2 drums, synth, 1982–3; *Baptism*, 2 fl, 2 drums, glock, synth, 1983; *Cherokee Songs*, S, perc, 1983; *Hesapa ki Lakhota ki Thawapi [The Black Hills Belong to the Sioux]*, fl, tpt/sax, synth/accdn, drum, 1984, rev. 1989; *I'toi Variations*, 2 pf, 1985; *Cyclic Aphorisms*, vn, pf, 1988; *Chicago Spiral*, fl, cl, s sax/3 fl, drums, vn, va, vc, synth, 1990–91; *Snake Dance no.1*, perc qt, 1991; *Alice in Wonderland*, incid music, fl, cl, elects, 1991–2; *Astrological Studies*, fl, ob, a sax, bn, synth, tom-toms, cymbals, vib, va, db, 1994; *So Many Little Dyings* (K. Patchen), 1 pre-recorded v, elects, 1994; *Snake Dance no.2*, perc qt, 1995; *Arcana XVI*, 3 synths, 1998

Solo inst: *Desert Flowers*, fl, 1979; *The Mercy of the Storm*, pf, 1981; *Dakota Moon*, cl, 1982; *The Question Answer'd*, pf, 1983; *Windows to Infinity*, pf, 1987; *Sweeney Out West* (4 Vacation Mishaps), pf, 1987–9; *Laredo*, snare drum, 1988; *Paris Intermezzo*, toy pf, 1989; *Desert Sonata*, pf, 1994–5

El-ac: *The Convent at Tepoztlan* (pf, cptr tape)/2 pf, 1989 [after C. Nancarrow: Canon 23:24]; *Superparticular Woman* (Tuning Study no.1), elects, 1992; *Ghost*

Town, elects, 1994; Homage to Cowell (Tuning Study no.2), elects, 1994; Fractured Paradise (Tuning Study no.3), elects, 1995; Despot's Waltz (Mechanical Pf Study no.1), mechanical pf (Disklavier), 1997; How Miraculous Things Happen (Tuning Study no.4), elects, 1997; The Waiting (Mechanical Pf Study no.2), mechanical pf (Disklavier), 1997

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DON C. GILLESPIE

Ganne, (Gustave) Louis

(*b* Buxières-les-Mines, 5 April 1862; *d* Paris, 14 July 1923). French composer and conductor. He was a pupil of Dubois and Franck at the Conservatoire, where he won a first prize in harmony and an organ prize. He made his début as a composer with a ballet-divertissement, *Les sources du Nil*, given in 1882 at the Folies Bergère (the first of several given there or at the Casino de Paris). His most important ballet is *Phryné*; he also composed several operettas, notably *Les saltimbanques* (Paris, 1899) and *Hans, le joueur de flûte* (Monte Carlo, 1906). Ganne conducted the orchestra for the balls at the Opéra, and was for many years musical director at the casino at Monte Carlo. He wrote more than 200 works, including songs, salon pieces and some excellent dance tunes such as the *Valse des blondes* and the mazurkas *La czarine* and *La tzigane*. He is chiefly known for two marches, the *Marche lorraine* (1887) and *Le père la victoire* (1888). His works, though intended for popular consumption, never became banal.

J.G. PROD'HOMME/ANDREW LAMB

Gänsbacher, Johann (Baptist Peter Joseph)

(*b* Sterzing, South Tyrol [now Vipiteno, Italy], 8 May 1778; *d* Vienna, 13 July 1844). Austrian composer and conductor. He was the son of a choirmaster and teacher, Johann Gänsbacher (1751–1806), and as a boy

sang in church choirs in Sterzing, Innsbruck, Hall and Bolzano; he also had lessons in piano, organ, violin, cello and thoroughbass. In 1795 he went to the university at Innsbruck and studied first philosophy, then law, supporting himself by giving music lessons, playing the organ, singing in church choirs and playing in the theatre orchestra. His first compositions date from this period. While at university he took part in four campaigns against Napoleon. In 1801 he went to Vienna to continue his musical studies, and was relieved of financial worries when Count Firmian, who further promoted his career as a musician, took him into his family as a son in about 1803. In Vienna he had lessons from the Abbé Vogler (1803–4) and from Albrechtsberger (1806). A Mass in C, composed through the offices of Vogler for Nikolaus Esterhazy in 1806, established his reputation as a composer. Nevertheless, he returned to Vogler in Darmstadt for a short period in 1810, where his fellow-pupils and friends included Weber and Meyerbeer, who admitted him as a founder-member of the 'Harmonische Verein', for which he was active until 1813. In January 1813 he met Weber in Prague and recommended him for the post of Kapellmeister of the theatre. In the summer of the same year Gänsbacher returned to the Tyrol to join the fighting to liberate the province from the Bavarian occupation. After the end of the war he did not return to the Firmian family but joined the army as a first lieutenant (1814). He was stationed first in Italian garrisons, in Trient, Mantua and Padua then at Innsbruck in 1815, where he again tried to gain a foothold as a musician. He worked as a conductor and director of a church choir, and helped to found the Musikverein, though he did not gain the position of chief conductor. He did not accept the post of director of music in Dresden, offered him at the instigation of Weber in 1823, since (after representations against the election of Joseph Weigl), he was appointed Kapellmeister of the Stephansdom in Vienna as successor to Josef Preindl in September 1824. One of the choristers (who were also his pupils) was his nephew Anton Mitterwurzer (1818–76), later famous as an opera singer. From this time on Gänsbacher composed mainly church music, and only a few homage cantatas. By the time of his death he was one of the most famous musicians in Vienna.

Some of Gänsbacher's early instrumental compositions, such as the Clarinet Concertino and the sonatas in F major (1803) and G minor (1810), are remarkable for the individuality of their ideas and their unconventional structure, while his Italian canzonettas and terzetti are effective for their reticent simplicity. Yet the works he composed later for social performance clearly show a deterioration of quality. Even before his 20 years at the Stephansdom, sacred music was becoming central to his output. Starting with the masses in C and B (1806/8) and the Requiem (1812), he wrote some creditable and well-regarded works in this field. Although they do not stand out from the manner of their time, and show little stylistic innovation, they nonetheless show Gänsbacher's considerable skill as a composer.

His son Josef (*b* Vienna, 6 Oct 1829; *d* Vienna, 5 June 1911) studied the piano, the cello and singing, and went to university to read law, graduating in 1855. He practised law for a number of years, but concurrently gave piano and singing lessons, and in 1868 devoted himself entirely to teaching singing. From 1875 to 1904 he was a tutor at the conservatory of the Gesellschaft der Musikfreunde, becoming by the turn of the century the

most highly-regarded singing teacher in Vienna. Some of his pupils achieved international recognition, including Maria Wilt, Milka Ternina, Leopold Demuth and Julius Liban. Brahms dedicated his cello sonata op.38 to him. He was a composer, chiefly of songs but also of piano and choral pieces, and was a co-editor of the Schubert complete edition.

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printed works pubd in Vienna unless otherwise stated

sacred choral

for 4 voices, organ, orchestra, unless otherwise stated

Masses: op.32, B¹ (1825); op.41 'Jubilaei', C, (1832); op.45, F (Augsburg, 1836); 28 unpubd (incl. 1 lost)

Requiem: op.15, E¹, 1811 (Prague, 1812), rev. 1826 (1826); op.38, d (1834); 5 unpubd

Offertories: Domine Deus, with B, op.33 (1810); Inclina Domine, with B, op.43, 1827 (1832/3); Diligam te Domine, op.44 (1834); many others unpubd

Graduals: Si ambulavero, op.42, 1825 (1832); In te Domine speravi (c1838); many others unpubd

Ecce sacerdos magnus, op.39 (1834); Te Deum, op.45 (1834); 6 vespers, 5 litanies, Marienlieder, motets: all unpubd

4vv, org: 2 Ave Maria, op.34 (1825–6); 2 Salve regina, op.35 (1825); Ave regina coelorum, Alma redemptoris mater, op.36 (1826–7); Regina coeli laetare, Ave Maria, op.37 (1830); Salve regina, Ave Maria, op.40 (1834)

secular vocal

Des Dichters Geburtsfest (Liederspiel, F. Treitschke), 1810; Die Kreuzfahrer (incidental music, Kotzebue), 1811

c10 cants., chorus, orch; 3 cants., male chorus, pf/gui; 3 serenades, chorus, orch 3 terzetti, 2 S, T, op.1 (Berlin, 1809)

1v, pf/gui: 6 Lieder op.3 (Leipzig, 1809); Der sterbende Patriot (C. Schubart), c1809; Abendfantasie (L. Brachmann) (Bonn, c1810); An mein Clavier, 1809; Die Erwartung (Schiller), op.7 (Bonn, c1810); Wiederseh'n (J. Kosegarten), op.4 (Leipzig, ?1810); Nachtgesang (Kosegarten) (Leipzig, c1814); Abendlied (C. Tiedge) (Innsbruck, 1817); 4 deutsche Lieder (Berlin, c1819)

instrumental

Orch: Sinfonie, D, 1807, ed. in *The Symphony 1720–1840*, ser. B, vi (New York, 1984); Concertino, cl solo, 1819; Tiroler Schützen-Freuden, with pipes, drums etc, 1824; marches, other military music

Chbr: Sonata, F, vn, vc, pf (Bureau d'Arts, 1803); Sonata, g, m, pf; Serenade, fl, vn, va, gui, op.12 (Bonn, 1810); Serenade, cl, vn, vc, gui, op.24 (Augsburg, 1818); Introdution und Variationen, cl, hn, pf; pf trios; sonatas, vn, gui; sonatas, fl/vn, pf; other works for fl/vn, gui; vc, pf etc.

Pf 4 hands: divertimentos, sonatinas, marches (most unpubd)

Pf solo: numerous variation sets (most on opera themes), marches, ländler

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WALTER SENN/JOACHIM VEIT

Gantez, Annibal

(*b* Marseilles, *c*1600; *d* Auxerre, 1668). French ecclesiastic, composer and writer on music. An alphabetical list of places where Gantez served as *maître de chapelle* or *maître des enfants* shows the geographical diversity of his professional life (dates of known appointments are shown in brackets): Aigues-Mortes, Aix-en-Provence (15 April 1636–22 June 1638), Annecy, Arles (5 July 1638–31 March 1640), Aurillac, Auxerre (1643, awarded a partial prebend; there again on 1 November 1661), Avignon, Carpentras, Grenoble (29 March 1628–Easter 1629; there again 28 June–9 October 1656), La Châtre, Le Havre, Marseilles, Montauban, Nancy (in 1665 as *maître de chapelle* to Duke Charles IV of Lorraine), Nevers (on 26 January 1657), Paris (at St Innocent, St Jacques de l'Hôpital, St Paul), Rouen (on 21 June 1629), Toulon and Valence.

Although Gantez wrote a small amount of music, including two masses (both printed by Ballard about 1642), a *Te Deum* (1661, lost) and collections of court *airs* and *chansons à boire*, he is best known as a trenchant observer of the musical scene. His *L'entretien des musiciens* (Auxerre, 1643; ed. E. Thoinan, Paris 1878/R) is lively ('a musician is not esteemed if he is not a good drinker'), its social comment pointed ('it is shameful that in France there are only one or two printers ... whereas Spain, Italy and Flanders have almost as many printers as there are towns') and its value judgments direct and forceful ('the one whom I find [in Paris] the most "agréable" in his music is Veillot ... and the one whom I recognize as the most serious in his is Péchon ...'). *L'entretien* includes references to Aux-Cousteaux, Bertaut, Antoine Boësset, Bournonville, Bouzignac, Cosset, Du Caurroy, Du Cousu, Formé, Frémart, Gobert, De

Gouy, Hotman, Intermet, Lambert, Etienne Moulinié, Mersenne, Métru, Péchon, Veillot, Vincent and Zarlino.

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JAMES R. ANTHONY

Ganz.

German family of musicians.

(1) [Adolf Ganz](#)

(2) [Moritz Ganz](#)

(3) [Wilhelm Ganz](#)

M.C. CARR/ROBERT PASCALL

[Ganz](#)

(1) **Adolf Ganz**

(*b* Wiesbaden, 14 Oct 1795; *d* London, 11 Nov 1869). Violinist, conductor and composer. He studied harmony with Hollbusch. From 1821 to 1845 he was music director at the Stadttheater in Mainz (1819). He was made Kapellmeister to the Grand Duke of Hessen-Darmstadt in 1825 and ducal Hofkapellmeister in 1835. On 9 July 1840 he conducted the first British performance of Gluck's *Iphigénie en Tauride* at the Prince's Theatre, London. In 1846–7 he worked as a conductor in Nuremberg. In 1851 he settled in London, where for a time he was chorus master under Balfe at Her Majesty's Theatre. He composed overtures, marches, songs, male-voice choruses and a melodrama. His elder son Eduard (*b* Mainz, 29 April 1827; *d* Berlin, 26 Nov 1869) studied the piano with Moscheles and Thalberg in London, settled in Berlin and founded a music school there in 1862.

[Ganz](#)

(2) **Moritz Ganz**

(*b* Mainz, 13 Sept 1802; *d* Berlin, 22 Jan 1868). Cellist and composer, brother of (1) Adolf Ganz. He was the leading cellist in the Mainz Hofkapelle under his elder brother, then succeeded B.H. Romberg as leading cellist in the royal orchestra in Berlin in 1827. He visited Paris and London in 1833, then returned to London four years later to play at the Philharmonic Concerts (1 May 1837) with his younger brother Leopold (*b* Mainz, 28 Nov 1806; *d* Berlin, 15 June 1869), a violinist who frequently joined him in concerts and with whom he composed a number of virtuoso

duets. He was the principal cellist at the Beethoven Festival in Bonn in 1845 and was noted for his full, mellow tone and brilliant execution.

Ganz

(3) Wilhelm Ganz

(*b* Mainz, 6 Nov 1833; *d* London, 12 Sept 1914). Organist, violinist and conductor, son of (1) Adolf Ganz. He was the most celebrated member of the family. He studied the piano and conducting with his father and Karl Anschütz, and made his first trip to England in 1848. He and his father went back to Mainz after the London season but they returned in 1851 to settle permanently in London. In 1856 Ganz was an accompanist on Jenny Lind's tour of England and Scotland, and for some years thereafter he accompanied many of the leading singers in London. He was also the organist at the German Lutheran church in the Strand.

Ganz joined Henry Wylde's New Philharmonic Society as second violinist in 1852. In 1874 he became joint conductor of the society (with Wylde) and in 1879, on Wylde's resignation, continued the concerts alone, first under the former name and after 1880 as 'Mr Ganz's Orchestral Concerts'. During his three seasons as conductor, Berlioz's *Symphonie fantastique* and Liszt's *Dante Symphony* were performed in their entirety for the first time in London, and a number of eminent artists, including Annette Essipov, Sophie Menter, Saint-Saëns and Pachmann, appeared as soloists. For many years Ganz was a professor of singing at the GSM, where a jubilee concert was given in his honour in 1898. His memoirs, *Memories of a Musician*, were published in London in 1913.

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Ganz, Rudolf [Rudolph]

(*b* Zürich, 24 Feb 1877; *d* Chicago, 2 Aug 1972). Swiss pianist. Following early cello lessons with Friedrich Hegar, he studied the piano with Robert Freund in Zürich and subsequently with his great-uncle, Carl Eschmann-Dumur. He also took lessons in composition with Charles Blanchet at the Lausanne Conservatoire. In 1897–8 he continued his studies with F. Blumer in Strasbourg before going to Berlin to work with Busoni, in addition to studying composition with Heinrich Urban. In 1899 Ganz made his Berlin début with Beethoven's Fifth Concerto and Chopin's First, and the following year he conducted the Berlin PO in the first performance of his own First Symphony. Following the success of these performances Ganz undertook a major European tour and in 1901 went to the USA where, in 1906, he appeared in New York and Boston with Weingartner and Wilhelm Gericke. Between 1901 and 1905 he was head of the piano faculty of the Chicago Musical College. He toured extensively throughout the USA and Canada between 1905 and 1908, after which he returned to Europe, performing a wide repertory including works by Alkan, Ravel, Brahms, Grieg and Liszt. He was appointed director of the Chicago Musical College in 1929 and president five years later, continuing as both teacher and administrator until 1954.

From 1921 until 1927 Ganz was music director of the St Louis SO and between 1938 and 1949 he conducted a series of Young People's Concerts with the New York PO and in San Francisco. Although he retired from the Chicago College in 1954, he continued to teach. The dedication of Busoni's First Sonata and Ravel's *Scarbo* to Ganz reflects his championship of modern music, and he introduced many works by Bartók, d'Indy, Korngold, Loeffler and others to American audiences. He was also a persuasive exponent of the works of Macdowell. As a composer, Ganz's eclectic style reflected his own wide-ranging sympathies and understanding of the modern idiom, while acknowledging a clear indebtedness to the Romantic tradition. His compositions for the piano reveal in their bravura writing the virtuoso command of his own playing, particularly in the early *Konzertstück* and the E♭ Concerto. He also composed numerous songs to English, French and German texts (he was married to the American singer Mary Forrest), as well as in Swiss and Alsatian dialects.

CHARLES HOPKINS

Ganze-Note

(Ger.).

See [Semibreve](#) (whole note); *Ganze-Taktnote* is also used. See also [Note values](#).

Gänzl, Kurt (Friedrich) [Gallas, Brian Roy]

(b Wellington, New Zealand, 15 Feb 1946). New Zealand writer on musical theatre. He studied law and classics at Canterbury University, New Zealand, subsequently joining the New Zealand Opera company as a bass singer. After moving to London he became a casting director and then a theatrical agent in musical theatre; from 1990 he devoted himself to writing and broadcasting on this subject. His pioneering two-volume study *The British Musical Theatre* (London, 1986), won several awards: its thorough survey of performances has ensured its place as an essential reference work. His later *Encyclopedia of Musical Theatre* (Oxford, 1994) is ambitious in its scope, displaying both the breadth of Gänzl's interest and, through its selections and judgments, his characteristically personal view of the subject. His other books include *Gänzl's Book of the Musical Theatre* (with Andrew Lamb; London, 1988), a companion guide in the manner of Kobbé, *The Blackwell Guide to Musical Theatre on Record* (Oxford, 1990) and illustrated histories of musical theatre for a more popular market, such as *Song and Dance* (New York, 1995; London, 1995 as *Musicals*) and *The Musical: a Concise History* (Boston, 1997)

JOHN SNELSON

Ganzschluss

(Ger.).

See [Authentic cadence](#).

Ganzton

(Ger.).

See [Tone \(i\)](#).

Gapped scale.

A [Scale](#) that contains at least one interval greater than a whole tone, for example the [Pentatonic](#) scale.

Gaqi, Thoma

(*b* Korça, 21 Aug 1948). Albanian composer. He studied the violin and theory in Korça with Kono and later in Tirana at the Jordan Misja Art Lyceum. He then studied with Zadeja (composition) and Ibrahim (counterpoint and orchestration) at the Tirana Conservatory (1966–72), where he was appointed professor of harmony in 1972. After a period as artistic director of the Tirana Theatre of Opera and Ballet (1979–83), he returned to the Conservatory as professor of harmony and composition, becoming head of the composition department in 1988. In 1992 he moved to Korça to become director of the Tefta Tashko Koço music school. He returned to the Tirana Conservatory to teach composition in 1996. Like many Albanian composers after the fall of socialism, he almost stopped composing between 1991 and 1994.

Gaqi's orchestral works are among the most popular composed in Albania during the country's period of cultural isolation after 1973. They include *Shqipëria në feste* (1977), where thematic development gives way to the folk-like repetition of melodic formulas, and the Double Concerto (1979), which again uses folksong themes, while giving both solo instruments ample opportunity for virtuoso display. The second of his three symphonic dances has been compared to Ravel's *Boléro* in the way that obsessive repetitions of a single theme, with ever denser orchestration, culminate in a dramatic climax.

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(selective list)

Dramatic: *Përballimi* [Confrontation] (film score, dir. V. Ghika), 1976; *Rapsodi koreografike* [Choreographic Rhapsody] (A. Aliaj), 1983; *Gjëzojmë, për ditët tona* [Our Happy Days] (choreographic scene, (P. Agalliu), 1983; *Maratonomak* [The Marathon Runner], film score, 1985

Vocal-orch: *Në luftën nacionalçlirimtare* [In the War for National Liberation] (cant., S. Mato), mixed chorus, orch, 1974; *Këndon zemra jonë* [Our Heart Sings] (trad.), mixed chorus, orch, 1982; *O, ditë e re* [Oh, New Days] (G. Zheji), T, orch, c1987; 15 transcrs. of Byzantine liturgical chants, mixed chorus, str, 1992–6

Orch: *Vn Conc.*, 1971; *Borova*, sym. poem, 1972; *Poemë-koncert* (Poemë koncertant), vn, orch, 1976; *Shqipëria në festë* [Albania in Feast] (Albanian Rhapsody no.1), 1977; *Vc Conc.*, 1978; *Toka ime, kënga ime/Dybel koncert* [My

Land, My Songs/Double Conc.], rhapsody-conc., vc, orch, 1979; Albanian Rhapsody no.2, 1980; 3 Sym. Dances (Gëzojmë për ditët tona [We Rejoice for Our Days]), nos.1–2, 1981, no.3, 1984; Ballad, vn, orch, 1982; Scherzo, orch, 1984, version for 2 vn, orch; Conc., str, 1985; Fitimtarë nëpër kongrese [Victorious through Congresses], festive ov., 1986; Sym. no.1, d, 1988; Tpt Conc., Al¹; 1990–; transcrs. for wind band of works by Beethoven, Schubert, Tchaikovsky, 1992–6
Chbr and Pf: Suite, 1968; Variations on 2 Folk Themes, 1969; Cadenza, va solo, 1999; Cadenza, vc solo, 2000

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Historia e muzikës Shqiptare [A history of Albanian music] (Tirana, 1984–5)

GEORGE LEOTSAKOS

Garage.

A form of 20th-century club dance music. As ‘garage’ rock, the term had earlier been used to denote movement primarily outside the commercial rock mainstream, predominantly in the USA and beginning in the 1960s, and with a philosophy somewhat akin to later [Indie music](#). It originated at the Paradise Garage nightclub in New York City, from where the genre takes its name. Like house music, it was derived from and shares many of disco’s characteristics, with simple, rigid 4/4 rhythm tracks and pulsating basslines (often influenced by dub reggae). However, while disco used large orchestras to add texture to the music, garage is nearly all electronic. It is slower than house, with 115-20 beats per minute as opposed to 122-6, and, in contrast to the more rhythmic arrangements found in more generic house music, is smoother, more melodic and frequently contains a female soul vocal. Early garage records included D-Train’s *You’re the One for Me* and the Peech Boys’ *Don’t Make Me Wait* (both 1981). By the late 1990s, it found a new popularity in the UK as ‘speed garage’, sometimes inappropriately called ‘underground garage’, which increased the tempo to that of house, and became the dominating club sound for several years.

WILL FULFORD-JONES

Garant, (Albert Antonio) Serge

(*b* Quebec, 22 Sept 1929; *d* Sherbrooke, PQ, 1 Nov 1986). Canadian composer. Largely self-taught, he left school in 1945 to devote himself full-time to studying music. He began learning the saxophone on his own, studied the clarinet with Marcel Marcotte, the piano with Sylvio Lacharité and theory with Paul-Marcel Robidoux. He continued his training with Yvonne Hubert (piano) and Claude Champagne (composition). In 1950 he won first prize for the clarinet at the Congrès de fanfares de Granby. This success propelled him to the Juilliard School, where he studied with Richard Franco Goldman among others. In 1951 his *Musique pour sax alto et fanfare* and *Adagio et Allegro pour piano et harmonie* won the composition prize at the Youth Festival. Later that year he went to Paris

where he studied counterpoint with Andrée Vaurabourg-Honegger and attended Messiaen's analysis classes. During this period he met both Boulez and Stockhausen and discovered the works of Schoenberg, Berg and Webern for the first time. His cycle of five mélodies, *Concerts sur terre*, reflects these experiences.

Upon his return to Canada, Garant pursued a career in Montreal, where he earned a living until 1966 as an accompanist, arranger and conductor for radio and television broadcasts. He wrote a number of articles, sometimes polemical in character, promoting the work of contemporary composers, and organized contemporary music concerts with François Morel and Gilles Tremblay. His *Caprices* and *Musique rituelle* (both 1954) were performed on 1 May 1954 at the first of these concerts. Other works on the programme included compositions by Messiaen, Webern and Boulez, with whom, in the following months, Garant entered into regular correspondence. One year later he organized a concert 'In memoriam Webern', for which he composed *Nucléogame* (1955), the first Canadian work for instruments and tape. His entirely serial work *Asymétrie* (1958) was performed a short time later by Musique de Notre Temps, a group founded by the composer with Jeanne Landry and Otto Joachim. In August 1961 the producer and composer Pierre Mercure organized an international week of contemporary music which included a performance of Garant's *Anerca* (1961), a major work based on Inuit texts that integrates aleatory processes into a primarily melodic compositional conception.

In 1966 Garant joined the faculty at Montreal University as a professor of analysis and composition. The same year he was appointed to the post of artistic director for the newly created Société de Musique Contemporaine du Québec, an institution that flourished under his administration. From 1969 he also presented the CBC radio series 'Musique de notre siècle' for Radio Canada. The compositional cycles *Offrandes* and *Circuits*, both based on the theme of J.S. Bach's *Das musikalische Opfer*, were composed between 1969 and 1973. In these works, Garant creates networks of mathematical relationships that link the serialized pitch structure with the organization of other parameters (duration, dynamics, density, timbre). ... *chant d'amours* (1975), composed after a trip to Italy in 1973–4, is one of Garant's most significant compositions, signalling a return both to lyricism and to a fascination with musical colour. *Quintette* (1978) and *Plages* (1981) were his last works.

Garant's many awards and achievements include the Etrog Prize for the film score *Vertiges* (1969), the medal of the Canadian Council of Music (1971), the Harold Moon Prize of the Canadian Performing Rights Society for his significant contribution to the promotion of Canadian music abroad (1978), the Calixa-Lavallée Prize of the Société Saint-Jean-Baptiste de Montréal (1980) and the Jule Léger Prize for chamber music (1980). The Serge Garant Prize, created by the Emile Nelligan Foundation, is awarded every three years. Garant leaves the memory of a generous and deeply committed man, an outstanding teacher, an exacting conductor and a tireless promoter of contemporary music.

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(selective list)

Orch: Ouranos, 1963; Ennéade, 1964; Phrases II (Che Guevara), 2 orchs, 1968; Offrande II, 1970; Plages, 1981

Vocal: Concerts sur terre (P. de la Tour du Pin), 1v, pf, 1951–6; Et je prierai ta grâce (St D. Garneau), 1v, pf, 1952; Caprices (F. García Lorca), 1v, pf, 1954; Anerca (Inuit, Eng. trans.), S, fl, cl, bn, hp, perc, str trio, 1961, rev. 1963; Cage d'oiseau (Garneau), S, pf, 1962; Phrases I (P. Bourgault), Mez, pf, perc, 1967; ... chant d'amours, S, Mez, Bar, ens, 1975; Rivages (A. Grandbois), Bar, ens, 1976

Chbr: Musique pour la mort d'un poète, pf, str, 1954; Nucléogame, 7 insts, tape, 1955; Canon VI, 10 insts, 1957; Pieces, str qt, 1958; Asymétries no.2, cl, pf, 1959; Amuya, 20 insts, 1968; Jeu à 4, 16 insts, 1968; Offrande I, 19 insts, S on tape, 1969; Offrande III, 8 insts, 1971; Circuit I, 6 perc, 1972; Circuit II, 12 insts, 1972; Circuit III, 18 insts, 1973; Qnt, 1978

Pf: Piece no.1, 1953; Musique rituelle, 1954; Variations, 1954; Asymétries no.1, 1958; Pièce no.2, 1962

Film scores: L'homme et les régions polaires, 20 insts, 1967; Vertiges, 1969

Principal publishers: Berandol, Canadian Music Centre, Doberman-Yppan, Salabert

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G. Dansereau: 'Serge Garant: au-delà de la structure', *Sonances*, viii (1988–9), 35–40
J.-J. Nattiez: 'Serge Garant: une voix exigeante qui nous vient du Québec', *Entretiens*, vi/feb (1988), 152–3
J. Boivin, ed.: 'Serge Garant', *Circuit*, vii/2 (1996) [whole issue]

MARIE-THÉRÈSE LEFEBVRE

Garat, (Dominique) Pierre (Jean)

(b Bordeaux, 26 April 1762; d Paris, 1 March 1823). French tenor and baritone. He studied with Franz Beck at Bordeaux, but developed his

technique chiefly by imitating the best Italian singers of the day after moving to Paris in 1782. At his father's instigation he studied law in Paris but discontinued when his voice became in demand at the French court. He performed frequently at Versailles, and to maintain his leadership of Paris fashion, sinecures were arranged for him; Marie-Antoinette twice paid his debts. As he found it politically expedient to leave Paris during the Terror, he and the violinist Rode, with whom he frequently gave concerts, went to Rouen, where he was imprisoned for nine months – time he spent composing. On his release, he travelled to Hamburg, Holland, Belgium, Spain and London, returning to France in 1794. Although he was obliged to sing professionally after the Revolution he never adopted a stage career. From 1795 he appeared at the Concerts Feydeau and after 1800 at the Concerts de la rue de Cléry. Later he performed mainly at private salons; he lost his voice while in his 50s. He assisted at the Conservatoire from 1796 and taught full time from 1799 to 1823. His teaching emphasized interpretation and expression rather than vocal training; his pupils included Mme Branchu, Nourrit père, Ponchard and Levasseur.

Garat's voice was soft and sweet rather than powerful, but his three-octave range enabled him to sing arias for tenor, bass and even female voices. Renowned for his powers of expression and mastery of all styles, he was considered the supreme interpreter of Gluck, to whose music he refused to apply the brilliant ornamentation he customarily employed. For aesthetic reasons he attempted to suppress the sound 'r' in French speech. Scudo considered him the first French singer to combine French insistence on verbal clarity and expressiveness with fluent Italianate vocalization; in this respect he may be considered to have prepared the way for Rossini's reform of French singing. He composed (probably with outside assistance) about 40 *romances* in a conventional style.

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(Paris, 1994)

PHILIP ROBINSON

Garaudé, Alexis(-Adélaïde-Gabriel) de

(*b* Nancy, 21 March 1779; *d* Paris, 23 March 1852). French composer and singing teacher. He studied composition with Cambini and Reicha and singing with Garat and Crescentini in Paris. In 1808 he took up a post at the imperial chapel of the Tuileries, where he remained during the Restoration until 1830. In 1816 he was appointed singing teacher at the Paris Conservatoire, a post he held until his retirement in 1841. As a composer, he is known mainly for his songs, about one third of which were

published in the *Journal d'Euterpe* from 1813 to 1827; he also wrote a few pieces of piano and chamber music and an unperformed opera, *La lyre enchantée*.

One of the most famous French singing teachers, Garaudé published a large number of didactic works, including solfèges, vocalization exercises and singing tutors. He also published some of his ideas on singing in the *Revue musicale*, and contributed to the music journal *Les tablettes de Polymnie*, which he edited from 1810 to 1811. Extending the usual debate between French and Italian schools of singing, he suggested combining their respective advantages in his *Méthode de chant* (1809). One of the most important composers of French song in the early 19th century, Garaudé wished that, in his vocal works, 'the accompaniments were richer in harmony than was customary in this genre of composition'.

His most famous pupil, Clotilde Colombelle, who sang under the name of Mlle Coreldi, enjoyed a brief and brilliant career on stage in Milan and Naples. She bore him a son, Alexis-Albert-Gauthier de Garaudé (1821–54) who was also a composer and who distinguished himself chiefly by his piano reductions of orchestral scores.

WORKS

printed works published in Paris

instrumental

Ov., ?orch, 1842; Scène, vn, orch (n.d.)

3 qnts, 2 vn, va, 2 vc, op.16 (1810); 3 duos concertants, fl, vn, op.33 (c1830); 6 sonatas, hp, vn ad lib (n.d.); other chbr works

Pf solo: mélanges, sonates faciles, other works

vocal

La lyre enchantée, opera, unperf., vs (n.d.)

Cantique (J. Pain), 1v, chorus ad lib, op.10 (c1810); Messe solennelle, 3vv, op.43 (c1835)

c200 romances, 1–3vv, pf [68 pubd in *Journal d'Euterpe*, 1813–27; pubd collections: opp.3, 5, 8, 12, 18 (c1800–c1810); others pubd separately]

didactic

Méthode de chant, op.25 (1809, rev. 2/1811 as op.40, 3/1854); Méthode de chant, low v, op.53 (1854); Nouvelle méthode de chant, female v, op.66 (1854)

52 exercices, op.40 (c1835, rev. 2/1846 as op.52 with pf acc.)

Solfège des enfants, op.27 (c1810, rev. 70/1903); 60 solfèges progressifs, pf/hp acc., op.41 (n.d.)

12 grandes leçons de vocalisation; 25 vocalises de Crescentini, op.11 (c1810); 24 vocalises, op.42 (n.d.); Méthode de vocalisation, 2vv, op.65 (1854)

Other méthodes, pf, vn, va, dictation, piano tuning

2 letters to F.J. Fétis, pubd in *Revue musicale*, xi (1831), 116, 131

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JEAN MONGRÉDIEN/GUY GOSSELIN

Garau Femenia, Francisco.

See *Guerau, Francisco*.

Garay, Luis de

(*b* Villa de Veteta, province of Cuenca, 6 Nov 1613; *d* Granada, 1673). Spanish composer. He was choirmaster of the cathedrals at Guadix, Toledo (1644) and Granada (1645). He also competed for the post of choirmaster of Málaga Cathedral in 1642 but was beaten by Pérez Roldán. When, however, it was offered to him in 1655 and 1666, he chose to remain in his post at Granada. He composed many sacred works, which survive in manuscripts in the libraries of Málaga Cathedral and Zaragoza Cathedral.

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GUY BOURLIGUEUX

Garay, Narciso

(*b* Panama, 12 June 1876; *d* Panama, 27 March 1953). Panamanian ethnomusicologist and composer. He received his musical training at the Instituto Nacional, Cartagena, at the Brussels Conservatory, and in Paris with Marsick and at the Schola Cantorum; he was a pupil of Fauré in 1902–3. On his return to Panama he directed the new Escuela Nacional de Música from 1904 to 1918. During these years he made several collecting trips among indigenous tribes, the results of which were published in *Tradiciones y cantares de Panama* (Panama and Brussels, 1930). This study, written in diary format, recounts his visits and includes numerous musical transcriptions (mostly taken by ear), linguistic discussions and photographs of instruments. Garay also wrote shorter essays on Panamanian folklore. He later became active in the diplomatic service and was at one time Minister of Foreign Affairs.

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Chbr: Sonata, vn, pf; Fugue, str qt

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JOHN M. SCHECHTER

Garbarek, Jan

(*b* Mysen, 4 March 1947). Norwegian jazz soprano and tenor saxophonist. He was influenced at an early age by the music of John Coltrane and in 1965 came to the attention of Krzysztof Komeda and George Russell; the following year he appeared at festivals in Warsaw, where he made his first recording, and Prague. Later he performed and recorded with the sextet and big band of Russell, with whom he also studied music. In the late 1960s he formed a quartet with Terje Rypdal that often performed with Russell, and from 1973 he led a trio. He toured Europe and the USA as a member of Keith Jarrett's quartet in 1977, then formed a group with Eberhard Weber, the guitarist David Torn and the drummer Michael Di Pasqua that performed in Warsaw in 1982 and later toured Europe, the USA, Japan and Norway. In 1994, after nearly reaching the top of the classical charts with his recording *Officium* (1993, ECM), on which, with the Hilliard Ensemble, he interpreted works by Morales, Perotinus, Du Fay and La Rue, Garbarek made a tour of the USA. He has composed most of the music that he has recorded, and he has also written works for the theatre, television and films. Among post-Coltrane saxophonists he has an important approach, combining elements of free jazz, jazz-rock, folk music and the music of the European avant garde.

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RANDI HULTIN

Garbi, Giovanni Francesco

(*b* ?Florence; *d* Rome, after 30 June 1719). Italian organist and composer. A priest, he was organist of the Cappella Giulia at S Pietro, Rome, on and off from 1691 to 30 June 1719. He was a member of the Congregazione di S Cecilia from 1677 and in 1698 was *guardiano degli organisti* there. In the same year he was also *maestro di cappella* of the nearby S Maria dell'Anima church. He wrote four oratorios: *David penitente*, *David*

trionfante, Il trionfo del celeste amore nel pentimento di Davide and Virtutum triumphus.

ANGELA LEPORE

Gärbig, Johann Anton.

See [Görbig, Johann Anton](#).

Garbin, Edoardo

(*b* Pauda, 12 March 1865; *d* Brescia, 12 April 1943). Italian tenor. His teachers in Milan were Alberto Selva and Vittorio Orefice. In 1891 he made his début at Vicenza in *La forza del destino*, appearing at La Scala two years later as Fenton in the world première of *Falstaff*. He subsequently married his Nannetta, Adelina Stehle, with whom he then appeared for many years, principally in the Puccini operas. His other important première was that of Leoncavallo's *Zazà* in 1900, also at La Scala, where he remained until 1918. His European successes were not repeated in London where he met with a critical press in 1908. His records show a voice that often bewilders the ear, sometimes ringing, sometimes white in tone, and mixing some rather forced singing with passages of considerable delicacy. (GV, R. Celletti and R. Vegeto)

J.B. STEANE

Garbousova, Raya

(*b* Tbilisi, 25 Sept 1906; *d* de Kalb, IL, 28 Jan 1997). American cellist of Russian (Georgian) birth. She studied at the Tbilisi Conservatory (1914–23), and made her début in Moscow in 1923. Later she was coached by Casals and Alexanian; she was also greatly influenced by the playing of Emanuel Feuermann. Leaving Russia in 1925, she made her Berlin début in 1926 and appeared in Paris (1927) and London (1928). She was heard in New York in 1935 and settled in the USA in 1939, and appeared as soloist with most major orchestras in Europe and America. She also played with the Vermeer Quartet and with Rostropovitch. Among the works written for her are the Cello Concertos by Samuel Barber (1946) and Vittorio Rieti (1956), and the *Rapsodia notturna* by Karol Rathaus (1950). She also introduced works by Creston, Hindemith, Lopatnikoff, Martinů and Prokofiev, most of which she edited for publication. In addition to her concerts and recordings she gave masterclasses at Aspen, Colorado, at the Cleveland Institute of Music, and at Indiana University. She was professor of the cello at the Hartt School of Music, 1970–79, and professor of the cello at Northern Illinois University, 1979–91. Her playing was distinguished by charm, outgoing temperament, beautiful tone and elegant technique, which won her wide acclaim among the cellists of her day. She played a cello by Guadagnini of 1743, formerly owned by Nikolay Graudan.

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BORIS SCHWARZ/MARGARET CAMPBELL

García.

Family of Spanish, later French and English, musicians. For over a century they made an impact on the history of opera and of singing in their various countries of residence. The original family name of García was always spelt in the manner of the country of residence.

(1) Manuel (del Pópulo Vicente Rodríguez) García (i)

(2) Manuel (Patricio Rodríguez) Garcia (ii)

(3) Gustave Garcia

JAMES RADOMSKI (1), APRIL FITZLYON/JAMES RADOMSKI (2 and 3)

García

(1) Manuel (del Pópulo Vicente Rodríguez) García (i)

(b Seville, 21 Jan 1775; d Paris, 10 June 1832). Composer, tenor, director and singing teacher. He was baptized Manuel del Pópulo Vicente Rodríguez in the church of S María Magdalena on 23 January 1775, the son of a shoemaker, Gerónimo Rodríguez Torrentera (1743–1817), and Mariana Aguilar (1747–1821). The name 'del Pópulo' comes from the Augustinian convent (S María del Pópulo) near the family's home. García seems to have lived a stable family life with his parents, maternal grandmother and sisters Maria and Rita until he was at least 14, when his name disappears from the parish censuses of S María Magdalena. After musical studies in Seville with Antonio Ripa and Juan Almarcha, García made his début in Cádiz, where he married the singer Manuela Morales in 1797. The next year the couple joined Francisco Ramos's company in Madrid. García's début with the company, in a *tonadilla*, took place on 16 May 1798 in the Teatro de los Caños del Peral. The premières of his own *tonadillas*, *El majo y la maja* and *La declaración*, followed in December 1798 and July 1799. After a fight with the military guard at the Teatro del Príncipe, for which he was briefly imprisoned early in October 1799, García left Madrid. In 1800–01 he was in Málaga, where he achieved considerable success as a composer and singer. In a letter to the Marquis of Astorga dated 29 November 1800 he expressed an interest in returning to Madrid to promote the cause of Spanish opera. The king's permission was solicited by Astorga in March 1801. García returned to Madrid as first tenor and sang the role of the Count in the Madrid première of Mozart's *Le nozze di Figaro* on 20 May 1802. From this time until 1807 he dedicated himself to a rigorous schedule of singing, directing and composing. Among García's operettas, *Quien porfía mucho alcanza* and *El criado fingido* became extremely popular. The latter continued to be performed up to 1832; Julien Tiersot argued that it was the famous *polo* from this work, 'Cuerpo bueno, alma divina', which inspired the entr'acte to the final act of Bizet's *Carmen*.

While in Madrid, García also sang in oratorios and concerts at the Caños del Peral and composed and directed incidental music for plays. Of note are the choruses with orchestra he composed for performances of Racine's

Athalie and *Esther* during Lent 1804. On 28 April 1805 he sang in his monologue opera *El poeta calculista* for the first time. It was a tremendous success: the aria 'Yo que soy contrabandista' gained enduring popularity throughout Europe, and both of his daughters later interpolated it in the lesson scene of *Il barbiere di Siviglia*. In 1836 Liszt composed a *Rondeau fantastique* based on the aria, which in turn inspired a dramatic work, *Le contrebandier*, by George Sand.

In 1806 García was named supernumerary composer of the Teatro del Príncipe in Madrid. Political problems in the administration, however, led to his decision to seek his fortune outside Spain. His last operetta composed there, *Los ripios de maestro Adán*, was given its première on 18 January 1807. At the beginning of April he departed from Madrid, leaving behind his wife and two daughters, and after passing through Valladolid, Burgos, Vitoria, Bayonne and Bordeaux, he settled in Paris with the singer Joaquina Briones, who became his second wife. He made his début at the Théâtre de l'Odéon in Paer's *Griselda* on 11 February 1808. The following year, on 15 March, he presented *El poeta calculista* to the Parisian public with great success.

In 1811 García travelled to Italy; he sang at Turin before making his début at the Teatro S Carlo in Naples on 6 January 1812 in Marcos Portugal's *Oro non compra amore*. At this time he began formal vocal training (for the first time in his life) with the tenor, Giovanni Ansani. García's *Il califfo di Bagdad* and *Tella e Dallaton, o sia La donzella di Raab* were performed in Naples in 1813 and 1814 respectively, and it was there in 1815 that he created the role of Norfolk in Rossini's *Elisabetta, regina d'Inghilterra*. In 1816 in Rome he sang Almaviva in the première of *Il barbiere di Siviglia* under its original title *Almaviva, ossia L'inutile precauzione*.

Towards the end of 1816 García and his wife returned to Paris to sing at the Théâtre Italien. Paolino in *Il matrimonio segreto* was the role of García's *rentrée* on 16 October. *Il califfo di Bagdad* had its Paris première on 22 May 1817 at the Théâtre Italien. It was performed regularly until García and his wife left the company after a contretemps with the director, Mme Catalani, purportedly resulting from García's receiving more applause than she in a single performance of Portugal's *La morte di Semiramide* on 20 September 1817. He turned to the Opéra-Comique, where his first French opera, *Le prince d'occasion*, was performed on 13 December 1817. In 1818 he travelled to London, appearing at the King's Theatre with great success in *Otello* and *Il barbiere di Siviglia*.

Now in his vocal prime, García returned to Paris the next year and became a sensation in roles such as Almaviva, *Otello* and Don Giovanni (see illustration). At the same time he composed prolifically and his operas were given at the Opéra-Comique, the Théâtre Italien and the Gymnase-Dramatique, as well as the Académie Royale. Most notable was *La mort du Tasse* (Opéra, 7 February 1821). While finding fault with the libretto, critics praised the music, in particular the duet 'O moment plein d'attraits!'. Towards the end of 1822 García founded a musical society in Paris, the Cercle de la rue Richelieu, for which he was censured by the opera management. Offended, in March 1823 he left Paris for a final season in London. In 1824 he opened a singing academy in Dover Street and

published his *Exercises and Method for Singing*. The following October he embarked for New York with his wife and children, Manuel, Maria (later [Maria Malibran](#)) and Pauline ([Pauline Viardot](#)). There he directed the first performances of opera in Italian in the USA. As well as Rossini's operas (*Otello*, *Barbiere*, *Cenerentola*, *Tancredi*, *Il turco in Italia*) and his own (*L'amante astuto*, *La figlia dell'aria*), García, at the urging of Lorenzo da Ponte, presented Mozart's *Don Giovanni*. From New York he went in 1827 to Mexico City where he was received with great enthusiasm. After a debate on language which raged for months in the Mexican press, García obligingly translated Rossini's and his own operas into Spanish. *El amante astuto* was chosen for the anniversary celebration on 5 October 1828 of the nation's constitution of 1824.

García had planned to remain in Mexico, but political events (following upon the decree of expulsion of all Spaniards in December 1827) forced him to leave. In December 1828, en route from Mexico City to Veracruz, García (in a convoy of 500 Spaniards) was robbed of all his New World earnings by the escort that had been provided by the Mexican government. He sailed for France on 22 January and made his reappearance as Almaviva on 24 September 1829. Despite the warm reception from the public, critics noted that his voice was but a shadow of what it had been. García was not even able to finish his final performance of *Don Giovanni* on 23 December 1829. Undaunted, he dedicated himself fully to teaching, for which he was extraordinarily gifted. Among his most successful students, apart from his children, were the tenor Adolphe Nourrit, the Countess (María de las Mercedes Santa Cruz y Montsalvo) Merlin, Henriette Méric-Lalande and Josefa Ruiz-García (his daughter by his first wife). Never ceasing to compose, in 1830 García published a delightful collection of Spanish songs dedicated to his 'aficionados'. He continued to perform, and his tremendous energy 'in spite of his white hair' was noted in the *Revue musicale* of March 1831. His last appearance, in August 1831, was in a *buffo* role in a student performance of Count Beramendi's *Le vendemie di Xeres*. His death certificate shows that he died on 10 June the following year (not 2 or 9 June, as stated by Fétis and Richard respectively). He was buried in Père Lachaise cemetery. In his funeral oration Fétis honoured García above all as a composer, remarking that his best works remained unpublished. Among his numerous compositions, of greatest interest are those in a Spanish style where he successfully fused Andalusian and bel canto elements. An important collection of his songs has been published (C. Alonso, ed.: *Manuel García: Canciones y caprichos líricos*, Madrid, 1994).

Throughout García's career critics commented above all on the remarkable flexibility of his voice. He was also praised for his musicianship, skilful acting and gift of invention. This last led to reproofs for his tendency towards crowd-pleasing ornamentation. His voice was, according to Fétis, a deep tenor, enabling him to take the title role of *Don Giovanni* which, according to Fétis, he sang with a 'Herculean force'. His expert delivery of recitative, as well as the Andalusian fire of his stage presence, made him ideally suited to dramatic roles such as *Otello* and *Don Giovanni*. García's dynamic perfectionism left its impact on three continents and his legacy, in the hands of his children, was carried into the 20th century.

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García

(2) Manuel (Patricio Rodríguez) García (ii)

(*b* Madrid, 17 March 1805; *d* London, 1 July 1906). Baritone and singing teacher, son of (1) Manuel García. He studied singing with his father and harmony with Zingarelli at Naples in 1814; later he continued with his father in Paris, where he also studied harmony with Fétis. He sang in his father's New York season in 1825 but decided not to pursue an operatic career after an unsuccessful Paris début as Figaro on 7 October 1828. He did, however, continue to sing in amateur performances with his father's students. After a few months of military service in Algiers in 1830 he carried out administrative work in military hospitals in France, where he studied the physiological aspects of the voice. His *Mémoire sur la voix humaine*, presented to the Académie des Sciences (Paris, 1841), was the foundation of all subsequent investigations into the voice, and his invention of the laryngoscope (1855) brought him world fame. His *Traité complet de l'art du chant* (1840–47) remained a standard work for many years. He was a professor at the Paris Conservatoire (1847–50), and at the RAM, London (1848–95); he spent the latter half of his life in England. His school of singing, a perfection of his father's methods, produced remarkable results. His pupils included Jenny Lind, Hans Hermann Nissen, Erminia Frezzolini, Julius Stockhausen, Mathilde Marchesi, Charles Bataille and Charles Santley. His first wife was Eugénie Mayer (*b* Paris, 1815; *d* Paris, 12 Aug 1880), an operatic soprano (active 1836–58) and singing teacher.

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García

(3) Gustave Garcia

(*b* Milan, 1 Feb 1837; *d* Paris, 15 June 1925). Baritone and singing teacher, son of (2) Manuel Garcia. He studied with his father, and followed a theatrical career in England and Italy from 1862 to 1880. He settled in London in 1874 and for some years had an operatic school in Berners Street; he also taught at the RAM (1880–90), the RCM (1883–1925) and the GSM (1883–1910), and published three pedagogical works: *The Actors' Art* (London, 1882), *The Singing Teacher's Notebook* (London, 1910) and *A Guide to Solo Singing* (London, 1914). He married the Italian soprano L. Martorelli; their son (Angelo) Albert(o) Garcia (*b* London, 5 Jan 1875; *d* London, 10 Aug 1946), a baritone, was a pupil of his great-aunt, Pauline Viardot. He sang in England, France and Germany, and taught at the RCM and GSM, London. He married the soprano Florence Storm Taylor.

García (Arancibia), Fernando

(*b* Santiago, 4 July 1930). Chilean composer. He studied composition with Orrego-Salas, Botto, Allende-Blin and Becerra-Schmidt; he also studied musicology. Until September 1973 he held teaching, technical and managerial posts at the University of Chile's Institute of Further Musical Education. As a consequence of the coup d'état that year he was obliged to leave Chile, settling first in Peru and (from 1979) in Cuba. Towards the end of 1989 he returned to Chile and the arts faculty of the University of Chile, where he is a professor and sub-editor of the *Revista musical chilena* and continues his work as a composer, scholar and educator.

García has introduced to the concert hall a social and political genre called the 'Latin-american musical epic', characterized by the expressive force of the music, richness of tone and solid compositional skill. In almost all his works he avoids reference to the traditional tonal system, and in the early works he adopts 12-note serialism which in his later works is freely combined with aleatory procedures. Also characteristic is the varied and elaborate repertory of timbres, especially in his orchestral works, where he gives free rein to his lucid and dramatic imagination.

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RODRIGO TORRES

Garcia, José Maurício Nunes

(*b* Rio de Janeiro, 22 Sept 1767; *d* Rio de Janeiro, 18 April 1830). Brazilian composer. He was the most important composer of his time in Brazil, where he is generally referred to as José Maurício.

1. Life.

2. Works.

WORKS

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GERARD BÉHAGUE

Garcia, José Maurício Nunes

1. Life.

He was the son of a modest lieutenant, Apolinário Nunes Garcia, and a black woman, Victoria Maria da Cruz. There is no evidence that he studied music at the Fazenda Santa Cruz, established by the Jesuits outside Rio de Janeiro, as has often been reported. It seems that he had some training in solfège under a local teacher, Salvador José, and he did receive formal instruction in philosophy, languages, rhetoric and theology. In 1784 he participated in the foundation of the Brotherhood of St Cecilia, one of the most important professional musical organizations of the time, and he officially entered the Brotherhood São Pedro dos Clérigos in 1791. He was ordained priest on 3 March 1792: the fact that he was a mulatto does not seem to have interfered in the process of his ordination. Many of his contemporaries praised his intellectual, artistic and priestly qualities.

On 2 July 1798 Garcia was appointed *mestre de capela* of Rio de Janeiro Cathedral, the most significant musical position in the city. The appointment required him to act as organist, conductor, composer and music teacher; and he also had the responsibility of appointing musicians. Before that date he had begun a music course open to the public free of charge. He maintained this activity for 28 years, teaching some of the best-known musicians of the time, including Francisco Manuel da Silva. By the arrival of Prince (later King) Dom João VI and the Portuguese court in 1808, Garcia's fame was well established in the colony; he had by then composed several works, including graduals, hymns, antiphons and masses. Following the tradition of the Bragança royal house, Dom João was a patron of music; and Garcia's talents were immediately recognized. In 1808 he was appointed *mestre de capela* of the royal chapel, for which he wrote 39 works during 1809 alone. The prince's appreciation was marked by the bestowal of the Order of Christ. Soon the composer became fashionable and famous for his skills in improvisation at the keyboard in noble salons. The Austrian composer Sigismund Neukomm (1778–1858), a former pupil of Haydn who lived in Rio from 1816 to 1821, referred to Garcia as 'the first improviser in the world'.

But after the arrival in 1811 of Marcos Portugal, the most famous Portuguese composer of his time, Garcia's position and production tended to decline. His humility and benevolence kept him from counteracting Portugal's intrigues. His activities as composer and conductor concentrated henceforth on the city's brotherhoods, although his position at the royal chapel was nominally maintained. In about 1816 his health began to decline, considerably reducing his working capacity. Yet on 19 December 1819 he conducted the première in Brazil of Mozart's Requiem, an event reported by Neukomm in the *Allgemeine musikalische Zeitung*. The return of Dom João and part of the court to Portugal in 1821 had the effect of reducing the importance of the city's musical life. Although Emperor Pedro I was himself a musician, the years following independence (1822) were not favourable for artistic development. Financial difficulties and precarious health undermined Garcia's last nine years, and he died in extreme poverty.

[Garcia, José Maurício Nunes](#)

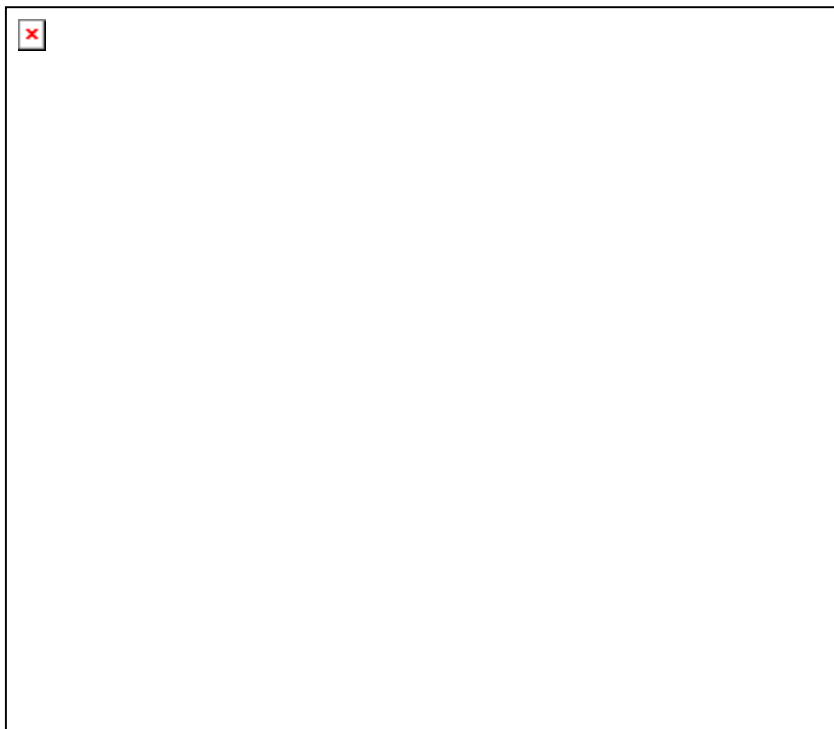
2. Works.

According to de Mattos, some 237 of Garcia's works (including secular and instrumental works) are extant. The oldest manuscript dates from 1783 (the antiphon *Tota pulchra es*) and the last work (*Missa de Santa Cecilia*) from 1826. His most productive period ranges from about 1795 to 1811. Some 11 works attributed to the composer are of doubtful authorship, mainly on stylistic grounds. At least 171 undiscovered works are known to have existed through written references or previous catalogues compiled in the late 19th century. Among these is an opera *Le due gemelle*, known to have been produced at the Teatro Régio in 1809 in observance of Queen Maria I's birthday.

Garcia's production, mostly of sacred music, has been divided into two distinct periods, but with little justification. Throughout his life, he wrote major works in a well-defined style, but concurrently produced music of lesser quality. The years 1810–11, however, showed a change in stylistic orientation, probably resulting from the new performance possibilities arising from the presence in Rio of the royal court, and from the influence of Marcos Portugal. The latter dictated the stylistic trend of Portuguese music, which continued at that time under the influence of the old Neapolitan school. Influences from Italian opera permeate Garcia's mass settings and other works after about 1810. The *Missa de N Sra da Conceição* (1810) contains the clearest evidence of the transformation of style that affected the sacred music of the colony at that time. Rossinian bel canto style appears in the solo sections (da capo arias) of this mass, and there are also concertante passages. The *Missa pastoril para a noite de Natal* (1811) recalls the mass settings of Cherubini. This mass calls for nine solo singers and four-part (SATB) chorus, accompanied by an orchestra without violins; the elaboration of the viola parts indicates the presence of accomplished viola players in Rio at that time. (A rather low-pitched orchestral accompaniment reappears in subsequent works.) The opening of the Gloria illustrates the prevalence of operatic models, not only in the three-bar introduction for clarinets but also in the initial unison choral phrase (ex. 1). The arias are highly ornamented and virtuosic; the original manuscript indicates that the soprano parts were intended for castratos, brought over with the royal court.



The choral treatment of the early works is generally more refined than that of later ones in which operatic choral numbers tend to prevail. The simpler, clearer means of the pre-1808 pieces seem to respond to a desire for devotional expression. Almost all of the early motets, graduals and pieces for Holy Week, among others, reveal this intention in different degrees. An example is the *Crux fidelis* (Person de Mattos, 205), whose expression is enhanced by chromaticism in a prevailing homophonic texture (ex.2). But most of Garcia's sacred works are for four-part chorus with orchestral accompaniment. Until about 1800 he frequently had to restrict his orchestra to strings and a few wind instruments (in general two flutes and two horns), but after about 1808 he typically included double woodwind, two trumpets and sometimes a trombone. In later works the clarinet becomes the leading woodwind instrument. The influences of the Classical Viennese style are found along with the continuation of Baroque practices. It is known that a splendid music library was at his disposal, with the best European works of the time, so it is not surprising that he had a perfect knowledge of contemporary European musical practices.



The masses form the backbone of Garcia's output; of some 32 settings known to have been written, 19 survive, excluding the requiem settings and Holy Week services. Only seven of the extant masses include the five sections of the Ordinary, and seven of the remaining ones are limited to the Kyrie and the Gloria. In spite of their diversity, the masses present some general characteristics. The Credo is generally short, while the Kyrie and the Gloria are of large proportions. Garcia showed obvious preferences in the distribution of solo parts, in the character assigned to the various movements, and in the use of homophonic or imitative texture in specific sections. For example, the 'Christe eleison' is often treated as a fugue or a fugato-like section, the 'Laudamus' generally appears as a soprano solo or duet and the 'Cum Sancto Spiritu' is often divided into two contrasting sections, a short and slow one followed by a fugal one on the same text or on 'Amen'. The settings written after 1808 present fugato passages or real fugues more frequently. Not all the elements of fugal procedure are present; de Mattos drew attention to the rather narrow modulatory scope of the various expositions, and to the frequent presence in the first subject exposition of a contrapuntal line which does not function as counter-subject. In addition, Garcia rarely used the stretto and seldom followed the conventional practices of fugue writing.

Among the several funeral service settings, the Requiem Mass of 1816 is considered one of the composer's best works. Indeed it is one of the most successful masses ever written in the Americas. Apparently commissioned by Dom João for the exequies of Queen Maria I, the mass presents the noble and grandiose character of court funeral music of the time, although it is not devoid of religious eloquence. It is scored for four-part chorus and soloists, with strings, two clarinets, two horns, 'flutes, trumpets and kettledrums ad libitum', as described in the autograph. The work presents a great deal of thematic repetition, suggesting that it had to be composed in a short period, although the Dies Irae is quite elaborate and given unusual

proportions. This requiem and the *Missa de Santa Cecilia* confirm Garcia's position as the most distinguished Brazilian composer up to his time.

Garcia, José Maurício Nunes

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numbers refer to Person de Mattos catalogue, 1970

sacred

19 masses, 102–20, most for SATB, orch, several with org, 12 dated 1801–26; 3 Laudamus te, 157–9, 1–2 S, orch, 1 dated 1821; Qui sedes, 162, only orch pts extant, 1808; Qui sedes – Quoniam, 163, 2 T, orch, 1818; Quoniam, pts extant for B, 2 cl, hn; 9 Credo, 121–9, most for SATB, 6 with orch, 3 with org, 2 dated 1808, 1820

Grads: Dies sanctificatus, 130, SATB, orch, 1793; Oculi omnium, 131, SATB, orch, 1793; Tecum principium, 132, SATB, orch, 1793; Dilexisti justitiam, 133, SATB, orch, 1794; Alleluia, alleluia, 134, SATB, insts, 1795; Alleluia specie tua, 135, SATB, insts, 1795; Constitues eos principes, 136, SATB, orch, 1795; Virgo Dei genitrix, 137, SATB, orch, 1795; Benedicite Dominum omnes, 138, SATB, orch, 1798; Discite filiae Sion, 139, SATB, orch, 1798; Alleluia, angelus Domini, 140, SATB, orch, 1799; Alleluia ascendit Deus, 141, SATB, orch, 1799; Benedictus es Domine, 142, SATB, orch, 1799

Justus cum ceciderit, 143, SATB, orch, 1799; Ad Dominum cum tribularer, 144, SATB, orch, 1800; Jacta cocitatum tuum, 145, SATB, orch, 1800; Omnes de Saba venient, 146, SATB, orch, 1800; Alleluia, emitte spiritum tuum, 147, SATB; Dilexisti justitiam, 148, SATB, orch; Dolorosa et lacrimabilis, 149, SATB, orch; Ego sum panis vitae, 150, SATB, orch; Emitte spiritum tuum, 151, SATB, insts; Gradual para o Espírito Santo, 152, orch pts extant; Hodie nobis coelorum rex, 153, ATB, insts extant; Os justi meditabitur, 154, SATB, orch; Probasti Domine cor meum, 155, SATB, orch; Veni Sancte Spiritus, 156, SATB, insts

Seqs: Lauda Sion, 165, SATB, orch, 1809; 3 Stabat mater: 166, ATB, orch, 1809, 167, SATB, orch, 168, SATB, orch; Veni Sancte Spiritus, 169, SATB

Offs: Stetit angelus juxta aram, 160, SATB, org, 1798; Confirma hoc Deus, 161, SATB

Funeral music: 4 Requiem, 182, 184–5, 190, SATB, insts, 3 dated 1799, 1809, 1816; 2 Libera me, 181, 188, SATB, orch, 1 dated 1799; 2 Ofício de defuntos, 183, 186, SATB, orch, 1799, 1816; Ofício fúnebre, 191, 2 choirs SATB, 2 org;

Responsórios fúnebres, 192, SATB, orch; Regem cui omnia vivunt, invitatory, 187, SATB, vc pt extant; Memento Dei Deus, 189, SATB, orch

Music for Holy Week: Aleluia Confitemini Domino, 197, SATB, insts, 1799; Aleluia (para a Missa de Sábado de Aleluia), 201, SATB, orch; Bajulans, 202, SATB, org; 3 Christus factus est, 193, SATB, org, ?1798, 203–4, SATB, orch; Crux fidelis, 205, SATB; Dexter a Domini, 206, SATB, insts; Domine Jesu, 207, SATB, insts; Domine Jesu (para a Procissão dos Passos), 208, SATB, b; Domini tu mihi lavas pedes, 198, SATB, ?1799; 2 Haec dies, 200–10, SATB, orch; Heu, Domine, 211, SAT; Jesu, Jesu clamans, 212, SATB, orch; Judas mercator, 199, SSATBB, 1809; Ky, Cr for Palm Sunday, 213, SATB

Matinas da quarta feira de Trevas, 214, SATB, orch; Matinas da Ressurreição, 200, SATB, orch, ?1809; 3 Miserere, 194–5, SATB, insts, both 1798, 215, SATB, org; Motetos para a Procissão dos Passos, 216, SATB, orch; 2 Ofício of Palm Sunday, 217, SATB, orch, 218, SATB, vc, db; 3 Paixão, 219, SATB, 220, SATB, vc, db, 221, SATB, orch; Popule meus, 222, SATB, insts; Posuerunt (antifona para Benedictus),

196, SATB, org, 1798; Sepulto Domino, 223, SATB; Surrexit Dominus, 224, SATB; Vexilla regis, 225, SATB

Matins: 2, de Natal, 170, SATB, vc, org, 1799, 170 bis, orch pts extant, 1799–1801; 2, de S Pedro, 171, SATB, org, 1809, 173, SSAATB, bn, org, 1815; de Assunc'ão, 172, SATB, orch, 1813; da Conceição, 174, SATB, orch; de N Sra do Carmo, 175, SATB, orch; de Cecilia, 176, SATB, orch

Vespers: das dores da N Sra, 177, SATB, orch, 1794; de N Sra, 178, SATB, insts, 1797; do Espírito Santo, 179, SATB, orch, 1820; dos Apóstolos, 180, SATB, insts

Ants: Ave regina caelorum, 6, SATB, org; 3 Ecce Sacerdos, 3, SATB, orch, 1798, 5, SSAATTBB, insts, 1810, 7, T, b (inc.); 2 Flos carmeli, 8, SATB, without no., SATB, orch [pt. of 72]; In honorem, 4, SATB, orch, 1807; O sacrum convivium, 9, SATB, orch; 2 Regina caeli laetare, 10–11, SATB, org; Sub tuum praesidium, 2, SATB, orch, 1795; Tota pulchra es, 1, SATB, orch, 1783

Hymns (SATB, org, unless otherwise stated): Aeterna Christi munera, 18; A solis ortus cardine, 19; 2 Ave maris stella, 20–21, 1 with orch; Beata nobis gaudia, 22; Beate pastor Petre, 23; Crudelis Herodes, 24; Decora lux aeternitatis, 25; Deus tuorum militum, 26; Domare cordis, 27; Exultet orbis gaudiis, 28; Invicto martyr, 29, unacc.; Iste confessor, 30; Jam Christus astra ascenderat, 31; Jam sol recedit, 32; Jesu redemptor omnium, 33; O gloriosa Virginum, 34; O sola magnarum urbium, 35; 2 Pange lingua, 36–7, 1 unacc.; Placare Christe, 38; Quem terra pontus sidera, 39; Quid Lusitanos deserens, 40; Salutis humanae sator, 41; Te Joseph celebrent, 42; Ut queant laxis, 43; 2 Veni Creator Spiritus, 44–5, 1 with insts

Lits: da Novena da N Sra da Conceição, 46, 1798; de N Sra do Carmo, 47, SATB, orch, 1811; da Novena de N Sra do Carmo, 48, SATB, orch, 1818; da Novena do Sacramento, 49, SATB, orch, 1822; do Coração de Jesus, 50, SATB, org, 1824; da Novena de S Joaquim, 51, SATB; da Novena de S Tereza, 51a

Novenas: da Conceição de N Sra, 64, SATB, orch, 1798; de S Bárbara, 65, SATB, org, 1810; do Apóstolo Pedro, 66, SATB, orch, 1814; 2 de N Sra do Carmo, 67, SATB, orch, 1818, 72, b pt extant; do Sacramento, 68, SATB, orch, 1822; 2, da Conceição, 69–70, SATB, orch; de N Sra Mãe dos Homens, 71, SATB, orch; de S Joaquim, 73, SATB; de S Tereza, 73a, inst pts extant; Setenário para N Sra das Dores, 74, SATB, insts; Trezena de S Francisco de Paula, 75, SATB, orch, 1817

Motets: Te Christe solum novimus, 52, S, orch, 1800; Ascendens Christus, 53, S, A, org, 1809; Felix namque, 54, T, T, B, org, 1809; Praecursor Domini, 55, SATB, orch, 1810; Tamquam auram, 56, SATB, orch, 1812; Isti sunt qui viventes, 57, SATB, orch, 1818; Media nocte, 58, S, orch, 1818; Creator alme siderum, 59, S, insts; Ego sum panis vitae, 60, SATB, orch; Immutemur habitu, 61, SATB, org; Inter vestibulum, 62, SATB, org; Moteto para S João Batista, 63, orch pts extant

Canticles, psalms etc: 2 Bendito e Louvado seja, 12–13, SATB, orch, 1814, 1815; Cantico benedictus, 14, SATB, org, ?1798; Cantico de Zacarias, 15, SATB; 2 Mag, 16–17, SATB, insts, 1797, 1810; 3 Laudate Dominum: 76, SATB, orch, 1813, 78, SATB, orch, 1821, 80, vn pt extant; 2 Laudate pueri, 77, 79, SATB, orch, 1813, 1821; 11 Tantum ergo, 81–90, vv, insts, 2 unacc., 4 dated 1798–1822; 7 Te Deum, 91–7, vv, insts, 4 dated ?1799–1811

secular

Vocal: Beijo a mão que me condena, 226, S, pf (1837); Côro para o entremês, 227, SSATB, orch, 1808; O triunfo da América, 228, S, SATB, orch, 1809; Ulissea (drama heróico), 229, SSATB, orch, 1809

Inst: Sinfonía fúnebre, 230, orch, 1790; Zemira, ov., 231, orch, 1803; Ov., 232, D, orch; Sinfonía tempestade, 233, orch; Str Qt, 234, ?1801; Pf Piece, 235, E

Didactic: Compêndio de música, 236, 1821

Garcia, José Maurício Nunes

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García, Juan Francisco ['Don Pancho']

(*b* Santiago de los Caballeros, 16 June 1892; *d* Santo Domingo, 18 Nov 1974). Dominican composer. He studied solfège and the cornet at the Academy of Music in Santiago with José Ovidio García, though he was self-taught in the cello, the piano and composition. He gained a reputation for his high range and technical proficiency as a cornettist and trumpeter in his early career; later he became the principal cellist of the National SO (founded 1941). He conducted symphonic ensembles and municipal bands including those of Puerto Plata (1927–9) and Santiago (1941–4). He was also active as a teacher.

By 1912, García had begun to draw inspiration and material from national sources in his compositions. His early works include the first published *merengue*, considered the national dance genre, *Ecos del Cibao* (1918). His first and second string quartets were based on folk motifs; the latter formed the basis of the *Sinfonía Quisqueya* (1935). Named after the indigenous Taíno name for Hispaniola, this is his best-known work, and was the first and perhaps the most influential Dominican nationalist symphonic work. Later compositions, not based on folk material, include the symphonic fantasy *Simastral* (1947), inspired by theosophy, and the *Fantasia concertante* (1949), a Romantic work for piano and orchestra. In the late 1940s and 50s García returned to composition based on folk motifs, reworking earlier pieces; he also experimented with dodecaphonic music. Among his national awards, he was made an officer of the Order of Duarte, Sánchez and Mella. His writings include *Panorama de la musica dominicana* (San Francisco, 1947).

WORKS

(selective list)

Dramatic: *El triunfo de Matilde* (children's zar, R.E. Jiménez), 1917; *Una gira a la otra banda* (creole zar, B. Juliao), 1922; *Goyito-Goyo* (creole zar, J.C. Martínez), 1923

Orch: Sym. no.1 'Quisqueya', 1935; Scherzo and Trío, 1940; *Advenimiento*, ov., 1941; Scherzo clásico, 1941; Sym. no.2 'Ligera', 1941; Vals-scherzo, 1942; Sym. no.3 'Poemática', 1944; *Simastral*, sym. fantasy, 1947; *Fantasia concertante*, pf, orch, 1949; *Tríade sinfónica* (Sym. no.4), 1953; Scherzo criollo; Introduction y rondo; 4 piezas (Sym. no.5), 1954

Band: *Homenaje a la Bandera*, ov., 1930; *Tramonto-melody*; *Alborado-rondo*; 2 danzas; *Danza-merengue*; Vals; *Sinfonietta*, 1941

Chbr: Minuet, Duet, vn, pf, 1917–20; Str Qt no.1, 1922–30; Str Qt no.2, early 1930s; 3 piezas breves, vn, pf, 1967

Pf: 14 caprices, 1933–40; *Suite de impresiones* (Santo Domingo, 1948); *Tríade* no.1, 2 pf; *Tríade* no.2; *Rapsodia dominicana*, 1945–50; *Suite*; *Sonatina*, 1966; *Tríade* no.3, 1970

Vocal: 4 school songs, 1917–30; *Ecos del Cibao*, 1918; 12 songs, 1924–45; *La bandera*, epic song (L.A. Gómez), 1931; *merengues* (García), 1935

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García, Maria-Felicia.

See [Malibran, Maria](#).

García, Pauline.

See [Viardot, Pauline](#).

García Abril, Antón

(*b* Teruel, 19 May 1933). Spanish composer. He studied music in Valencia with Pedro Sosa, Manuel Palau and Enrique Gomá, and (from 1953) at the Madrid Conservatory with Julio Gómez and Francisco Calés. He later studied composition with Frazzi, conducting with Paul van Kempen and film music with Lavagnino at the Accademia Chigiana in Siena. In 1964 he studied with Petrassi in Rome. At the Madrid Conservatory he taught solfège and music theory (1957–69) and composition and musical forms (from 1974). His works have won many awards, including those for the best film scores for *La fiel infantería* (1960) and *No busques los tres pies* (1968), the National Theatre Prize for the musical comedy *Un millón de rosas* (1971) and the Segovia prize for *Evocaciones* (1981). In 1983 he became a member of the San Fernando Academy of Fine Arts.

The intensity of his efforts as a composer has borne fruit in a variety of areas: instrumental music for orchestra, chamber ensembles, vocal genres and an important corpus of music for films and television. His aesthetics are connected to the more conservative trends in the current musical scene, with traits, particularly his emphasis on melody, that relate his work directly to Spanish and Italian traditions. However, García Abril has been able to combine in his compositions the Mediterranean spirit of his origins with the enlarged evolutionary sense that one can see in his mature works. He has transformed his expressive language into something more than moderation, with a judicious combination of technique and expression. His work as an educator, teaching generations of young musicians, also stands out.

WORKS

(selective list)

Stage: Don Juan (ballet, A. Mañas), 1965; Un millón de rosas (musical comedy, J. Solelo), solo vv, chorus, pic, eng hn, sax, perc, gui, pf, otr, 1971; Danzas y tronío (ballet), 1984; Doña Francisquita (ballet), 1985 [orch. version of zarzuela by A. Vives]; Divinas palabras (op., F. Nieva), 1991, Madrid, Real, 18 Oct 1997; Pórtico de España y América (cant. andaluza, ballet), 1992

Vocal with orch: 3 canciones españolas (F. García Lorca), S, ens, 1962; Cántico delle creature (St Francis of Assisi), S, Mez, Bar, B, mixed chorus, orch, 1964; 12 canciones (R. Alberti), solo vv, orch, 1969; Cántico de 'La Pietá' (A. Gala), S, chorus, vc, org, str, 1977; Alegrías (cant.-divertimento, M. Romero), boy spkr, mez, boys' chorus, orch, 1979; Salmo de la alegría para el siglo XXI (R. Alberti), S, str

orch, 1988

Unacc. chorus: Hold the Vision in our Hearts (H. Keller), 1987; Cantar de soledades (A. Machado), 1989

Orch: Conc, str, 1962; Pf Conc., 1966; Cadenzias, vn, orch, 1972; Piezas áureas, suite, 1974; Homenaje a Sor, gui, orch, 1978; Concierto aguedino, gui, orch, 1978; Evocaciones, gui suite, 1981; Celibidachiana, conc. for orch, 1982; Canciones y danzas para Dulcinea, 1985; Concierto mudéjar, gui, str, 1985

Incid. music: Divinas palabras (R.M. del Valle Inclán), 1961; Calígula (A. Camus, version by J.E. Escué Porta), 1963; Luces de Bohemia (del Valle Inclán), 1971; La Celestina (F. de Rojas; version by C.J. Cela), 1977; La mocedades del Cid (F. García Lorca), 1990

Film music: La fiel infantería (dir. P. Lazaga), 1959; No busques los tres pies, 1968; Los pájaros de Baden Baden (dir. M. Camus), 1975; El crimen de Cuenca (dir. P. Miró), 1979; Gary Cooper que está en los cielos (dir. Miró), 1980; La Colmena (dir. Camus), 1982; Monsignor Quixote (dir. R. Bennet), 1984; La rusa (dir. Camus), 1986

Chbr music; songs, 1v, pf; music for pf

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Divinas palabras, Madrid, Teatro Real, October 1997 [programme book]

MARTA CURESES

García de Basurto, Juan

(*b* Calahorra diocese, *c*1490; *d* ?Oct 1547). Spanish composer. Despite assertions to the contrary, he never served Cardinal Ximénez de Cisneros. On 15 April 1517 the cathedral chapter at Tarazona, recognizing his superior singing ability, hired him at an annual salary of 1200 sueldos, increased on 14 May 1518 to 1600 sueldos (100 gold florins). He left the cathedral shortly before 1 March 1521, presumably to accept the post of *maestro de capilla* at Nuestra Señora del Pilar, Zaragoza. However, on 28 September 1521 he was named *cantor*, *maestro del coro* and master of the boy singers at Palencia Cathedral, a post he held until 22 August 1524. After 1531 he may have sung in the chapel of Isabella, consort of the Holy Roman Emperor Charles V (Charles I of Spain). On 15 October 1539 he was appointed *maestro de capilla* to Cardinal Juan Tavera at a munificent annual salary of 50,000 maravedís. He remained in this post until 26 September 1543 when he was transferred to the newly formed chapel of Prince Philip, in whose service he remained until his death.

His Easter motet *Angelus Domini locutus est*, which is extant in two intabulations for vihuela, is clearly tonal, and makes effective use of

contrast between duos and trios in upper and lower voice. Basurto's chief extant work is the four-voice *Missa in agendis mortuorum* which is copied in *E-TZ* 5 and probably dates from after 1525. Only the introit, Kyrie and gradual are assuredly by Basurto. The interpolated tract for two high voices is the 'Sicut cervus' from Ockeghem's Requiem copied in *I-Rvat* Chigi C.VIII.234, while the communion is from Antoine Brumel's *Missa pro defunctis* (see Russell).

WORKS

2 motets intabulated for vihuela in 1552³⁵, 1 also in 1576⁸; 1 Requiem, 2 motets, 4vv, *E-TZ*; Magnificat [1 page only], *Tc*; 2 motets, 4vv, formerly in *Mmc*

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E. Russell: 'The *Missa in agendis mortuorum* of Juan García de Basurto, Johannes Ockeghem, Antoine Brumel, and an Early Spanish Polyphonic Requiem Mass', *TVNM*, xxix (1979), 1–37

J. López Calo: *La música en la cathedral de Palencia* (Palencia, 1980), 458

ROBERT STEVENSON

García Demestres, Albert

(b Barcelona, 16 May 1960). Catalan composer. He qualified in piano and voice at the Barcelona Conservatory, and his later teachers included Berio. Having initially dedicated himself to poetry, he turned to composition after meeting Soler, from whom he gained a sense of the transcendental nature of the composer's craft and the attraction for Berg which is evident in some of his early works. His music is full of references to the music of the past (especially to opera), skilfully interwoven and leaving ample room for humour.

WORKS

(selective list)

2 dúos, hn, 1979; Pensamientos antes de la muerte, fl, perc, 1980; Escenas tristes, pf, 1981–2; 7 canciones de soledad, vc, pf, 1982; Imatges amb dona, fl, pf, 1985; Lunas y peces, inst ens, 1988; Slap, chorus, 1988

ANGEL MEDINA

García de Salazar, Juan

(*b* Tuesta, Alava, bap. 12 Feb 1639; *d* Zamora, 8 July 1710). Spanish composer. He was a choirboy at Burgos Cathedral, where he studied composition with the *maestro de capilla* Francisco Ruiz Samaniego. In November 1661 he was appointed *maestro de capilla* at the collegiate church in Toro, and in May 1663 he was elected to a similar post at El Burgo de Osma Cathedral. From 1668 until his death he was *maestro de capilla* at Zamora Cathedral.

Only a few of his numerous settings of Spanish texts, and of his compositions in modern style, are extant, but several *a cappella* works survive. These date from his Zamora years, but he sent copies of several of them to the cathedral chapters of El Burgo de Osma and Burgos in token of his gratitude to them. They consist of masses, hymns, motets etc., all in the *stile antico* and yet full of expression and often quite modern in idiom. They show him to have been a skilful contrapuntist.

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JOSÉ LÓPEZ-CALO

García de Zéspedes [Céspedes], Juan

(*b* ?Puebla, 1619; *d* Puebla, 5 Aug 1678). Mexican singer, viol player and composer. He was appointed as a soprano at Puebla Cathedral on 16 August 1630, with an initial stipend of 50 pesos to cover the cost of choir robes; in January the following year the cathedral chapter offered him the annual salary of 80 pesos, and in 1632 it was almost doubled to 150 pesos. In the ensuing decades the chapter experienced economic problems, and García's salary began to diminish in 1651, although his prestige within the cathedral hierarchy was ascending. The Capitular Acts of 19 June 1654 assigned him the tasks 'of teaching plainchant, polyphony, and viols to the young choirboys that are sopranos and to the other cantors who are worthy of instruction, and that he give lessons every day at the Church'. Robert Stevenson has pointed out that this job description is slightly unorthodox, for under normal circumstances the *maestro de capilla* (in this case Juan Gutiérrez de Padilla) would have assumed these tasks; however, in 1658 and 1660 Padilla was formally urged to respect his teaching obligations, but to no avail, so the work fell to the younger García. In the August following Padilla's death (April 1664) García was appointed interim *maestro de capilla* with a pay increase of 150 pesos on top of his salary as a singer; the post became permanent in 1670. In July 1672 the chapter expressed displeasure that he was neglecting the teaching of plainchant and polyphony to two choirboys, and in the same year he was instructed to bring back 'the viols, music paper, and books that belong to this Church' that he had been borrowing. He was chastised again in 1676

for sloughing off and not recruiting with the vigour that the chapter expected, and he was also found to be emphasizing instrumentalists at the expense of singers. Late in life his health declined and he became paralysed.

His surviving compositions reveal him as a composer adept at several styles. He was capable of handling rigorous counterpoint, as is amply demonstrated by his seven-voice *Salve regina*. He captured the spirit of the Mexican villancicos in his vivacious *Convidando está la noche*, which opens with an introductory *juguete* (vocal prelude) in majestic, four-voice homophonic chords, and proceeds with a *guaracha* for two voices, opening with 'Ay que me abrazo ¡ay!'. The piece is driven forward by a hypnotic rhythmic hemiola coupled with inexorable loops of I–IV–V harmonies. It exhibits the defining characteristics of the *guajira* that was later to become popular in Cuba.

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A la mar va mi Niña (villancico), 8vv, Centro Nacional de Investigación, Documentación e Información Musical, Mexico City

(Christmas villancico), 4vv, Gabriel Saldivar family's private collection, Mexico City

Hermoso amor que forxas tus flechas (romance), 4vv, 1671, Centro Nacional de Investigación, Documentación e Información Musical, Mexico City

Plange quasi virgo plebs mea (motet), 4vv, Puebla Cathedral, Mexico

Salve regina, 7vv, 1673, Puebla Cathedral, Mexico

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CRAIG H. RUSSELL

García Fajer, Francisco Javier [Garzia, Francesco Saverio; 'Lo Spagnoletto']

(*b* Nalda, La Rioja, 2 Dec 1730; *d* Zaragoza, 9 April 1809). Spanish composer. He was trained as a cathedral choirboy in Zaragoza and then

went to Naples, where he allegedly studied at the Conservatorio della Pietà dei Turchini. At least from April 1752 he was *maestro di cappella* at Terni Cathedral, where he engaged several Neapolitan singers. In 1752 he composed the oratorio *Il Tobia* and two years later *La Susanna*, both for the Oratorio dei Filippini in Rome and dedicated to Cardinal Gian Francesco Albani; *Il Tobia* was performed again in Rome as late as 1773. Between 1754 and 1756 García Fajer composed three comic pieces and an *opera seria*, *Pompeo Magno*, for Roman theatres. *La pupilla* was later performed at Mannheim and Vienna in 1763; *La finta schiava* was also given in Bologna (1756) and Bonn (1767).

García Fajer was appointed *maestro de capilla* at La Seo Cathedral in Zaragoza on 20 March 1756, replacing José Lanuza. He remained in Zaragoza until his death, refusing an offer to become *maestro de capilla* at Santiago de Compostela in 1769. In the same year he complained of ill-health, and eventually in 1784 his duties were reduced to the training of the choirboys.

García Fajer's long tenure at Zaragoza coincided with the growing suppression of the Spanish devotional villancicos and cantatas traditionally sung at Matins at Christmas and Epiphany in place of the Latin responsories. (This did not apply to the arias known as *villancicos al Santísimo*, sung during Mass, which García Fajer regularly composed in the Italian operatic style.) By 1775 villancicos were regularly replaced by liturgical responsories at both the Pilar and La Seo cathedrals in Zaragoza; García Fajer composed his first dated set in 1773. From 1761 he composed an oratorio each year to celebrate the local feast of St Dominic del Val, patron saint of choirboys. In the 1790s he actively promoted his compositions as 'reformed' and tried to influence practice at the main Spanish cathedrals. He openly criticized some of the music performed at La Seo as 'arreatada e impía' in 1793, and he presented a new set of masses to the chapter the following year. He later sent responsories to several other cathedrals.

Although the exact significance of García Fajer's 'reformed' compositions and their relation to the enlightened political changes in Spain during the second half of the 18th century has still to be assessed, it is clear that he exerted a crucial influence on Spanish church music through the extraordinary dissemination of his works in the Hispanic world; copies survive in Lima (the Archivo Arzobispal), Mexico City (the cathedral and Instituto Nacional de Antropología e Historia) and Santiago (the cathedral and Biblioteca Nacional). He also had an impact through his pupils, who included his assistant Baltasar Juste, Mariano Rodríguez de Ledesma and Ramón Félix Cuéllar y Altarriba.

WORKS

dramatic

Il Tobia (componimento sacro, G.B. Visconti), Rome, 1752, A-Wgm

La Susanna (componimento sacro), Rome, 1754, music lost, lib I-MAC

La finta schiava (int), Rome, Pace, carn. 1754, 2 arias GB-Lbl; lib I-Bc

Pompeo Magno in Armenia (os, 3, A. Guidi), Rome, Dame, carn. 1755, P-La

La pupilla (farsetta, 2, A. Lungi), Rome, Valle, 1755, music lost, lib I-Bc

Sp. orats: 1761; Plausible triunfo del valeroso infante Santo Dominguito de Val, 1763; Zaragoza laureada, 1766; 1768, private collection, Zaragoza; El valor acrisolado en la fragua del Amor, 1780, Hemeroteca, Zaragoza; 1787

sacred

principal sources: E-BUa, E, GRc, H, J, SA, V, VAc, Zac

Lat.: 86 masses; 15 Cr; 6 seqs; 9 ants; 11 canticles; 112 responsories; 83 psalms; 2 Ave Maria; 5 Stabat mater; 24 Salve regina; 24 motets; 7 hymns; 4 cants.

Sp.: 42 villancicos; 3 Siete palabras; 1 song

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R. Fraile: 'F.J. García Fajer: hacia una biografía crítica', *Berceo*, cxxxvi (1999)

JUAN JOSÉ CARRERAS (text, bibliography), RAÚL FRAILE (work-list)

García Gutiérrez, Antonio

(*b* Chiclana, nr Cádiz, 5 Oct 1813; *d* Madrid, 26 June 1884). Spanish playwright. He gave up medicine to devote himself to poetry and the theatre, but spent most of his later life in government service (including a spell in London). From 1872 to 1884 he was director of the Museo Arqueológico in Madrid. He was an enthusiastic admirer of the French Romantic theatre in its more extravagant manifestations, which he developed to excess in his own work. His output covered a wide range of genres, including zarzuelas, but his musical reputation rests on the use of his plays for librettos. *El trovador* (1836), his first triumphant success, was used first by Francisco Porcell (1842, Pamplona; libretto by A. Porcell), then by Francesco Cortesi (1852, Trieste; libretto by A. Lanari) and finally by Verdi (1853, Rome; libretto by Cammarano). *Simón Bocanegra* (1843) was also used by Verdi (1857, Venice; libretto by F.M. Piave); in 1857 Verdi expressed interest in *El tesoro del rey* by García Gutiérrez and Asquerino (though the project came to nothing), and again, in 1870, he sent for a copy of *La venganza catalana*.

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Z. Sacks: 'Verdi and Spanish Romantic Drama', *Hispania*, xxvii (1944), 451–65

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D. Puccini: 'Il "Simon Boccanegra" de Antonio García Gutiérrez e l'opera di Giuseppe Verdi', *Studi verdiani*, iii (1985), 120–30

JOHN BLACK

García Leoz, Jesús.

See [Leoz, Jesús García](#).

García Lorca, Federico

(*b* Fuente Vaqueros, nr Granada, 5 June 1898; *d* Víznar, nr Granada, ?19 Aug 1936). Spanish poet and dramatist. His fascination with Spanish folklore and Gypsy flamenco music coloured much of his poetry. He is reported to have hummed tunes before he learnt to talk, and his early training was musical: soon after 1909, in Granada, he studied the piano with Antonio Segura and then with Francisco Benítez. From 1914 he studied at Granada and from 1920 at Madrid University, reading law, philosophy and letters. Between 1919 and 1928 he lived at the Residencia de Estudiantes in Madrid where he met, among others, Buñuel, Dalí, Turina, Sainz de la Maza and the musicologists Martínez Torner and Salazar. He first met Falla in Granada in 1919, wrote penetratingly about his music (see the editions of Gallego Morell and Eisenberg) and collaborated with him on several occasions, notably in 1922 when they organized a celebrated concourse of *cante jondo*, in 1923 when they performed plays and a puppet show in the Lorcas' home, and in the same year when they put on a 'fiesta for children' (see Pahissa, Laffranque and Río). In 1931 he was appointed director of La Barraca, a student travelling theatre, for which he himself wrote incidental music. In the early days of the Civil War he was shot, apparently by supporters of Franco, for his left-wing sympathies.

Although Torner and Trend said that Lorca made his own collections of Spanish folksongs, he also drew on other *cancioneros*, especially the Renaissance songbooks of Barbieri and Pedrell and modern ones by Olmeda, Ledesma, Torner and Schindler. Something of a latterday minstrel, he refused to write down his arrangements of songs, but he did make a recording of a judicious selection sung by La Argentinita accompanied by himself at the piano, and these pieces were subsequently transcribed anonymously and published by the Hispanic Institute in New York (see Río).

A large number of musical works have been based on García Lorca's writings. His play *Amor de don Perlimplín con Belisa en su jardín* (1931) inspired operas by Vittorio Rieti (1949), Fortner (1962) and Coria (1992), a radio opera by Maderna (1962) and a ballet, *Il mantello rosso* (1954), by Nono. Fortner (1957), J.J. Castro (1943), Szokolay (1964) and LeFanu (1992) wrote stage works on the drama *Bodas de sangre* (1933), and its flamenco treatment by the Spanish dancer Antonio Gades was successfully filmed by Carlos Saura (1981). Among George Crumb's many settings of his texts are four books of madrigals (1964–9) and *Ancient Voices of Children* (1970). Other composers who have written pieces based on or inspired by García Lorca's works include Shostakovich (in his 14th

Symphony), David Macbride and Simon Holt. Several works commemorated García Lorca's death, including Poulenc's Sonata for violin and clarinet (1942–3) and Nono's *Epitaffio per Federico García Lorca* (1952–3).

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JACK SAGE/ALVARO ZALDÍVAR

García Mansilla, Eduardo

(*b* Washington, DC, 7 March 1871; *d* Paris, 9 May 1930). Argentine composer. Son of an Argentine ambassador, he spent most of his life abroad, studying music in France, in Vienna with Carl Fuchs and in St Petersburg with Rimsky-Korsakov. He also received advice from Massenet and Saint-Saëns in Paris. As a diplomat, his interest in music remained amateur. However, his technique and artistry was equal to that of professional composers from Argentina of the time. He helped in particular

to develop the song genre, setting contemporary French poetry in the main, but also Italian and Spanish, including texts by his brother Daniel and himself. He also composed sacred vocal works to French and Latin. Much of García Mansilla's music was played in fashionable European salons and published in Paris. He composed orchestral music, choral-symphonic works and two operas. *Ivan* (1901), based on a traditional Ukrainian legend with a French libretto by the composer, was first performed in St Petersburg and dedicated to Tsar Nicholas II. The opera was subsequently staged in Milan, Rome (the title role taken by Schipa) and Buenos Aires. *La angelical Manuelita* (1915), by contrast, is set in Argentina to a Spanish libretto; as the country's first nationalistic opera, it retains a historical significance.

WORKS

Ops: *Ivan* (1 act and 3 tableaux, García Mansilla), 1901, staged St Petersburg; *La angelical Manuelita* (2, García Mansilla), 1915, Buenos Aires, Colón, 5 Aug 1917

Other works: *Chant pour le temps de Noël*, 4 solo vv, orch, 1892; *Oraison dominicale* (Lord's Prayer), 1v, pf, vc (Buenos Aires, 1893); *Chant hivernal*, orch prelude, c1900

4 symphonic works; 1 work, solo vv, chorus, orch; 66 songs, 1v, pf; 17 sacred songs with inst acc.; 3 vocal duets; 12 pf works; chbr works

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JUAN MARÍA VENIARD

García Matos, Manuel

(*b* Plasencia, 4 Jan 1912; *d* Madrid, 26 Aug 1974). Spanish collector of and writer on folk music. He studied the violin, flute, piano and composition with Joaquín Sánchez, the *maestro de capilla* of Plasencia Cathedral. By the time he was 18 he had founded a choir in his home town, the Masa Coral Placentina, which he conducted; subsequently he reorganized the choir into smaller groups, the Coros Extremeños, better suited to performing his own versions of the increasing number of Extremaduran folksongs he collected. In 1941 he was appointed assistant lecturer in folklore at the Madrid Conservatory and then professor (provisionally 1951, confirmed 1958). He was commissioned by the Instituto Español de Musicología from the year of its inception (1944) to do research on folksong and was the initiator of the first International Congress of Folklore to be held in Spain (Palma, 1952). He was a member of the UNESCO international committee on music and of the executive of the International Folk Music Council.

García Matos estimated that between 1942 and 1967 he notated or recorded over 10,000 songs, tunes and dances from virtually every region of Spain, of which 800 were published in the *Cancionero popular de la provincia de Madrid* (1951–60) and some appeared as records under the auspices of UNESCO entitled *Antología del folklore musical de España* (Madrid, 1960–71). His scholarly reputation as an authority on Spanish folk, traditional and popular music in the line of Pedrell and Torner was established with his articles on 'Cante flamenco' (1950) and 'Folklore en

Falla' (1953). In 1955 he accepted a commission from the Sección Femenina Falangist Movement to devise a system for notating the choreography of traditional Spanish dances, a system which bore fruit in the *Danzas populares de España* (1957–71), and in 1964 he began an inventory of Spanish folk-music themes for the Sociedad General de Autores de España. The bulk of his collection, unedited, is owned by the Instituto Español de Musicología, Barcelona, the Hispavox Record Company, and his trustees.

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- Danzas populares de España*, i: *Castilla la Nueva* (Madrid, 1957); ii: *Extremadura* (Madrid, 1964); iii: *Andalucía* (Madrid, 1971)
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- 'La canción popular española', *Antología del folklore musical de España*, Hispavox HH 10/107–10, 356–9 (1960–71) [disc notes]
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- 'Pervivencia en la tradición actual de canciones populares recogidas en el siglo XVI por Salinas en su tratado *De musica libri septem*', *AnM*, xviii (1963), 67–84
- 'El folklore en *La vida breve* de Manuel de Falla', *AnM*, xxvi (1971), 173–97
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JACK SAGE

García Morillo, Roberto

(b Buenos Aires, 22 Jan 1911). Argentine composer and music critic. He studied at the Buenos Aires National Conservatory with Ugarte (harmony), Gil (counterpoint), Gaito (orchestration) and André (composition), later taking lessons in Paris with Nat. In 1952 a grant from the Dante Alighieri Society enabled him to travel to Italy where he studied the development of the lyric theatre. He was appointed music critic of *La nación* of Buenos Aires in 1938 and has contributed to Argentine and North American periodicals. In 1942 he joined both the national and the municipal conservatories in Buenos Aires as a composition professor. A prolific and

diverse composer, he has developed an individual, non-nationalist style. There are occasional hints of the archaic in his work, and nearly all of it shows the influence of Spanish culture – its harshness, seriousness and introversion. This feeling for Spain appeared first in *Las pinturas negras de Goya* for six instruments (1939), a work that also shows his predilection for basing compositions on pictorial or literary works; it received the Buenos Aires municipal prize in 1939. One of his finest stage pieces is the mime drama *Usher*, which was first choreographed by Massine and which received the Buenos Aires municipal music prize of 1942. In later years García Morillo came to take an interest in new compositional developments. In addition to his newspaper and magazine criticism he has written several books: *Musorgsky* (1943); *Rimsky-Korsakov* (1945); *Estudios sobre la danza* (in collaboration with Dora Kriner, 1948), *Siete músicos europeos* (1949), *Carlos Chávez, vida y obra* (1960), and *Estudios sobre música argentina* (1984).

WORKS

(selective list)

Dramatic: *Usher* (mime drama, after E.A. Poe), 1940–41; *Harrild* (ballet, after H. Jacques), 1941; *Moriana* (cant. coreográfica, after Sp. romance), 1957–8, Colón, 1958; *Tungasuka* (incid music, B.C. Feijoo), 1963; film scores

Choral: *Marín* (cant.), T, chorus, orch, 1948–50; *El tamarit* (chbr cant., F. García Lorca), 1953

Orch: *Berseker*, 1933; *3 pinturas de Paul Klee*, 1944; *3 syms.*, 1946–8, 1954–5, 1961; *Variaciones olímpicas*, 1958; *3 pinturas de Piet Mondrian*, 1960; *Ciclo sobre Dante Alighieri*, 1970; *Dionysos*, 1971

Chbr: Qt, cl, vn, vc, pf, 1935–7; *Las pinturas negras de Goya*, fl, cl, bn, pf, vn, vc, 1939; *Str Qt no.1*, 1950–51; *Divertimento sobre tema de Paul Klee*, wind qnt, 1967, orchd 1970

Pf: 5 sonatas, 12 other works

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SUSANA SALGADO

García Pacheco, Fabián

(*b* Escalonilla, Toledo, c1725; *d* Madrid, c1808). Spanish composer. He was admitted as a *seise* on 23 July 1735 in Toledo Cathedral where he studied with Casellas. In 1756 he was *maestro de capilla* of Soledad church in Madrid and in 1770 at Victoria convent. After making a reputation as a composer of *sainetes*, *tonadillas* and incidental stage music he was commissioned to write the music for Ramón de la Cruz's two-act zarzuela *En casa de nadie no se meta nadie o el Buen marido*, staged at the Teatro

del Príncipe in Madrid on 28 September 1770 (music in *E-Mm*). No religious music by any of his Iberian contemporaries circulated more widely in Spain and Spanish America; important collections of his orchestral villancicos and of Latin music survive at the Archivo nacional in Sucre (Bolivia; formerly at Sucre Cathedral), at the Archivo Arzobispal in Lima and in Spanish libraries (including *E-Ac*, *CU*, *E*, *LPA*, *Mn*, *PAL*). Two of his villancicos have been published in *Antología musical colonial americana*, ed. W.A. Roldán (Buenos Aires, 1986). He prized nothing so much as vigour and cheerfulness, even going beyond Haydn by heading a *Crucifixus* 'allegro brillante'.

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ROBERT STEVENSON

García Robles, José

(*b* Olot, 28 July 1835; *d* Barcelona, 28 Jan 1910). Spanish composer. He studied music (with Francisco Vidal) and art at Reus, Vich and later Barcelona. He was appointed professor of drawing at the Colegio Valdemia in Mataró, and it was there that his first compositions, short overtures and sacred vocal works, were performed by the school choir and orchestra. Resigning his professorship, he went to Barcelona, where he devoted the rest of his life to composition and teaching. He was one of the founders of Barcelona's celebrated choral group, the Orfeó Català, for which he composed many works based on popular Catalan songs; his most popular work of this genre was *La bandera catalana*. He also composed two operas, *Julio César* (1880) and *Garraf* (performed posthumously), and a Requiem which was performed at his funeral.

WORKS

many in MSS at E-Boc

theatrical

Julio César (op. 3), Barcelona, 1880

Garraf (op. 4), Barcelona, 1917

Operettas: *El ángel de Puigcerdá*; *Las coronas*; *El Olimpo de Narbona*; *Charles IV*

vocal

Requiem, chorus, orch; *Santa Isabel de Hungría*, 16vv, orch, org; *Mag*; *2 Salve*; *Ave Maria* *Himno a la primavera*; *La bandera catalana*; *Cantic del llorer*; *Catalonia*;

songs for voice and pf

instrumental

Epitalami, orch, org; Retorn, orch; Montserrat, vl, vc, vla, hp; works for pf, org

ANTONIO IGLESIAS

Garcin [Salomon], Jules Auguste

(*b* Bourges, 11 July 1830; *d* Paris, 10 Oct 1896). French violinist and conductor. His maternal grandfather, Joseph Garcin, was director of a travelling company playing *opéra comique* in the central and southern provinces of France. Having entered the Paris Conservatoire in adolescence, Garcin took the *premier prix* for violin in 1853, and entered the Opéra orchestra in 1856. He became solo violinist, then third conductor in 1871 and finally chief conductor in 1885. His long and successful teaching career at the Conservatoire began in 1875.

Garcin's association with the Société des Concerts du Conservatoire began in 1860, again as orchestral and then as solo violinist. In 1885 he was elected principal conductor of the Conservatoire concerts. In this post he actively promoted German choral and symphonic masterpieces, from Bach's B minor Mass (in 1891) to works of Brahms and Wagner (Brahms's music was then the object of much adverse criticism in Paris). Franck's Symphony was first performed under Garcin at the Conservatoire on 17 February 1889. Three years later he relinquished the post because of bad health, but continued teaching. Garcin was a founder-member of the Société Nationale de Musique in 1871. He wrote some music (including a violin concerto and viola concertino), a certain amount of which was published by Lemoine (some now in *US-Bp*).

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DAVID CHARLTON

Gardano [Gardane].

Italian family of music printers. They were active in Venice.

(1) Antonio [Antoine] Gardano

(2) Alessandro Gardane

(3) Angelo Gardano

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MARY S. LEWIS (1), RICHARD J. AGEE (2, 3)

Gardano

(1) Antonio [Antoine] Gardano

(*b* southern France, 1509; *d* Venice, 28 Oct 1569). Printer and publisher. Called 'musico francese' in Venetian documents, he was probably from the region around Gardanne in southern France, an area that included the diocese of Fréjus, episcopal see of Gardano's first patron, Bishop Leone Orsini. Gardano's printer's mark, a lion and a bear facing each other, was inspired by the *leone* and *orso* of his patron's name. Until 1555 he used the French spelling 'Gardane' in his imprints; afterwards he and his sons adopted the Italian form. Gardano probably moved to Venice in the late 1530s, becoming a member of the city's intellectual and artistic circles, and may have conducted a music school before opening his printing house and bookshop on the calle de la Scimia in 1538. He was a friend of Pietro Aretino's secretary, Nicolò Franco, and published his letters and a dialogue before Franco fell into Aretino's bad graces and left the city. These were the only non-musical works Gardano printed.

Of his nearly 450 music books, more than half are devoted to madrigals. But since many of these were new editions of previous publications, the actual size of the repertory is much smaller than it might at first appear. Motets make up the next largest category, with about 70 editions and far fewer reprints than in the secular output. Gardano published about 40 books of *canzone villanesche* and villottas, 28 editions of lute and keyboard music, 26 of French chansons and still fewer of masses, *Magnificat* settings, psalms and other sacred genres. Four composers – Arcadelt, Willaert, Rore and Lassus – figure especially prominently in Gardano's list; editions devoted chiefly to their works make up a quarter of his total output. Others whose works appear often in his publications are Ruffo, Nasco, Morales, Verdelot, Costanzo Festa, Jacquet of Mantua, Janequin, Wert and Gombert, in descending order of frequency.

Many of Gardano's music books were specially commissioned by composers for a patron who underwrote the publication costs, or who had previously given the composer financial support. In other cases, composers apparently hoped to gain future favour from a dedicatee. Most such composers were minor ones or at the early stages of their careers, but there are a few exceptions. Corteccia's madrigal collections all contain dedications to Cosimo de' Medici, and Jacquet de Berchem dedicated his madrigal book of 1546 to his patron. In both cases, the composers expressed in their prefaces the need to present correctly edited and attributed versions of their music.

Gardano sometimes signed dedications himself. These suggest that either the dedicatee had made a financial contribution towards the publication, or Gardano was indebted to him in some way; most of these books were devoted to the music of a single composer. At the outset of his career,

Gardano wrote dedications even in Arcadelt's madrigal books and in motet books containing music of known popularity. But once his financial position was more secure, such prefaces were used mainly for editions of music by lesser-known composers, those whose commercial appeal Gardano might have doubted. By contrast, editions without obvious signs of private patronage are those that were deemed commercially viable on the basis of their composers' fame or contents' popularity. Examples include most of the publications devoted to the music of Verdelot, Willaert and Rore, and the *note nere* madrigal books of the mid-1540s.

Competition for repertory, especially in the early years of Gardano's career, is suggested by his celebrated quarrel with the Ferrarese printer Buglhat. The dispute is reflected in Buglhat's use of satirical title-page woodcuts for his *Mottetti della scimia*, of a monkey (representing Gardano's address on the calle della Scimia) eating fruit (Gardano's *Mottetti del frutto*) and, in a later *frutto* volume, Gardano's use of a woodcut showing his lion and bear attacking Buglhat's monkey. Gardano's relationship with Girolamo Scotto was much more complex. Comparisons of readings indicate that the two sometimes cooperated in publication or copied from each other directly (apparently with no culpability), but that at other times they had separate sources of supply for the same groups of pieces and thus competed for the same new repertory and market.

While Gardano clearly received some of the music he printed directly from composers themselves, many of his repertory sources remain obscure. His primary suppliers were undoubtedly his friends in Willaert's circle. A series of poems by Hieronimo Fenaruolo, published in 1546, depicts Gardano receiving the homage of such musicians as Rore, Cambio, Parabosco and Festa, and of the poets Gaspara Stampa and Domenico Venier. But many musicians, including Rore, were unconvinced of the benefits of publication, and Gardano was often hard-pressed to obtain works from the most famous and commercially attractive composers in Italy.

Together Gardano and Scotto created a virtual monopoly in music printing in Italy. Through their connections with leading composers and popular repertories, their use of the sophisticated Venetian distribution networks and their introduction on a large scale of the cheaper, more efficient single-impression printing method, they extended the processes of musical commerce begun in France a few years earlier by Attaignant and Moderne. Their production of large editions at low cost made polyphonic music available to a far wider public than ever before, and introduced the element of financial gain for publishers and composers alert enough to seize the opportunity. Gardano's estate inventories and tax documents show that he became comfortably wealthy from his business, owning land, houses and many valuables.

Gardano took out a patent for a new printing method, probably one that allowed more efficient, and hence cheaper, setting of material common to the several partbooks of an edition. Most of his editions were skilfully printed in oblong quarto, with simple but elegant decorative initials. Later in his career Gardano adopted a smaller, oblong octavo format for editions of villottas, introduced a large upright quarto for deluxe editions such as Willaert's *Musica nova* (1559; see [Willaert, Adrian, fig.2](#)), and even printed

a few folio choirbooks, starting with an edition of Morales, *Magnificat omnitonum* in 1562 (see illustration).

Gardano was also a composer, and published his own chanson arrangements. Moderne published two masses in 1532 and 1546. His seven motets appeared in his own publications and in those of Moderne, Montanus and Neuber, and Du Chemin, while his 69 chansons appeared in, besides his own editions, those of Moderne, Attaignant, and Le Roy and Ballard. A French psalm of his appeared in Fezandat's *Premier livre de psalmes et cantiques* of 1552. In his motets, Gardano tended towards the style of pervading imitation and disguised cadences that associated with Willaert and Gombert, and this dominates his early motet publications. Although he lived for half of his life in Italy, he apparently set no Italian texts.

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Missa 'Vivre ne puis', 4vv, in *Harmonidos ariston tricolon ogdoameron* (Lyons, 1546)

7 motets, 2, 4, 5vv, 1538⁴, 1539³, 1539¹⁰, 1539¹³, 1544⁶, 1547², 1549¹⁶, 1554⁷

French psalm, 4vv, 1552³

69 chansons, 2, 3, 4, 6, 7, 8vv, 1538¹⁸, 1539²¹, 1543¹⁴, 1544⁷⁻⁸, 1546¹⁴, 1547⁸, 1547⁹, 1547¹¹⁻¹², 1549²¹⁻²², 1553²⁰, 1553²², c1555²⁴, *Livre de meslanges* (Paris, 1560)

[Gardano](#)

(2) Alessandro Gardane

(*b* Venice, before 1540; *d* ? Rome or Venice, ? 1591 or 1603). Printer, son of (1) Antonio Gardano. After his father's death in 1569, he published over 100 musical editions in Venice together with his brother Angelo. He withdrew his assets from the family business in 1575, and until 1581 issued over a dozen musical and non-musical editions in Venice under the spelling 'Gardane', often employing a printer's mark of two lions in place of the lion and bear associated with his father and brother. Sometime between 1581 and 1583 he moved to Rome, where he continued his printing activity until 1591, frequently in collaboration with other printers and booksellers including Domenico Basa, Ascanio, Bernardino and Girolamo Donangeli and Jacomo Tornieri. In Rome he printed more non-musical than musical editions, although he issued sacred works by some of the most important composers of the late Renaissance, among them G.F. Anerio, Guerrero, Marenzio, Palestrina and Victoria. He also published a series of *laude spirituali* edited by Francisco Soto de Langa for the Congregazione dell'Oratorio. Alessandro's output is clearly dwarfed by that of his brother Angelo. After the division of family assets in 1575, Alessandro published only about 50 musical editions and rather more non-musical books, while Angelo issued about 850 musical publications. Barbieri cites the baptism of Alessandro's illegitimate child in Rome in 1583 and Alessandro's death in 1591. Indeed, after 1591 Alessandro's firm appears to have ceased publication altogether, although Barbieri's claim that he died in that year is contradicted by archival documents recording payments from Alessandro to the Scuolo Grande di San Teodoro, Venice, in 1593 and 1594; these too suggest that he died in 1603.

Gardano

(3) Angelo Gardano

(*b* Venice, c1540; *d* Venice, 6 or 7 Aug 1611). Printer, son of (1) Antonio Gardano. He and his brother Alessandro ran their deceased father's business as 'Li figliuoli di Antonio Gardano' from 1569 until 1575, when Alessandro claimed his inheritance and withdrew from the firm. Angelo, although in partnership with his young siblings Mattio and Lucietta, continued the firm under his own name, retaining the lion and bear printer's mark inherited from his father. Lucietta took her dowry in 1582, but Mattio evidently stayed on as a silent partner, since his widow began legal action that forced Angelo to publish under the rubric 'Angelo Gardano et fratelli' after 1605. He printed music in a variety of formats, including chant books in folio and the first surviving score publications with more than two staves, *Tutti i madrigali di Cipriano di Rore a quattro voci, spartiti et accomodati per sonar d'ogni sorte d'istrumento perfetto* (1577/R) and *Musica de diversi autori ... alcune canzoni francese, partite in caselle* (RISM 1577¹¹). In all Angelo published almost 1000 editions (if those produced with his brother Alessandro are included), over twice the number produced by his prolific father. He and his immediate successor published music by most of the well-known composers of the period, including Arcadelt, Asola, d'India, Andrea and Giovanni Gabrieli, Vincenzo Galilei, Gastoldi, Gesualdo, Lassus, Luzzaschi, Marenzio, Merula, Merulo, Monte, Monteverdi, Morales, Palestrina, Rore, Schütz, Striggio, Vecchi, Victoria, Wert and Willaert, as well as many composers with only local reputations. After Angelo's death in 1611, the firm passed to his daughter Diamante and her husband, Bartolomeo Magni, though he, and later his son Francesco, often signed their book with the illustrious name of Gardano.

Garde, Pierre de.

See [La Garde, Pierre de.](#)

Gardel.

French family of dancers and ballet-masters.

(1) Claude Gardel

(2) Maximilien Léopold Philippe Joseph Gardel

(3) Pierre Gabriel Gardel

FRIDERICA DERRA DE MORODA

Gardel

(1) Claude Gardel

(*d* Paris, 1774). In 1741 he became ballet-master in Mannheim, where he was partly responsible for the choreography in *Meride* which opened the opera house on 17 January 1742. He later held appointments in Stuttgart, Metz (where he married the actress Jeanne Darthenay) and from 1755 at the Nancy court of Stanislas Leczinski; in 1760 he went to Paris, where he became court choreographer. He had two sons (see below) and a

daughter, Marie Française Lucie (*b* 1755), who had a brief career as a dancer.

[Gardel](#)

(2) Maximilien Léopold Philippe Joseph Gardel

(*b* Mannheim, 18 Dec 1741; *d* Paris, 11 March 1787). Son of (1) Claude Gardel. He entered the Paris Opéra about 1755, and soon became a leading dancer along with such celebrities as Gaetano Vestris. Vestris, for unknown reasons, did not appear in Rameau's *Castor et Pollux* on 21 January 1772, and Gardel was called on to take his place. He agreed to do so only if allowed to dance without a mask and with his own blonde hair instead of Vestris's customary black wig. His appearance caused a sensation and in time led to the abolition of masks and wigs for male dancers.

In 1773 Gardel and his colleague Jean Bercher, called Dauberval, were appointed assistant ballet-masters to Vestris. On Vestris's retirement in 1776 the two assistants expected to take his place, as was the usual practice at the Opéra; but Marie Antoinette had Noverre, formerly her dance teacher in Vienna, nominated to this position. Gardel and Dauberval started a campaign against Noverre, and by November 1779 had succeeded in making him agree to relinquish his position, for a pension of 3000 livres from the Opéra and an additional 500 livres as academicien. Early in 1781 Noverre left and his place was taken by Gardel and Dauberval; but the latter, too, soon departed.

During his tenure as ballet-master Gardel danced leading parts in nearly all the ballets and divertissements, and was responsible for the choreography of a large number of ballets and operas. Among his famous ballets were *La chercheuse d'esprit* (1 March 1778), *Ninette à la cour* (18 August 1778), *Mirza* (3 November 1779), *La rosière* (29 July 1783 or 1784), *Le déserteur* (10 October 1784) and *Le premier navigateur* (26 July 1785). His death was caused by a toe injury. Gardel was also an excellent musician; he played several instruments and arranged or composed music for his ballets.

[Gardel](#)

(3) Pierre Gabriel Gardel

(*b* Nancy, 4 Feb 1758; *d* Paris, 18 Oct 1840). Son of (1) Claude Gardel. In 1771 he entered the Opéra, where his elder brother was largely responsible for his training. He quickly became one of the best pupils of the Ecole de Danse, and soon after his début in 1774 reached the ranks of the leading dancers. In 1783 he became his brother's assistant. In 1786 the brothers produced the ballet *Les sauvages*, for which they also wrote the music. On his brother's death in 1787 Pierre was appointed ballet-master, a post he held for over 40 years with many successes both as dancer and as choreographer. Two of his best-known ballets were produced in 1790, *Télémaque ans l'île de Calypso* and *Psyché*; the latter remained in the repertory until 1829, reaching over 1150 performances. During the Revolution Gardel choreographed *Le jugement de Paris* (6 March 1793) and such patriotic displays as *Le triomphe de la république* (1793) and *La rosière républicaine ou La fête de la raison* (1794). In 1795 he married the

brilliant dancer Marie-Elisabeth-Anne Boubert (1770–1803), better known as Mlle Miller. Possessing great personality and creative powers – even Noverre praised her – she danced leading parts in many of her husband's ballets.

Soon after his marriage Gardel ceased to appear as a dancer. His later ballets included *La dansomanie* (14 June 1800), *Le retour de Zephyre* (3 March 1801 or 1802), *Daphnis et Pandrose* (14 January 1803) and *Paul et Virginie* (24 June 1806). He was responsible for the dances in *L'inauguration du temple de la victoire (intermède)*, 2 January 1807), in *Le triomphe de Trajan (tragédie lyrique)*, 23 October 1807) and produced his ballets *Alexandre chez Apelles* (20 December 1808), *La fête de Mars* (26 December 1809), *Vertumne et Pomone* (24 January 1810), *Persée et Andromède* (8 June 1810) and *L'enfant prodigue* (28 April 1812). In spite of the engagement of Milon as second ballet-master, the dances of most productions were still by Gardel. He was assisted by Milon in the ballet *L'heureux retour* (25 July 1815). His last ballets appear to be *Proserpine* (18 February 1818) and *La servante justifiée* (30 September 1818), but he continued to choreograph the dances for many operas, his last being *Macbeth* (29 June 1827) with music by Chelard. He retired in 1829. Gardel was also a famous teacher; for many years he was the director of the Ecole de Danse and numerous ballet celebrities, such as Carlo Blasis, were his pupils. He was an able musician and excellent violinist, appearing in concerts and sometimes playing in his ballets. His ideas on ballet remained conservative; he advocated maintaining the three styles of the classic dance in his day, that of the *danseur noble* (his own style), the *demi-caractère*, and the grotesque or comic. He fought a losing battle against the Romantic ballet, in which these distinctions were lost and which in his eyes meant the loss of the beauty of the classics.

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Gardel, Carlos [Gardes, Charles Romuald]

(b ?Toulouse, Dec 1890; d Medellín, 24 June 1935). Argentine composer and tango singer. Although Gardel's origins have been widely debated, he was probably born in Toulouse in 1890; in 1893 he and his mother emigrated to Buenos Aires. Together with the Uruguayan singer José Razzano, he formed a duo in 1911, which lasted until 1925. About 1917 Gardel performed and recorded Samuel Castriota's popular tango tune *Lita*, under the title *Mi noche triste* (to words by Pascual Contursi). By the early 1920s he was firmly established as Argentina's leading tango singer, and several successful European tours followed. He was killed in a plane crash in 1935.

Gardel's chief contribution was to popularize the sung tango, although both his career and songs were criticized by some as lacking a critical, political thrust. In addition to recording almost 900 songs, he appeared in several classic films; his best-known compositions include *El día que me quieras*, *Mi Buenos Aires querido*, *Por una cabeza*, *Volver*, *Silencio* and *Cuesta abajo*. Gardel's impact was profound: a product of the *arrabal* (districts) who came to symbolize the fulfilment of the dreams of the Argentine *porteño* (from the port, i.e. Buenos Aires), he remains a crucial figure, 'the tango made flesh' as described by the singer Libertad Lamarque.

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CLIFF EISEN

Gardelli, Lamberto

(*b* Venice, 8 Nov 1915; *d* Munich, 17 July 1998). Swedish conductor and composer of Italian birth. He studied at the Liceo Musicale Rossini in Pesaro, and later in Rome. He worked as an assistant to Tullio Serafin in Rome and in 1944 made his *début* at the Teatro Reale dell'Opera, Rome, in *La traviata*. From 1946 until 1955 he was resident conductor with the Swedish Royal Opera in Stockholm, where he was chiefly responsible for Italian and modern Scandinavian repertory. He appeared frequently at the Berlin Staatsoper and in Helsinki, and became music director, from 1961, of the Hungarian State Opera, where he was still conducting into the 1990s. His American *début* was at Carnegie Hall in 1964 in Bellini's *I Capuleti e i Montecchi*, which led to his first appearance at the Metropolitan Opera in 1966 conducting *Andrea Chénier*. In England Gardelli first conducted at Glyndebourne in 1964 (Verdi's *Macbeth*), returning in 1968 with *Anna Bolena*; his *début* at Covent Garden (1969) was with Verdi's *Otello*. His long list of recorded operas is particularly noteworthy for *Macbeth*, *I Lombardi*, *Nabucco* and an outstanding *La forza del destino*, for the first complete recording of Rossini's *Guillaume Tell* (1972), including a rediscovered aria for Jemmy, and for the first recordings, made in Budapest, of Respighi's *La fiamma* (1985), *Belfagor* and *Maria egiziaca* (both 1990). One of the finest Verdi conductors from Italy of his generation, Gardelli showed a strong command of both structure and expression; he has also successfully championed lesser works of the *verismo* school. His compositions include symphonic works, songs and five operas, of which only one, *L'impresario delle Americhe* (1959), has been performed. (A. Blyth: Obituary, *Opera*, xl (1998), 1164–5)

ALAN BLYTH

Garden, Edward J(ames) C(larke)

(*b* Edinburgh, 28 Feb 1930). Scottish musicologist. He studied at the RAM from 1950 to 1954, taking organ lessons from C.H. Trevor. From 1954 to 1957 he was on the music staff of Clifton College, Bristol, while there gaining the FRCO in 1956 (with the Harding and F.J. Read prizes) and the BMus in 1957. From 1957 to 1966 he was director of music at Loretto School, near Edinburgh; he then became lecturer in music and organist at Glasgow University and in 1970 senior lecturer. In 1975 he became professor of music at Sheffield University, and was dean of the faculty of arts from 1988 to 1990. He retired in 1993. In 1969 he was awarded the Edinburgh DMus for a dissertation on the music of Balakirev. Garden's studies have been almost exclusively in the field of Russian music, his preoccupation having begun as early as his period at the RAM. He was given much encouragement by Gerald Abraham and Jack Westrup. He was active as an organist and choir trainer, and published choral and chamber music.

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DAVID SCOTT/R

Garden, Mary

(*b* Aberdeen, 20 Feb 1874; *d* Inverurie, Scotland, 3 Jan 1967). American soprano of Scottish birth. Taken to the USA in 1883, she studied singing in Chicago with Sarah Robinson-Duff, supported financially by wealthy patrons David and Florence Mayer. In 1896 the Mayers financed her further studies in Paris, chiefly with Trabadelo and Lucien Fugère. When her patrons withdrew their support in 1899, Garden was coached by the American soprano Sybyl Sanderson, through whom she met Albert Carré, director of the Opéra-Comique, and Massenet. After much preparation she was engaged for the Opéra-Comique, making an acclaimed unscheduled début as Charpentier's Louise on 10 April 1900 when, after the first act, Marthe Rioton succumbed to illness. Other leading roles soon followed: she created Marie in Lucien Lambert's *La Marseillaise* and Diane in Pierné's *La fille de Tabarin*. She was coached by Sanderson for *Thaïs* at Aix-les-Bains, then sang Manon and Messager's *Madame Chrysanthème* at Monte Carlo (conducted by the composer). Her success was sealed when Debussy chose her (against the wishes of Maeterlinck) to sing Mélisande in the première of *Pelléas et Mélisande* (1902). At Covent Garden, where she appeared in the 1902 and 1903 seasons, she sang Manon, Juliet and Gounod's Marguerite, but London did not please her and she was never to return to the house. Meanwhile, at the Opéra-Comique she sang in Massenet's *Grisélidis* (1902), then created the title role in Leroux's *La reine Fiammette* (1903). She carried off superbly the coloratura writing in the role of Violetta (1903), triumphed in Saint-Saëns's *Hélène* in 1905 and the same year created Massenet's Chérubin, a role specially written for her, at Monte Carlo.

By now Garden was recognized as a supreme singing-actress, with uncommonly vivid powers of characterization (her dramatic style influenced by both Sarah Bernhardt and Coquelin Ainé) and a rare subtlety of colour and phrasing. Two years after creating Chrysis in Erlanger's *Aphrodite* (1906) she left the Opéra-Comique for the Opéra, where she sang Ophelia in Thomas' *Hamlet* and, in 1909, the title part in Henry Février's *Monna Vanna*. Enticed by Oscar Hammerstein for his battle against the Metropolitan, Garden astonished America with her impersonation of a

young boy in Massenet's *Le jongleur de Notre Dame* (1908). As Salome the following year, her lascivious kissing of the severed head of the Baptist outraged the guardians of morality even more than her Dance of the Seven Veils (which she executed chastely in a body-stocking). By now a household name in America, in 1910 she began a long association with the Chicago Grand Opera, where she was admired in such roles as Fanny in Massenet's *Sapho*, the Prince in *Cendrillon*, Carmen, Tosca and Dulcinée in *Don Quichotte*. After two disastrous forays into film with Goldwyn (including a silent version of *Thaïs*), other powerful stage interpretations followed, including the title roles in Massenet's *Cléopâtre* and Février's *Gismonda* (both 1919), Fiora in Montemezzi's *L'amore dei tre re* (1920), Charlotte in *Werther* (1924), Katiusha in Alfano's *Risurrezione* (1925, in French) and the heroine of Honegger's *Judith* (1927), the last two both American premières.

Garden was a controversial director of the Chicago Opera Association in the 1921–2 season (uniquely, for a director, continuing to sing leading roles), and was responsible for innovative works, including the première of Prokofiev's *The Love for Three Oranges* (1921). After retiring from the opera stage in 1934, she worked as a talent scout for MGM and gave lecture-recitals and talks, mainly on Debussy. She was decorated by the French and Serbian governments during World War I and made a Chevalier of the Légion d'Honneur in 1921. For much of her life she openly encouraged young singers and even secretly paid for them to receive training. She herself died in penury, almost forgotten.

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MICHAEL T. R. B. TURNBULL

Gardi, Francesco

(*b* ?1760–65; *d* c1810). Italian composer. He directed and composed for the women's choir and orchestra of the Venetian Ospedale dei Poveri

Derelitti from about 1787 until 1791, when it closed. In 1797, and perhaps earlier, he was *maestro di cappella* of a sister institution, the Ospedale dei Mendicanti. In a Venetian libretto of 1799, he is described as Accad. Filarmonico. For nearly 20 years his settings of comic texts (especially Giuseppe Foppa's one-act farces) were extremely popular in Venice. His several collaborations with the eccentric Count Alessandro Pepoli, who briefly maintained theatres in Venice and Padua and who served Gardi as librettist, impresario and printer, suggest his readiness to participate in movements of experimentation and reform. His last recorded work for Venice was a cantata in honour of Napoleon's brother-in-law, Joachim Murat, King of Naples, on 20 August 1809. In 1811 and 1813 the ducal theatre at Parma performed *La pianella perduta*, a revival of Gardi's most popular farce, *La pianella persa*.

WORKS

VA	Venice, Teatro S Angelo
VB	Venice, Teatro S Benedetto
VM	Venice, Teatro S Moisè
VP	Venice, Count Pepoli, private theatre
dg	dramma giocoso f – farsa
ob	opera buffa os – opera seria

operas

- Enea nel Lazio (os, 2, V.A. Cigna-Santi), Modena, Rangoni, carn. 1786, *I-Tn*
 Don Giovanni, o Il nuovo convitato di pietra (dramma tragicomico, 2, after G. Bertati), Venice, S Samuele, 5 Feb 1787, *Bc, Mr**
- La fata capricciosa (dg, 2, Bertati), VM, carn. 1789
- Gernando e Rosimonda (dramma eroico, 2), Treviso, Astori, aut. 1789
- Teodolinda (os, 2, D. Boggio), VB, May 1790
- Apollo esule, ossia L'amore alla prova (favola, A. Pepoli), VP, 1793
- La bella Lauretta (dg, 2, Bertati), VM, Jan 1795, *F-Pc, I-Fc* (2 copies), ov. *Gl, Mr, RUS-SPtob*
- Tancredi (tragedia per musica, 3, Pepoli, after Voltaire), VP, 26 April 1795
- Amor l'astuzia insegna (dg, 2, Bertati), VM, 18 Feb 1797, aria, ?duet *I-CHF*, rev. as
 La capricciosa supposta (f, 1, Bertati), Venice, S Luca, 1 Sept 1801
- La pianella persa, o sia La veglia de contadini (f, 1, G. Foppa), VM, 15 Jan 1798, *F-Pc, I-Fc, PAc* (2 copies), *RUS-SPtob, D-ZI* (excerpts), *I-BGc* (excerpts)
- Il finto stregone (f, 1, Foppa), VM, 30 Nov 1798, *RUS-SPtob*
- La principessa filosofa (f, 1, Foppa), VM, carn. 1799
- La semplice, ovvero La virtù premiata (dramma eroicomico, 1, Foppa), VM, carn. 1799
- Il contravveleno (f, 1, Foppa, after C. Gozzi), VB, 7 Nov 1799
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- La bottega del caffè (f, 2, Foppa, after C. Goldoni), VM, 20 April 1801, *Mr*
- Diritto e rovescio, ovvero Una della solite trasformazioni nel mondo (f, 2, Foppa), VB, 13 May 1801
- Il convitato di pietra (f, 2, Foppa), VB, 27 Jan 1802
- Guerra con tutti, ovvero Danari e ripieghi (f, 2, Foppa), VB, 12 Aug 1803
- La casa da vendere (f, 2, G. Piazza, after A. Duval), VA, 4 Jan 1804

Un buco nella porta (f, 1, Foppa), VB, 16 May 1804, *Mr*

Sempre la vince amore (f, 1, G.D. Camagna), VM, spr. 1805, *Pl*

La forza d'amore (f, 1), Treviso, Dolfin, 1 May 1805 [according to Stieger]

Nardone e Nannetta (ob, 2, G. Caravita), Lisbon, S Carlos, 7 April 1806

Music in: Il regno della moda, carn. 1790; Pirro, 1794

Doubtful: L'americana (ob), Treviso, Dolfin, sum. 1788, *Mr*; La fata astuta (dg), Padua, Obizzi, carn. 1795 [? same as La fata capricciosa]

other works

Occasional: Angelica e Medoro (cantata, G. Sertor), VB, 16 Jan 1784; Venezia felicitata (azione, Foppa), VM, carn. 1798; Riverente gratulazione per le glorie di Francesco II (cantata, Foppa), VA, 1799; Partenope e Sebeto (cantata, G. Nascimbeni), Venice, casa G. Bernardini, for the name day of Joachim Murat, 20 Aug 1809, *I-Nc*

Orats: Seba (2), 1787; Rebecca electa Isacci in sponsam (1), Pentecost 1787; Salomon accipit a Deo sapientiam (2), Assumption 1788; Abrahami sacrificium (2), Assumption 1789; Moyses ab aqua extractus (2), Assumption 1791, *US-Eu* (excerpts), all perf. Venice, Poveri Derelitti; Abrahami sacrificium (2), Venice, Mendicanti, Holy Week 1796 [different text from 1789 work]

Sacred, *I-Vnm*, Fondo S Maria Formosa: 2 Laudamus te, A, C; Miserere, 3vv, *B*; also *RVE*; Tantum ergo, 3vv, *E*; Adoramus, 3vv, *E*; Sonata dopo il Sanctus, *E*;

Miscellaneous arias: *B-Bc*; *GB-Lbl*; *I-BGc*, *Chf*, *PS*, *Vc*, *Vnm*

Sinfonias: D, *HR-Zha* (Treviso, aut. 1790), *I-Bc*; C, *HR-Zha*

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SVEN HANSELL/REBECCA GREEN

Gardiner, Henry Balfour

(*b* London, 7 Nov 1877; *d* Salisbury, 28 June 1950). English composer. He learnt the piano from the age of five, and by nine had begun composing. In 1891 he entered Charterhouse with a junior scholarship, gaining also a

senior one. He continued his musical studies at the Hoch Conservatory in Frankfurt (1894–6) under Knorr for composition and Uzielli, a pupil of Clara Schumann, for piano. At Frankfurt he was strongly influenced by Wagner, whose operas he heard for the first time, and Tchaikovsky. His hopes of becoming a concert pianist were dashed by partial paralysis of the hand muscles so he devoted himself instead to composition. In 1896 he entered New College, Oxford, returning to Frankfurt during vacations for further, private study with Knorr. After Oxford he resumed studies with Knorr, and in 1901 went to Sondershausen where he studied conducting and had an early symphony and overture performed. His first English performance was of a String Quintet heard at a Broadwood Concert in 1903. A quartet and other orchestral works soon followed. Between 1905 and 1907 he collected nearly 100 folksongs in Hampshire, and in 1909 was for a term on the music staff of Winchester College. Living first in London, in 1909 he settled in Ashampstead, Berkshire. In 1911 his *Shepherd Fennel's Dance* became an instant success at the Proms, but his finest achievement was the remarkable series of eight choral and orchestral concerts almost exclusively of British music that he organized, financed and in part conducted in Queen's Hall in 1912 and 1913. These helped establish the reputations of several of his contemporaries, including Bax, Holst and Vaughan Williams as well as those of his fellow Frankfurt students, Grainger, Scott, Quilter and O'Neill. War caused the cancellation of a further series. Throughout his life Gardiner used his private wealth astutely yet unassumingly to help friends in many ways: he provided Holst with the first, private performance of *The Planets*, and he relieved Delius of his financial worries by buying his house at Grez-sur-Loing and allowing him free tenancy for life. From 1919 to 1922 he gave financial assistance to the Royal Philharmonic Society and its newly-formed Philharmonic Choir.

As a composer Gardiner was frustrated by the narrowness of his early musical environment, by his academic tuition, which he saw as a severe curb on originality, and by an almost pathological self-critical nature which led him to destroy many of his works. By 1925 he felt his music out of place in the postwar climate and ceased composing altogether. In 1927 he moved to Dorset where he devoted the rest of his life to pioneering afforestation. His *Overture to a Comedy* and *News from Whydah* display an infectious vitality and exuberance as well as a vivid, resourceful wealth of orchestral colour, while his minor masterpieces *April*, *Philomela* and *A Berkshire Idyll* reveal a more poignant, strongly Delian side to his musical personality.

WORKS

stage

The Pageant of London (spectacle, 3 movts), Crystal Palace, June 1911, lost; Old King Cole (children's play, 3, C. Bax), 1920–21, ?unperf., unpubd

instrumental

Orch: Sym. [no.1], perf. 1901, lost; Heroic Ov., perf. 1901, lost; English Dance, perf. 1904, unpubd, arr. Grainger 2 pf, 1925, unpubd; Suite, A, perf. 1905, lost; Ov. to a Comedy, perf. 1906, lost, rev. perf. 1911; Fantasy, perf. 1908, lost, rev. perf. 1914, lost; Sym. [no.2], D, perf. 1908, lost; Shepherd Fennel's Dance, perf. 1911, arr. pf (1911); A Berkshire Idyll, 1913, perf. 1955, unpubd; In Maytime, perf. 1914, lost;

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Chbr: Str Qt, c, perf. 1903, lost, last movt rev. 1936 as Movt for Str arr. Grainger (1949); Str Qt, B♭, perf. 1905

Pf: 4 Studies in Small Form, 1899, unpubd; Humoresque, 1904, rev. (1905), orchd, lost; Mere (1905); Prelude (De profundis) (1905), orchd, lost; Noël (1908), orchd, unpubd, arr. 2 pf (1935); Christmas Greetings, 1908, unpubd; 5 Pieces (1911), incl. Gavotte and London Bridge, orchd, lost; The Joyful Homecoming (1919), orchd, perf. 1919, lost; Salamanca (1920); Prelude no.2 (1920); Shenadoah (and other pieces) (1922), incl. Shenadoah and Jesmond orchd, lost; A Sailor's Piece (1922); The Ironic Barcarolle, 1922, unpubd; Michaelchurch (1923); Fantasia for Left Hand (1925)

choral

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Arrs.: God Save the King, SATB, acc. ad lib (1915); And how should I your true love know, SSA (1915); The 3 Ravens (T. Ravenscroft), SATB, 1915 (1919); Bulley in the Alley (sea shanty), BBB, 1915, unpubd; Heave Ho! (sea shanty), c1915, lost; Sir Eglamore, various acc./unacc. vocal arrs. (1917), arr. 1v, chorus, str (1924); The Hunt is Up, SATB (1919); Song of the Volga Boatmen, SATB/TTBB (1927)

songs

for 1v, pf unless otherwise stated

The Banks of Calm Bendemeer (T. Moore), 1893, unpubd; How sweet I roamed from field to field (W. Blake), 1895, unpubd; Ah, sweet those eyes that used to be so tender, 1895, unpubd; D'un vanneur du blé aux vents (du Bellay), 1896, unpubd; Lightly we met in the Morn, ?1897, unpubd; [3] Songs, 1897: Fear no more the heat o' the sun (W. Shakespeare), rev. as Fidele (1908); Dirge (Rough wind that moanest loud) (P.B. Shelley), unpubd; Music, when soft voices die (Shelley), pubd as no.1 of 2 Lyrics (1908)

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STEPHEN LLOYD

Gardiner, Sir John Eliot

(*b* Fontmell Magna, Dorset, 20 April 1943). English conductor. He read history and Arabic at King's College, Cambridge, before studying music with Thurston Dart at King's College, London, and with Nadia Boulanger in Paris. He also studied conducting with George Hurst. While still at Cambridge he founded the Monteverdi Choir, with whom he made his conducting début at the Wigmore Hall in London in 1966. He commemorated the 400th anniversary of Monteverdi's birth in 1967 with a performance of the Vespers in a new edition of his own at Ely Cathedral, repeating the work at a Proms concert in 1968. In that year he founded, as a complementary body to the choir, the Monteverdi Orchestra. He drew from his singers a (then unfashionable) brightly focussed tone in the Continental tradition, bringing to their Baroque repertory an unaccustomed clarity and incisiveness. These qualities influenced other groups in the ongoing search for an 'authentic' performing style; and the choir's vitality was matched by the English Baroque Soloists, a period-instrument ensemble which Gardiner founded in 1978 as a successor to the Monteverdi Orchestra. Gardiner has directed the choir and instrumentalists in an impressive range of repertory from Purcell, through Bach and Handel (many oratorios) to Haydn and Mozart (including recordings of the complete piano concertos with Malcolm Bilson, and the seven mature operas). In 1990 he founded the Orchestre Révolutionnaire et Romantique to perform 19th-century repertory, from Beethoven to Brahms, on instruments of the period. With the orchestra he has recorded an exhilarating cycle of Beethoven symphonies and in 1993 gave the modern première of Berlioz's *Messe solennelle* from a manuscript lost for over 150 years. Performers find Gardiner a hard taskmaster, but when the chemistry works, as for example in his powerfully dramatic readings of the Bach Passions, he is unsurpassed.

His exceptional feeling for dramatic pacing and effect is reflected in his direction of opera. Between 1973 and 1975 he conducted new editions of Rameau's *Dardanus*, *Les fêtes d'Hébé* and *Les boréades* (which he also recorded). He made his Covent Garden début with Gluck's *Iphigénie en Tauride* in 1973 and from 1983 to 1988 was music director of the Lyons Opéra, introducing several rare works there, including Charpentier's *Médée* and Leclair's *Scylla et Glaucus*. His other operatic recordings include

Gluck's *La rencontre imprévue*, *Iphigénie en Aulide* and *Iphigénie en Tauride*, and Beethoven's *Leonore*.

Although his reputation was initially based on performances with period instruments, Gardiner has received many invitations to work with modern orchestras including the Vienna PO (with whom he has recorded Lehár's *Die lustige Witwe*), the Royal Concertgebouw Orchestra, the Boston SO and the Cleveland Orchestra. He was principal conductor of the NDR SO in Hamburg for four years from 1991.

Gardiner has made over 250 recordings, reflecting the breadth of his repertory, and has received more Gramophone awards than any other artist. He has also received an honorary doctorate from the University of Lyons, has been created a Commander of the Ordre des Arts et des Lettres and is an honorary fellow of King's College, London, and the RAM. He was made a CBE in 1990 and knighted in 1998.

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GEORGE PRATT

Gardiner, William

(*b* Leicester, 15 March 1769; *d* Leicester, 16 Nov 1853). English hosiery manufacturer, writer on music, minor composer and editor. Procuring a copy of Beethoven's E♭-String Trio op.3 in Bonn, he played the viola in a Leicester performance in 1794, three years before its London publication. He was thus regarded as the introducer of Beethoven's music to England and was asked, at the unveiling of Beethoven's statue in Bonn (1848), to sign the inauguration parchment beneath the names of Victoria and Albert. He was a member of the semichorus at Victoria's coronation (1838) and trained a 100-voice chorus for the important 1827 Leicester Musical Festival; some of his songs, glees and duets appeared under 'W.G., Leicester', with one psalm tune, published as by Paxton. He provided linking music for *Judah*, an oratorio freely based on Beethoven, Haydn and Mozart (the slow movement of Beethoven's Seventh Symphony quickening into the March of the Philistines). Gardiner wrote to Beethoven offering 100 guineas for an overture to *Judah*, but his letter miscarried, as had some stockings, woven with themes, addressed to Haydn some years previously. *Sacred Melodies*, 'barbarous compilations' according to the *Dictionary of National Biography*, contain extracts from religious works adapted to English words. Gardiner's observations on contemporary musical, literary and artistic life appear in *Music and Friends*, and *The Music of Nature* contains lucid discussions of the vocal practices of many leading singers. A portrait of him attributed to Artaud is in the Leicester Museum Collection.

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JONATHAN WILSHERE/R

Gardner, Johann von

(*b* Sevastopol, 10/22 Dec 1898; *d* Munich, 26 Feb 1984). German musicologist of Russian origin. He was familiar with Russian church music from his childhood and specialized in studies of Russian chant, becoming an authority on the repertory, history and stylistic analysis of chant from the early 17th century. He was in Belgrade after the Russian Revolution of 1917 and completed his theological studies at the University of Belgrade in 1928, also studying composition and choral conducting with Kosta Manojlović. After a brief teaching career in Cetinje (Montenegro) and Carpathian Ruthenia he became a monk, serving in Jerusalem and elsewhere. He was in Vienna in 1939 and Potsdam in 1942, and by 1944 had returned to laity as a choral conductor in Salzburg. In 1954 he was appointed to teach courses on the liturgical chant of the Russian Orthodox Church at the University of Munich, where, in 1965, he took the doctorate with a dissertation on problems of notation in Russian chant. Besides a valuable bibliography of the literature on Russian church music he wrote numerous articles including descriptions of Russian musical manuscripts in various western European libraries and a discography of performances of Russian chants. The publication (1978–82) of his extensive study of the liturgical chant of the Russian Orthodox Church was his crowning achievement.

WRITINGS

Ukazatel/russkoy i inostrannoy literaturi po voprosam russkogo tserkovnogo peniya [Bibliography of Russian and foreign writings on Russian church chanting] (Munich, 1958)

'Das Cento Prinzip der Tropierung und seine Bedeutung für die Entzifferung der altrussischen linienlosen Notationen', *Musik des Ostens*, i (1962), 106–21

- 'Zum Problem der Nomenklatur der altrussischen Neumen', *Welt der Slaven*, vii (1962), 300–16
- 'Stilistische Richtungen im russischen liturgischen Chorgesang', *Ostkirchliche Studien*, xi (1962), 161–82
- 'Eine alte Gesangsform des Credo in der Praxis der russischen Kirche', *KJb*, xlv (1963), 1–10
- 'Zum Problem des Tonleiteraufbaus im altrussischen Neumengesang', *Musik des Ostens*, ii (1963), 157–69
- with E. Koschmieder:** *Ein handschriftliches Lehrbuch der altrussischen Neumenschrift* (Munich, 1963–72)
- Das Problem des altrussischen demestischen Kirchengesanges und seiner linienlosen Notation* (diss., U. of Munich, 1965; Slavistische Beiträge, xxv, Munich, 1967)
- 'Die Rolle der Musik im orthodoxen Gottesdienst', *Kult und Kontemplation in Ost und West: Niederaltaich 1966* (Regensburg, 1967), 86–109
- 'Zur Frage der Verwendung des Sema Fitá in den altrussischen liturgischen Gesangshandschriften mit liniierter Notation', *Abhandlungen der Akademie der Wissenschaften und der Literatur-, Geistes- und sozialwissenschaftlichen Klasse*, ix (1969), 273–93; publ separately (Wiesbaden, 1970)
- 'Musique d'église en Russie du XVIIe au XXe siècle', *Encyclopédie des musiques sacrées*, ii (Paris, 1969), 194–205
- Aleksey Theodorovich L'vov, direktor Imperatorskoi Pridvornoj Pyevcheskoi Kapelli i dukhovnyi kompozitor (1798–1870)* [L'vov, director of the Imperial Court's chapel choir and composer of liturgical music] (Jordanville, NY, 1970)
- 'Stile und Formen liturgischer Musik in der Orthodoxen Kirche', *Handbuch der Ostkirchenkunde*, ed. E. von Ivanka, J. Ticiak and P. Wiertz (Düsseldorf, 1971), 457–72
- 'Die Gesänge der byzantinisch-slawischen Liturgie', *Geschichte der katholischen Kirchenmusik*, ed. K.G. Fellerer, i (Kassel, 1972), 128–59
- 'Über die Klassifikation und die Bezeichnungen der altrussischen Neumenschriftarten', *Welt der Slaven*, xvii (1972), 175–200
- 'Gemischte Chöre in der Liturgie der russisch orthodoxen Kirche', *Ostkirchliche Studien*, xxii (1973), 44–54
- Bogoslužebnoe pyenie russkoy pravoslavnoy tserkvi* [Liturgical chant of the Russian Orthodox Church] (Jordanville, NY, 1978–82)

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- Obituary, *Ostkirchliche Studien*, xxxiii (1984), 200–01

MILOŠ VELIMIROVIĆ

Gardner, John (Linton)

(b Manchester, 2 March 1917). English composer and teacher. He was organ scholar at Exeter College, Oxford (1935–9), where his teachers included Armstrong, Walker and Morris. After war service he was a répétiteur at the Covent Garden Opera Company (1946–52); tutor (1952–76) and director of music (1965–9) at Morley College; visiting director of

music at St Paul's Girls' School (1962–75); and professor of harmony and counterpoint, RAM (1956–86). He was made a CBE in 1976.

Gardner composed copiously from childhood. At Oxford the influence of Adorno was more significant than his teachers, and before World War II some chamber works were performed although they were subsequently withdrawn. His compositional career effectively recommenced with the première of the Symphony no.1 (1946–7) at the 1951 Cheltenham Festival under Barbirolli. Its success led to several major commissions including *Cantiones sacrae* (1951–2) for the Three Choirs Festival, and the opera *The Moon and Sixpence* (1954–7) for Sadler's Wells Opera. Gardner's music is characterized by skilful craftsmanship and an eclecticism often arising from the nature of a particular work. For example, *The Moon and Sixpence* is an exception to his normal adherence to tonality, where the use of serial procedures creates a harmony suitable to portray the heightened emotions of the plot; and in the Second Symphony (1985) he consciously adopts a 19th-century style. He has successfully integrated jazz into his works: the use of the alto saxophone in the Mass in D (1982) may be cited, as well as passages in the opera *Tobermory* (1976). Similarly, he has a flair for writing in a vein derived from popular music as in *Tomorrow Shall be my Dancing Day* (1965). The use of contrapuntal devices is another hallmark, demonstrated in a masterly fashion in *A latter day Athenian speaks* (1961) for unaccompanied chorus and in the Second String Quartet (1978). Choral and vocal works form the backbone of Gardner's compositions; significant among these are the *Herrick Cantata* (1960–61), and the *Seven Songs to Poems of Stevie Smith* (1976). Works such as the Second Oboe Sonata (1986) and the Oboe Concerto (1990) also show the idiomatic nature of his writing for instruments.

WORKS

(selective list)

Ops: *The Moon and Sixpence* (3, P. Terry, after W.S. Maugham), op.32, 1954–7, London, Sadler's Wells, 24 May 1957; *The Visitors* (chbr op, 3, J.O. Greenwood), op.111, 1971–2, Aldeburgh, Jubilee Hall, 7 June 1972; *Bel and the Dragon* (children's op, 1, T. Kraemer), op.120, 1973, London, St James Norlands, 15 Dec 1973; *Tobermory* (1, G. Ewart, after Saki), op.137, 1976, London, RAM, 26 Oct 1977

Orch: Sym. no.1, d, op.2, 1946–7; *Variations on a Waltz of Carl Nielsen*, op.13, 1952; Pf Conc. no.1, op.34, 1956–7; Conc., op.53, tpt, str, 1962; *Midsummer Ale*, ov., op.73, 1965; Sym. no.2, E♭, op.166, 1985; Sym. no.3, e, op.189, Conc., op.193, ob, str, 1990; Conc., op.220, fl, str, 1994–5

Choral-orch: *Cantiones sacrae* (trad.), op.12, S, chorus, orch, 1951–2; *The Ballad of the White Horse* (G.K. Chesterton), op.40, Bar, chorus, orch, 1958–9; *Herrick Cant.*, op.49, T, chorus, orch, 1960–61; *The Noble Heart* (Greenwood, after Shakespeare and others), op.59, S, B, chorus, orch, 1963–4; *Cant. for Christmas* (trad.), op.82, chorus, small orch, 1966; *Mass, D*, op.159, C, chorus, orch, 1982; *Cant. for St Cecilia*, op.195, S, T, chorus, orch, 1991; *A Burns Sequence*, op.213, chorus, orch, 1993

Other vocal: *A Latter Day Athenian Speaks* (C.H.O. Scaife), op.51, SATB, 1961; *The Shout* (Fox), op.67, SATB, 1964; *Mass, C*, op.70, 1965; *Tomorrow Shall be my Dancing Day* (trad.), op.75/2, chorus, pf, 1965

Cant. for Easter, op.105, chorus, org, perc, 1970; *4 Carols*, op.109/1, chorus, org,

perc, 1970; *The Entertainment of the Senses* (W.H. Auden, Kallman), op.121, 5 solo vv, 6 insts, 1974; 7 Songs to Poems by Stevie Smith, op.126, SATB, wind qnt, 1976; *Open Air Suite* (folk poems), op.132, chorus, brass band, 1976; *Stabat mater*, op.210, S, chorus, org, timp, 1993

Chbr and solo inst: *Occasional Suite*, op.95, recs, cls, hpd, perc, 1968; *Chbr Conc.*, op.102, org, 10 players, 1969; *Sonata secolare*, op.117, org, brass qnt, 1973; *Sonata da chiesa*, op.136, 2 tpt, org, 1976; *Eng. Dance Suite*, op.139, concert band, 1977; *Str Qt no.2*, op.148, 1978; *Sax Qt*, op.168, 1986; *Sonata, C*, op.172, ob, 1986; *Str Qt no.3, D*, op.176, 1987; *Fantasy and Fugue on a Prelude of Bruckner*, op.185, org, 1988; *Sonata*, op.204, org, 1992; *Prelude and Fugue*, op.209, pf, 1993; *Sextet*, op.223, pf, wind, 1995

Principal publishers: Hansen, Hinshaw, Novello, OUP, Stainer & Bell

WRITINGS

'The Chamber Music', *Robert Schumann: the Man and his Music*, ed. A. Walker (London, 1972), 200–240

'A Chronicle of Cantatas', *Twenty British Composers: the Feeney Trust Commissions*, ed. P. Dickinson (London, 1975), 54–7

ed., with S. Harris: *A cappella* (Oxford, 1992)

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L. Halsey: 'John Gardner's Choral Music', *MT*, cviii (1967), 28–32

R.B. Jones: *John Gardner: an Examination of his Life and Selected Choral Compositions* (diss., U. of Miami, 1991)

ANDREW BURN

Gardner, Kay

(b Freeport, NY, 8 Feb 1941). American composer and performer. In addition to formal study at the University of Michigan (1958–61) and SUNY at Stony Brook (MM 1974), she studied with Samuel Baron (flute) and Antonia Brico (conducting, 1977, 1978) as well as Balinese flute and gamelan in Bali during 1988. A pioneer of women's music who declared her lesbianism in 1971, she has been an active composer-performer of women's music since 1973, appearing regularly at National Women's Music Festival and Michigan Women's Music Festival; in 1978–9 she co-founded and conducted the New England Women's SO. Her exploration of healing music has gained recognition through her presentations to medical schools and health workers, as well as her work to develop the use of music as a substitute for surgical anaesthesia. Combining eastern and western philosophy, physics, medicine and empirical evidence, her book *Sounding the Inner Landscape: Music as Medicine* (Stonington, ME, 1990/R) summarizes this work. Melody is the foundation for all her compositions, which often use modal scales as heard in *Rainforest* (1977) and *North Coast Nights* (1989). Her albums *Garden of Ecstasy* (1989) and

One Spirit (1993) show the influence of world music and feature Gardner playing a variety of flutes.

WORKS

Stage: Ladies Voices: a Short Opera (G. Stein), 1981, Albuquerque, perf. 1981; Lucina's Light, 1995, rev. as Lucina's Light: a Yuletide Cantata/Pageant, 1996; Mira (dance score), St Louis, Gash-Voigt, 16–18 May 1997

Orch: Prayer to Aphrodite, a fl, str orch, 1974; Rainforest, chbr orch, 1977; The Rising Sun, chbr orch, 1985 [arr. of chbr work]; Quiet Harbor, 1992

Chbr and solo inst: Lunamuse, fl, gui, vc, perc, vocal drone (tape loop or audience), 1974–5; Atlantis Rising, fl + a fl + prep pf, vn + va + wind chimes, vc + wind chimes, prep pf, tape, 1978; A Rainbow Path (fls, ww, perc, hp, str/pf, 1984; Traveling, a fl, va, gui, perc, tamboura, 1986; Viriditas, fl + a fl + b fl, ob + eng hn, bn + dbn, va, vc, perc, timp, hp, 1988; North Coast Nights, str qt, 1989; Mariachi, mar, 1991; Mother of Creation, bamboo fl + tingshaw + chime egg, pakhāwaj, 1993; Gift of Dance, fl, pf, 1996

Vocal: 3 Mother Songs, Mez, gui, 1977; When we Made the Music, SSAA, pf/(eng hn, str qt), 1977; Sea Chantress, 1v, fl, dulcimer, 1978; Anthem for an Aquarian Age, chorus, 1988; Ouroboros: Seasons of Life – Women's Passages (orat, C. Hutchins, I. Suzanne), 6 female vv, SAA, orch, 1993; Fragments (Hsin Ping), S, pf, 1995; The Scar of Odysseus, chorus, b drum, 1996; From Walden (H.D. Thoreau), dancers, chorus, ww, vc, kbd, perc, 1997

Video and film scores

Principal publishers: Sea Gnomes Music

Principal recording companies: Even Keel, Ladyslipper, Leonardo, Urana

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J.W. LePage: *Women Composers, Conductors, and Musicians of the Twentieth Century*, ii (Metuchen, NJ, 1983), 92–117

Kay Gardner: Composer, videotape, dir. J. Balthar (1986) [Gardner performing and talking about her life and works]

K. Gardner: 'Inner Space: Music As Medicine', *Ms*, xxii/1 (1991–2), 74–5

K. Gardner: 'Composing or Choosing Music for Patient Use During Surgery', *Current Research in Arts Medicine; a Compendium of the MedArt International 1992 World Congress on Arts and Medicine*, ed. Fadi J. Bejjani (Pennington, NJ, 1993), 441–4

J. MICHELE EDWARDS

Gárdonyi, Zoltán

(*b* Budapest, 25 April 1906; *d* Herford, 27 June 1986). Hungarian musicologist and composer. He studied composition with Kodály at the

Budapest Liszt Academy of Music, musicology with Blume, Hornbostel, Schering, Schünemann and Wolf at Berlin University (as a scholar of the Collegium Hungaricum) and composition with Hindemith at the Berlin Staatliche Hochschule für Musik, where he graduated in 1930. He took the doctorate at Berlin University in 1931 with a dissertation on Liszt. Subsequently he taught music at the teacher-training college in Sopron and conducted the music society there (1931–41). In 1941 he was appointed professor at the Liszt Academy of Music, where he remained until his retirement in 1967, teaching musicology and giving special lecture courses on Liszt and Bach. He was also chairman of the department of Protestant church music there from 1946 until 1949, when it was abolished. In 1972 he resettled permanently in West Germany. Gárdonyi made a significant contribution to research on Liszt, the European Baroque and musical analysis. He planned the *Neue Liszt-Ausgabe*, and with István Szelényi edited the first four volumes (1970–73). He was a member of the committee for musicology of the Hungarian Academy of Sciences. He composed prolifically in a wide variety of forms; his works include a large number of choral works, among which is an oratorio *A tékozló fiú* ('The Prodigal Son', 1971), various orchestral works, for example, a Clarinet Concerto (1942), a Concertino for Violin and Orchestra (1959) and a Sinfonic Suite (1980), as well as various chamber and instrumental works, including three string quartets and pieces for the organ. Many of these works are recorded on two CDs made in 1986 to celebrate his 80th birthday, and following his decease, nearly 70 of his works have been published posthumously in Germany, Hungary and the USA.

WRITINGS

Die Ungarischen Stileigentümlichkeiten in den musikalischen Werken

Franz Liszts (diss., U. of Berlin 1931; Berlin, 1931)

'Liszt kiadatlan magyar zongorakompozíciói' [Liszt's unpublished Hungarian compositions for piano], *A zene*, xiii (1931–2), 132–8

Liszt Ferenc első magyar zenedarabjai [Liszt's first Hungarian pieces] (Sopron, 1935)

Liszt Ferenc magyar stílusa/Le style hongrois de François Liszt [Liszt's Hungarian style] (Budapest, 1936)

A zenei formák világa [The world of musical forms] (Budapest, 1949)

'Népzeneünk és a zenei forma elemei' [Our folk music and the elements of musical forms], *ZT*, i (1953), 405–12

'Distancia-elvű jelenségek Liszt zenéjében' [Distance-principle phenomena in Liszt's music], *ZT*, iii (1955), 91–100

'J. Haydn oratórium formálása' [Haydn's oratorio forms], *ZT*, viii (1960), 95–106 [with Ger. summary]

'Nationale Thematik in der Musik Franz Liszts bis zum Jahre 1848', *Liszt-Bartók: Budapest 1961*, 77–87

'Zur Fugentechnik J.S. Bachs', *SMH*, iii (1962), 117–26

Elemző formatan [Analytical morphology] (Budapest, 1963/R)

'Bartók és magyar elődei' [Bartók and his Hungarian predecessors], *Muzsika*, viii/9 (1965), 10–14

'Egy jelentős Liszt-Monográfiáról' [On an important Liszt monograph (J. Milstein: *Liszt*)], *Magyar zene*, vi (1965), 258–65

'Kodály Zoltán írásai tükrében' [Kodály in his writings], *Magyar zene*, vii (1966), 279–82

- J.S. Bach ellenpont-művészetének alapjai* [The contrapuntal art of Bach] (Budapest, 1967)
- 'Neue Tonleiter und Sequenztypen in Liszts Frühwerken', *SMH*, xi (1969), 169–99
- J.S. Bach kánon és fuga szerkesztő művészete* [Bach's fugue and canon composition] (Budapest, 1972)
- 'Palestrina szakrális zenéje Kodály tanításában' [Palestrina's sacred music in the teaching of Kodály], *Vigilia*, vii (Budapest, 1972), 457–60
- 'Neue Ordnungsprinzipien der Tonhöhen in Liszts Frühwerken', *Franz Liszt: Beiträge von ungarischen Autoren*, ed. K. Hamburger (Budapest, 1978), 226–73
- 'The Organ Music of Liszt', *New Hungarian Quarterly*, no.100 (1985), 243–52
- 'Zu einigen Kanons von J.S. Bach', *SMH*, xxviii (1986), 321–4

EDITIONS

- with I. Szelényi: *Franz Liszt: Neue Ausgabe sämtlicher Werke*, I/i/1: *Etüden I* (Budapest and Kassel, 1970); I/i/2: *Etüden II* (Budapest and Kassel, 1971); I/i/3: *Ungarische Rhapsodien I* (Budapest and Kassel, 1972); I/i/4: *Ungarische Rhapsodien II* (Budapest and Kassel, 1973)

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- D. Karasszon: *Zoltán Gárdonyi 1906–1986* (Budapest, 1999) [incl. full list of works]

IMRE SULYOK/ZSOLT GÁRDONYI

Gar-dpon, Pa-sangs Don-grub

(*b* Pa-snam dBang-Idan, 1917/18; *d* Lhasa, 1998). Tibetan *gar* master. He was selected at the age of nine to be a *gar* dancer at the court of the 13th Dalai Lama and became teacher of the troupe at 21 and director at 32, while studying literature with dGe-'dun Chos-'phel. He worked as a lay official (*zhol-drung*) in the 'old' (pre-communist) Tibetan government and was the first *gar* master to be promoted to the seventh rank of its administrative hierarchy. He developed the instrumental technique of the *gar* tradition. In 1982, after more than 20 years in prison, he initiated the resurrection of *gar* music and dances and was appointed music teacher at Tibet University (Lhasa). With bSod-nams Dar-rgyas Zhol-khang, he was regarded as an authority on various kinds of folksongs, sitting at most of the government conferences on traditional Tibetan performing arts. In 1985 and 1997 he went to India to teach *gar* to Tibetan exiles. The dances that he and Rig-'dzin rDo-rje (1927–84) taught at the Tibetan Institute of Performing Arts (Dharamsala) are still performed today before the Dalai Lama. He edited two books, made a series of recordings of *gar* and wrote a series of articles in Tibetan journals.

WRITINGS

- mChod-sprin gar-rol* [Clouds of offerings of dances] (Lhasa, 1985)
- 'Gangs-ljongs kyi gar-phrug-pa'i gso-sbyong sgrig-gzhi dang lte-ba'i gar-gyi lo-rgyus mdo-tsam gleng-ba' [Brief discussion on the training

organisation of the Snowland's *gardrugpas* and main historical features of *gar*], *Bod-ljongs sgyu-rtsal zhib-'jug* [Tibetan arts studies] (1988), 43–7

'Gar-glu La-dvags stag-mchong las 'phros te gar gyi rang-bzhin la dpyad-pa' [A study on the character of *gar* from the 'Ladakh leaping tiger' style *gar* songs], *Bod-ljongs sgyu-rtsal zhib-'jug* [Tibetan arts studies] (1990), 35–9

sDe-srid Sangs-rgyas rGya-mtsho, gNa'-bo'i lugs-bzang ya-rabs srol-gtod-pa'i deb-ther Mig yid rna ba'i dga'-ston 'gugs-pa'i lcags kyo zhes bya-ba bzhugs-so [Music history from the great ancient tradition, the feast for the eyes, mind and ears, that attracts people] (Lhasa, 1991)

'Rang nyid gar-pa byas-pa'i 'brel yod gnas-tshul rags-rim' [Overview of my experience as a *garpa*], *Bod kyi lo-rgyus rig-gnas dpyad-gzhi'i rgyu-cha bdams-sgrig* [Materials for the study of Tibetan history and culture], viii/17, ed. Bod rang-skyong-ljongs srid-gros lo-rgyus rig-gnas dpyad-gzhi'i rgyu-cha zhib-'jug u-yon lhan-khang [TAR CPCC Research Committee for study materials on Tibetan history and culture] (Beijing, 1994), 219–25

RECORDINGS

Gangs-can gna'-bo'i dbyangs-snyan (Tibetan classical music), ed. dGe-'dun, Bod-ljongs sgra-brnyan par-skrun-khang (Tibet music and video publishing house) (1985) [incl. 'sTod-gzhas nang-ma', perf. Zhol-khang bSod-nams Dar-rgyas, and 'mChod-sprin gar-rol', perf. Gar-dpon Pa-sangs Don-grub]

ISABELLE HENRION-DOURCY

Garducci, Tommaso.

See [Guarducci, Tommaso](#).

Gareth, Benedetto ['Il Chariteo']

(*b* Barcelona, *c*1450; *d* Naples, 1514). Catalan poet-improviser. He was active in Aragonese Naples for most of his career, notably as secretary to Ferdinand I and as secretary of state to Ferdinand II, for whom he used to sing Virgil's poems. According to Cortese (see Pirrotta) Spaniards sang in a 'lugubrious' manner and inflected Virgil's verses in a 'simple' variety of the Lydian that resulted in a 'rather languid modulation'. At Ferdinand's wedding in 1496 Gareth performed 'mille sue frottole', composed in honour of 'La Luna', a poetic name for his beloved. His amorous lyrics about her (collected in *Endimione*) show the influence of Petrarch. He was a leading member of the Accademia Pontaniana, where he was known as 'Chariteus' (favourite of the *charites*, or graces). Serafino Aquilano came to know him while in Naples (1478–80) and is said to have been inspired by Andrea Coscia's performances of his lyrics at the Sforza court in Milan. A musical setting of one of Gareth's 32 *strambotti*, *Amando e desiando* is attributed to him in Petrucci's *Frottole libro nono* (RISM 1509²) and also in an arrangement for voice and lute in Bossinensis's *Intabulati* (1511; ed. in IMi, new ser., iii, 1964). His *strambotto Qual fu del primo di* was included in a Mantuan collection of *cansoni per canto*. Some *strambotti* refer to his

singing in a dolorous vein (nos. 1, 2, 9, 23, 32); he mourns the death of a singer named Moletto in *sonetto* 184. Six scurrilous *canzoni alla napolitana* attributed to 'Don Caritheo' in RISM 1546¹⁸ cannot be Gareth's. However, the initial lines of his *strambotti* (e.g. *Tu dormi e amor veglia*) were frequently cited in various forms of popular poetry.

WRITINGS

Opere del Chariteo (Naples, 1506, 2/1509 as *Tutte le opere volgari di Chariteo*); ed. E. Pèrcopo as *Le rime di Benedetto Gareth detto il Chariteo* (Naples, 1892)

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- D.G. Cardamone:** *The Canzone Villanesca alla Napolitana and Related Forms, 1537–1570* (Ann Arbor, 1981)
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- G. Parenti:** *Benet Garret detto il Cariteo: profilo di un poeta* (Florence, 1993)

DONNA G. CARDAMONE

Gargallo, Luis Vicente

(*b* at or nr Valencia, c1636; *d* ?Barcelona, ? Feb 1682). Spanish composer. He received his early musical training as a choirboy at Valencia Cathedral. He was choirmaster of Huesca Cathedral from 7 June 1659 to 15 November 1667, succeeding Babán. Two days later he was appointed to a similar position at Barcelona Cathedral, succeeding Albareda. In November 1667 he was an unsuccessful candidate for the post of *maestro de capilla* of the Real Colegio del Corpus Christi, Valencia, and in October 1679 he sat on the jury that judged the competition for the post of organist at S María del Mar, Barcelona. He disappeared from Barcelona cathedral in February 1682, and the chapter was forced to presume that he had died. Gargallo had many pupils. His surviving works, all of them sacred, show that he was a talented composer, with a sound technique and a strong personality. He may have been related to José Gargallo (*b* Morella, 1702; *d* after 1734), who served at Valencia Cathedral until 1731 and then at Albarracín Cathedral, or to Francisco Gargallo, a beneficed priest and *maestro de capilla* of S María la Mayor, Morella, in the 18th century. Another José Gargallo (*b* 1744; *d* 1794) was a musician at the cathedral of La Seo, Zaragoza, and then, from 1776, *maestro de capilla* of León Cathedral.

WORKS

Historia de Joseph (orat), ed. in *Estudis sobre el barroc musical hispànic*, i (Barcelona, 1986)

Aquí de la fe (orat), ed. in *Recerca musicològica*, vi–vii (Barcelona, 1986–7)

Mass, 8vv; mass, 5vv; requiem, 8vv: *E-Bc*

Mass, 8vv, 1676; requiem, double choir: Palau, Barcelona

Seqs: 2 Dies irae, 4, 8vv, *E-Bc*; Victimae paschali laudes, 6vv, Palau, Barcelona

Benedictus Dominus Deus Israel, 8vv, bc, *VAcP*

Nunc dimittis, 10vv, *Bc*

Pss: Cum invocarem (Ps iv), 10vv, *Bc*; In te Domine (Ps lxx), 8vv, bc, *VAcP*;

Memento Domine David (Ps cxxxi), 8vv, bc, *VAcP*; Miserere, 8vv, org, *GB-Lbl*;

Principes persecuti sunt (Ps cxix), 10vv, org, *Lbl*; other psalms, 4vv, *E-Bc*

Lessons: Fratres sobrii estote, 16vv; Responde mihi, 8vv: *Bc*; Fratres sobrii estote, 10vv, Palau, Barcelona

Salve regina, 4, 8vv, org, *V*

Tonos, 4–5vv, for Christmas; tonos for communion: *Bc*

Sacred villancicos for communion, Christmas and feasts of Corpus Christi, the Immaculate Conception, the Assumption etc., 5–12vv: *Bc, Zs, V*

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GUY BOURLIGUEUX

Gargano, Giovanni Battista

(*fl* early 17th century). Italian music printer. In partnership with Lucrezio Nucci, he was active in Naples when it was a centre for music printing: the firms of Carlino & Pace and Sottile were also flourishing at the time. The bookseller P.P. Riccio financed a number of Gargano and Nucci's early publications including *Teatro de madrigali* (RISM 1609¹⁶) edited by Scipione Riccio. Between then and 1618 the firm published nearly 20 musical editions, mostly of secular music by local composers such as Camillo and Francesco Lambardi, Maiello, Montella and Montesardo. The most important publication was Cerone's treatise *El melopeo y maestro* (1613).

Lucrezio Nucci published a few musical works on his own during 1616 and 1617. His 1616 edition of Alessandro Di Costanzo's first book of madrigals is remarkable for its colophon, which refers to an earlier edition in the following terms: 'Naples, Giovanni Battista Sottile, 1604, and reprinted at the instigation of Giacomo Voltaggio by Lucrezio Nucci, 1616'. During 1618 Lucrezio Nucci was replaced by Matteo, presumably his son. With Gargano he published four editions of music, three of them by Giaccio; during the 1630s he published editions of musical treatises by Cavalliere and Picerli.

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Gargari, Teofilo

(*b* Gallese c1570; *d* Rome, July 1648). Italian composer, singer and organist. In 1588 he was an alto in the choir of S Lucia del Gonfalone, Rome. From 1592 until 1597 he served at S Luigi dei Francesi. After a failed attempt to enter the Cappella Pontificia in October 1599, he was accepted in May 1601, perhaps on the recommendation of Cardinal Montalto, in whose church of S Lorenzo in Damaso he had been organist in March of that year. He twice served as *maestro di cappella* of the papal choir (1620 and 1622). The repertory-specific 1616 *Diario Sistino* lists his music on a number of occasions, particularly at the more up-to-date *Vesperi Segreti*. A set of Vespers music for the feast of Saint Peter and Saint Paul (five double-choir psalms and a hymn) was copied in 1628 (*I-Rvat* C.S.102); three Magnificat settings, a *Miserere* and three motets, all for double choir, also survive (*Rvat* C.S.31, 91, 100; C.G.XIII 25). All are good examples of the Roman polychoral style, combining contrapuntal skill with attention to the words. His only surviving concertato motet (RISM 1616¹), while demanding virtuoso singers, relies too heavily on ornamental formulas. Gargari is not known to have composed any secular music.

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NOEL O'REGAN

Gargiulo [Gargiulio], Terenzio

(*b* Torre Annunziata, Naples, 23 Nov 1903; *d* San Sebastiano al Vesuvio, Naples, 13 Nov 1972). Italian composer and pianist. He studied the piano, with Florestano Rossomandi and Attilio Brugnoli, and composition, with Antonio Savasta and Gennaro Napoli, at Naples Conservatory. After embarking on a career as a concert pianist, he came to recognition as a composer at the 1939 Rassegna Nazionale di Composizione with his Piano Concerto. From 1928 onwards he taught at the conservatories of Bari, Parma, Palermo and Naples. He was later director of the conservatories in Palermo (1960–63) and Naples (after 1963).

As a composer Gargiulo remained faithful to tonal music models. His orchestral and chamber works reveal a marked inclination towards folk melodies, while his two operas, both settings of librettos by the critic and theatre director Vittorio Viviani, derive their style from late 19th-century Neapolitan *verismo*. (*DEUMM*; *GroveO*, R. Pozzi)

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(selective list)

Stage: *Il borghese gentiluomo* (op, V. Viviani), Naples, S Carlo, 1947; *Maria Antonietta* (op, Viviani), Naples, S Carlo, 1952; *Fantasia romantica* (ballet), Naples, 1952

Orch: *Pf Conc.*, 1939; *Georgicon, affresco sinfonico*, 1941; *Sym. no.1*, 1956; *Sym. no.2*, 1957; *Concertino*, ob, str, 1958; *Sinfonia breve*, 1959; *Serenata I*, cl, pf, perc, str, 1961; *Serenata II*, 2 ob, 2 hn, str, 1961

Chbr: *Qnt*, str, pf; *Sonata*, vn, pf; *Improvviso*, vc, pf

Pf: 3 fiabe; *Toccata*; 5 *bagatelle pastorali*; 2 studi; 3 pezzi; 2 *Sonatine*; *Walzer*, 2 pf

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Principal publishers: Curci, Ricordi

VIRGILIO BERNARDONI

Gariboldi, Ferdinando

(*b* Mamiano di Traversetolo, 6 Jan 1894; *d* Madrid, 26 March 1982). Italian violin maker. He studied with Romeo, then Riccardo Antoniazzi; he then worked for Giuseppe Pedrazzini and Leandro Bisiach, and later set up independently in Milan. Between 1927 and 1949 his instruments won important awards at the exhibitions held at Rome and Cremona. He taught at the International School of Cremona from 1963 to 1966. During his long career his models and style remained almost unvaried. His work is meticulous, very precise and clean, always extremely careful and very elegant. He was discriminating in his choice of wood and he clearly preferred to fashion the backs out of one piece. He applied the varnish with great skill; this varies in consistency and colour depending on the period. The most usual colour is a beautiful red-orange which sometimes becomes lighter towards the centre but is sometimes a darker red. He also did much repair work and was considered an expert in old Italian violins. He often marked his instruments with a signed label and a brand on the inside.

ERIC BLOT

Garinus [? Guayrinet]

(*fl* late 14th century). French composer. The isorhythmic rondeau *Loyauté me tient en espoir* is ascribed to him in *F-CH* 564. He may well have been the man mentioned in the two musician motets *Musicalis scientia/Scientie laudabili* and *Apollinis eclipsatur/Zodiacum signis/In omnem terram*; in the first piece he is called Garinus de Soissons. (However, Hoppin and Clercx put forward another candidate, Garinus de Arceys, who became chaplain to the pope in 1370 and Bishop of Chartres in 1371, but is not known to have been a musician.) His rondeau (ed. W. Apel: *French Secular Compositions of the Fourteenth Century*, Amsterdam, 1970, p.62; also in

CMM, liii/1, 1970, no.31, and PMFC, xix, 1982, no.2), which is an example of the lengthy syncopations used in the late 14th century, is divided into two halves identical in rhythm.

It has been suggested (see Stäblein-Harder) that he was also the composer of the Credo transmitted in *I-IV* 115, ff.46v–47 (ed. in CMM, xxix, 1962, no.40), whose tenor bears the designation 'Tenor Guayrinet'. The two lower voices of this three-voice work are isorhythmic; the opening of its upper voice, plainly a chant paraphrase, is rhythmically similar to that of the even more fragmentary Credo in *F-Sm* 222, no.78 (see RISM B/iv/3), which is, however, written an octave lower and in only two voices.

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GILBERT REANEY/R

Garip (Provençal).

A term used primarily for instrumental versions of the lai form, though also implying dance music. See *Lai*, §1(vi).

Garland.

American firm of publishers. It was established in New York by Gavin Borden in 1969 as a book reprinting concern. The firm expanded its list by 1975 to include original titles, especially reference works on a range of topics including music. Since then it has established several specialized series such as the Composer Resource Manuals (begun 1981), Music Research and Information Guides (1984) and Perspectives in Music Criticism and Theory (1995). Shortly after 1975 Garland issued its first scores, the series Italian Opera 1640–1770 (97 vols., begun 1977), Early Romantic Opera (72 vols., 1978) and The Symphony 1720–1840 (60 vols., begun 1979). Since 1983 Garland has produced more than two dozen multi-volume anthologies of scores and source materials in facsimile (notably of J.C. Bach, Handel, Hummel, Mendelssohn, Mozart, Spohr, the Italian cantata and oratorio, Renaissance music, 18th-century continuo sonata and French cantata; and, from the 19th century, London and Parisian piano music, French song and American musical theatre), as well as new editions devoted to the 16th-century chanson and motet, the Italian madrigal and Italian instrumental music.

CALVIN ELLIKER

Garland, Judy [Gumm, Frances Ethel]

(*b* Grand Rapids, MN, 10 June 1922; *d* London, 22 June 1969). American popular singer and actress. With her elder sisters, Virginia and Suzy, she became one of the Gumm sisters, making her vaudeville debut at the age of three. Her father was a cinema and theatre owner-manager who eventually settled in California. At first she took the stage name Frances Garland, but after a period studying at a theatre school in Los Angeles, she became Judy Garland, billed as 'the little girl with the great big voice'. She appeared in her first film in 1929 (*The Meglin Kiddlie Revue*), and in 1934 after a meeting with the composer Harry Akst she auditioned for Louis B. Mayer at MGM and was put under contract. She made several successful films including *Broadway Melody of 1938*, in which she sang 'You made me love you', before gaining stardom in *The Wizard of Oz* (1939), for which she was awarded an Academy Award as best juvenile performer. The film's song 'Over the Rainbow', by Harold Arlen, with lyrics by E.Y. Harburg, became her signature tune. She married the composer and arranger David Rose in 1941.

Throughout the 1940s she gradually moved into 'adult' roles, with special success in *Meet Me in St Louis* (1944; songs by Ralph Blane and Hugh Martin, including 'The Trolley Song' and 'The Boy Next Door') and *The Pirate* (1948; by Cole Porter, including 'Love of My Life' and 'Be a Clown'). Both these films were directed by her second husband, Vincente Minnelli. Garland's singing style harked back to the traditions of vaudeville and in several of her films – *For Me and My Gal* (1942), *Easter Parade* (1948) and *In the Good Old Summertime* (1949) – she sang songs of the 1900s and 1920s with a mixture of sentiment and raucous energy that would mark her later performances.

Psychiatric problems exacerbated by drug-addiction led to the termination of her contract with MGM in 1950. The following year she parted from Minnelli and began a new career as a solo performer. Her appearances at the London Palladium and the Palace Theater, New York, were received by the public with almost hysterical applause. In 1954 she returned to the screen to give what is widely acknowledged as her best performance, in *A Star is Born* (songs by Arlen and Ira Gershwin, including 'The Man that Got Away'). The rest of her life found her problems dogging her career, which nevertheless achieved its zenith on stage in 1961 with her concert at Carnegie Hall. 'She used the mike as though it were a trumpet', wrote the columnist Hedda Hopper, and this fierce element in her later performances, each one seeming to be another stage in her self-destruction, marred her very considerable abilities as a singer.

Towards the end of her life she sometimes appeared in performances with her daughter [Liza Minnelli](#), and made two final musical films, with songs by Arlen and Harburg: *I Could Go On Singing* (1963) and *Gay Purr-ee* (1962), the latter being an animated cartoon in which only her voice was heard. Lorna, her daughter by her third husband, Sid Luft, also became a singing

actress. Garland's fame increased in the years following her death, partly because of the following she inspired among gay men.

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PATRICK O'CONNOR

Garland, Peter (Adams)

(b Portland, ME, 27 Jan 1952). American composer, publisher and writer on music. He studied with Tenney and Budd at the California Institute of the Arts (BFA 1972). He is best known as the editor and publisher of *Soundings* (1971–91), a journal that included scores by many now well-known American avant gardists and experimentalists such as Lou Harrison, Nancarrow and Partch as well as composers of his own generation. Like some of his mentors, Garland has chosen to live outside the academic and commercial musical worlds. He has travelled widely and been strongly influenced by the musics of Mexico and Indonesia. His works are spare but lyrical, often using exotic instrumentation though much of his output is for the piano (he has written a number of works for the pianists Herbert Henck and Aki Takahashi). His most ambitious work is *The Conquest of Mexico*, a shadow puppet dance-drama. In more recent works, such as *Love Songs* and *Another Sunrise*, a disarming simplicity of spacious, open sonorities, juxtaposed with a rugged, rhythmic vitality, offsets sections of understated sweetness. He was a Deutscher akademischer Austauschdienst fellow in Berlin in 1993 and the recipient of an Asian Cultural Council grant for study and travel in Japan in 1994.

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INGRAM D. MARSHALL

Garlandia, Johannes de.

See [Johannes de Garlandia](#).

Garmonica [garmoshka]

(Russ.).

A type of accordion. See [Accordion](#), §2(iii).

Garner, Erroll (Louis)

(*b* Pittsburgh, 15 June 1921; *d* Los Angeles, 2 Jan 1977). American jazz pianist. He first played professionally in the Pittsburgh area with Leroy Brown's orchestra (1938–41). By 1944 he had moved to New York, where he started to play in night clubs; he served as a substitute for Art Tatum in Tatum's trio with Tiny Grimes and Slam Stewart, remaining when it became the Slam Stewart Trio (1945). He then formed his own trio with bass and drums, a format he retained for the whole of his career when not playing as a soloist, and quickly captured a large audience. In 1947, while working in the Los Angeles area, he recorded with Charlie Parker. In the 1950s and 1960s he was one of the most frequently seen black jazz musicians on

television, and in 1957–8 he undertook the first of many overseas tours. He remained active until February 1975, becoming one of the most familiar figures on the jazz scene and issuing a great many recordings.

A completely self-taught musician who never learnt to read music, Garner developed an individual style that stands largely outside the main tradition of jazz pianism and, because of its virtuoso technique, has attracted few imitators. Although some of his early recordings show him using stride left-hand patterns, by the late 1940s he had developed a characteristic four-beat fixed pulse of block chords in the left hand, using wide-spaced voicings reminiscent of swing rhythm-guitar playing and often 'kicking' the beat in the manner of a swing drummer. Against these patterns he embellished or varied a given melody with brilliant octave or chordal passages, sometimes lagging as much as a quaver behind the beat to generate enormous momentum and swing. Other trademarks of Garner's style were his sensitive manner of 'strumming' right-hand chords at medium tempo and his witty passages of improvised two-part counterpoint. All of these qualities may be heard on the album *Concert by the Sea* (1955, Col.). His interpretations of popular songs were orchestral in conception, exploiting the full range of the keyboard and employing contrasting textures and dynamics in the manner of big-band arrangements. In the 1950s he enriched his rhythmic basis by adopting Latin American dance rhythms.

Garner's recorded output is remarkably consistent in approach and level of invention. Of particular interest are his fanciful introductions (for example, on *Fantasy on Frankie and Johnny*, 1947, Dial), which function as small-scale, independent compositions, arresting the listener's attention with their dissonance or novelty without betraying the thematic material to follow. Garner also composed the well-known ballad *Misty* (1954, Mer.), which exemplifies his rich, overly ornate manner at slow tempos.

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J. BRADFORD ROBINSON

Garnesey [?John]

(*b* ? c1415; *d* ? Wells, 1459). English church musician and composer. He is probably to be identified with the John Garnesey who served as a vicar choral of Wells Cathedral from 1443 to 1458 and (most unusually) was

promoted to a residentiary canonry there just a year prior to his death in 1459. His sole surviving work is a setting of *Laudes Deo*, a troped lesson sung in the Sarum Use during the Mass 'at Cock-crow' on Christmas Day; the work is preserved in *GB-Cmc* Pepys 1236. In the Sarum missal the performance of this lesson is deputed to two *clerici*, and Garnesey supplied two-part polyphony. It is a suave and resourceful if somewhat extended exercise in manipulation of the imperfect consonances of the 3rd and 6th. Freedom is preferred to rigour in compositional approach; reference to the chant is perfunctory and soon abandoned.

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ROGER BOWERS

Garnier [Grenier, Guarnier]

(*fl* 1538–42). French composer. Four four-voice chansons by him were published in Paris by Attaignant and Moderne (RISM 1538¹¹, 1538¹³, 1538¹⁵, 1542¹⁴; 2 ed. in *PÄMw*, xxiii, 1899/R). A four-voice motet by him, *Lectio actuum apostolorum*, was printed in the first book of Gardano's *Mottetti del frutto* volumes (1539¹³; ed. in *SCMot*, xiii, 1993). Like the other pieces in that anthology, Garnier's motet dwells in a densely contrapuntal idiom, with overlapping points of imitation and a carefully controlled approach to consonance and dissonance. It is unlikely that he was the Guillaume Garnier who was a teacher in Naples around 1480 or Alain Grenet, a chaplain at the Ste Chapelle in 1494.

FRANK DOBBINS/RICHARD FREEDMAN

Garnier, François.

See [Granier, François](#).

Garnier [*l'aîné*], François-Joseph

(*b* Lauris, Vaucluse, 18 Jan 1755; *d* Lauris, c1825). French oboist, flautist and composer. He studied the oboe with Antoine Sallantin, and from 1775 to about 1808 played in the Paris Opéra orchestra (he was first oboist from 1786). He was also oboist in the royal chapel at Versailles from 1784, and performed with much success at the Concert Spirituel. He taught at the Ecole de la Garde Nationale (later the Conservatoire) from 1793 to 1797. For some years he was a musician in Napoleon's armies. Garnier belonged to the Masonic lodges 'Les Amis Réunis' and 'Le Contrat Social', which included some of the best musicians of the time. He wrote light instrumental works, primarily for the oboe, and a valuable method for that

instrument. His brother Joseph, known as Garnier *le jeune*, was a flautist in the Opéra orchestra and composed for the flute.

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ROGER J.V. COTTE

Garnier, Gabriel

(d Paris, c1730). French organist. He held posts first at St Louis-des-Invalides, Paris, from 1684, and then at the Chapelle Royale at Versailles from 1702, where the other organists were Nivers, Buterne and François Couperin. In 1719 he was appointed organist of St Roch in Paris.

Titon du Tillet said Garnier was 'among our most skilful organists', and François Couperin clearly paid him tribute in one of his finest harpsichord pieces, *La Garnier*, from the *second ordre* of his first book of *Pieces de clavecin* (1713). Pierre-Louis d'Aquin said that Garnier played Couperin's harpsichord music better than the composer himself. None of Garnier's music survives.

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EDWARD HIGGINBOTTOM

Garnier, Louis.

See [Granier, Louis](#).

Garrana, (Muhammed) Rifaat

(b Cairo, 29 Jan 1924). Egyptian composer. He took up the trumpet at the age of 12 and later attended the Cairo Institute for Theatre Music, from which he graduated in 1948. Composition studies with Hickmann and Minato followed, and he then worked as a school music teacher. In the 1960s he conducted the television orchestra, subsequently assuming the direction of the television music department. He won the state prize for composition in 1966.

With Abdel-Rahim and El-Shawān, Garrana belongs to the second generation of 'modern' Egyptian composers. He establishes a national atmosphere in most of his works by the use of melodic elements from folk and traditional Arab music. In later compositions, such as the symphonic poem *Journey to Czechoslovakia*, his harmonic style has become rather more dissonant, probably under the influence of contemporary Czech music; but dissonance is not a functional or essential part of his language. Formally, he is at his best in programme music, though the Qānūn Concerto is a notable work, being the first in Egypt to use the *qānūn* with a symphony orchestra. The third movement is based on the tune of an Islamic chant: the antiphonal, recitative-like call to prayer of the *baïram* (feast days). Garrana's writing for the instrument is quite new, and the soloist has to play with two plectra in each hand, instead of one in each hand as in traditional music. He has received the state prize for composition and other awards.

WORKS

Al-Nil [The Nile], sym. poem, orch, 1950; Sym. Talāta wa'ishveen Yolya [23 July], orch, 1960; Sym. 'Al- 'Arabiyya' [Arab], 1962; Al-Khayāliyyah [Fantastic], orch, 1963; Por Said [Port Said], sym. poem, orch, 1964; Vc Conc., 1965; Qānūn Conc., 1966; Dhikrayāt fi Tchekoslovakia [Journey to Czechoslovakia], sym. poem, orch, 1969; Intisaar al-Islam [Victory of Islam], chorus, orch, 1971; Al-hayān [Life], sym. poem, orch, 1973; Setta October [6 October], sym. poem, orch, 1974; Mutatilayat al Sowar [Suite of Pictures], sym. poem, orch, June 1964

Chbr works, songs, film and radio music

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SAMHA EL KHOLY

Garre, Edmée Sophie.

See [Gail, Sophie](#).

Garrelts [Garrels], Rudolph [Redolph]

(*b* Norden, Ostfriesland, 25 March 1675; *d* The Hague, 5 April 1750). Dutch organ builder of German birth. He worked first as a woodcarver and furniture maker (a well-known example of his work is the pulpit of the Ludgeri-Kirche, Norden) before becoming one of Arp Schnitger's master pupils. He began building organs in North Germany and the Dutch provinces of Groningen and Drenthe. The organ he built for the village church of Anloo, Drenthe, in 1718, was well preserved until a fire in an organ builder's workshop destroyed much of the internal parts of the organ.

Garrelts first moved to the Dutch city of Leiden in 1725 and later to The Hague, where he filled the place left vacant by the last great Dutch organ builder Johannes Duyschot. He came under the influence of Aeneus Egbertus Veldcamp, organist of St Jacobskerk, who was a staunch defender of the Dutch organ-building tradition and a fierce opponent of the then modern North German style as exemplified by the Schnitger sons' rebuilding of the organ of St Laurenskerk, Alkmaar. Though Garrelts immersed himself in the Dutch tradition of Duyschot, his organs nevertheless form a most interesting synthesis of the best of both Dutch and North German styles. His best-known organs are those built for the Grote Kerk, Maassluis (1732), a large three-manual instrument which combines traits of both Duyschot and Schnitger; for the Marekerk, Leiden (1735; enlargement); and the Grote Kerk, Purmerend (1739–42), with a Hamburg-style case, but a Dutch-style stop-list.

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G. Fock: *Arp Schnitger und seine Schule* (Kassel, 1974)
J. Jongepier: *Langs Nederlandse Orgels: Noord-Holland, Zuid-Holland, Utrecht* (Baarn, 1977)

ADRI DE GROOT

Garreta (Arboix), Juli [Julio]

(*b* Sant Feliu de Guíxols, Girona, 12 March 1875; *d* Sant Feliu de Guíxols, 2 Dec 1925). Catalan composer. His father was a watchmaker and musician who instructed the young Garreta in both pursuits, but he was essentially self-taught. He taught himself the piano and the violin in order to join the local orchestra of Villanueva y Geltru, near Barcelona, where he worked as a watchmaker. There too he founded a quintet and made his home into a musical centre where Casals was a frequent visitor. His first compositions were small-scale orchestral pieces, but he soon turned to writing *sardanas*, becoming known as 'the Wagner of the *sardana*'. Encouraged by Casals, he wrote his first big orchestral work, the *Impressions sinfónicas*, in 1901, and in 1920 he won the prize of the Festa de la Música Catalana with the *Suite empordanesa*. He was very much influenced by the aesthetic and orchestration of Strauss. The death of this 'genial and profoundly intuitive man' (Casals) came only two days after the first performance of his Violin Concerto.

WORKS

(selective list)

Orch: Impressions sinfóniques, 1901; Scherzo, 1915; Preludi mediterrani, 1918; Suite empordanesa, 1920; Pastoral, sym. poem, 1922; Les illes Medes, 1923; Vn Conc., 1925

Other works: Pf Sonata, 1922; Vc Sonata; chbr pieces, over 80 sardanas

Principal publishers: Boileau, Unión Musical Española

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M. Vinyas: 'Juli Garreta, l'home i l'artista', *ibid.*, 229–36

H. Collet: *L'essor de la musique espagnole au XXe siècle* (Paris, 1929)

A. Miro Bachs: *Cien músicos célebres españoles* (Barcelona, 1942)

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M. Pérez: *Diccionario de la música* (Madrid, 1985)

ANTONIO RUIZ-PIPÓ

Garrett, George (Mursell)

(*b* Winchester, 8 June 1834; *d* Cambridge, 8 April 1897). English organist and composer. Trained as a chorister at New College, Oxford, with S. Elvey, in 1851 Garrett became pupil assistant to S.S. Wesley at Winchester Cathedral, where his father was master of the choristers. He was subsequently organist of Madras Cathedral (1854) and St John's College, Cambridge (1857); in 1873 he succeeded J.L. Hopkins as organist to Cambridge University. He wrote many anthems and services that held a place in the repertory for more than a generation; their organ parts demonstrated the independent accompaniments that S.S. Wesley's pupils often developed from his early examples. Garrett also produced an oratorio *The Shunamite* (1882), several cantatas, a chant collection, some songs and partsongs, and organ music. (O. Way: 'Letters to a Daughter: a Selection of Letters written between 1890 and 1896 by G.M. Garrett, Mus. Doc.', *MR*, liii (1992), 7–31)

BERNARR RAINBOW

Garrett, Lesley

(*b* Doncaster, 10 April 1955). English soprano. She studied at the RAM from 1977 to 1979 and while there made her mark as a spirited Lazuli in Chabrier's *L'étoile* (1979); the same year she won the Kathleen Ferrier Prize, and entered the National Opera Studio. After appearances in small roles at Batignano, she made her official stage début as Dorinda (Handel's

Orlando) in 1980 at the Wexford Festival, singing Mozart's Zaide there the following year. In 1981 she sang Carolina (*Il matrimonio segreto*) at the Buxton Festival and in 1982 Susanna at Opera North. After singing Despina for Glyndebourne Touring Opera, she joined the ENO in 1984 where, among other roles, she has sung Bella (*The Midsummer Marriage*, 1985), Atalanta (*Serse*, 1985), Zerlina (1985), Yum-Yum (1986), Offenbach's Eurydice (1988), Oscar (*Un ballo in maschera*, 1989), Susanna (1990), Adèle (1991), Rose (*Street Scene*, 1992), Dalinda (*Ariodante*, 1993), the title role in *The Cunning Little Vixen* (1995) and Rosina (1998), in all of which she sang and acted with a natural command of the stage. With her outgoing personality and powers of communication, thanks not least to her perfect diction, she has been an enthusiastic proselytizer of opera on television, notably in her own programmes 'Viva la Diva' and 'Lesley Garrett – Tonight', and on her mixed recitals on CD. In all this, however, she has never compromised her musicianship, excellent technique or keen sense of style.

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ALAN BLYTH

Garrick, David

(*b* Hereford, 19 Feb 1717; *d* London, 20 Jan 1779). English actor, manager and playwright. He was the greatest Shakespearean actor of the mid-18th century and an influential manager of Drury Lane from 1747 to his retirement in 1776. He was also knowledgeable about ballet and opera. In 1749 he married the dancer Eva Maria Veigel, who had come to London in March 1746. Garrick visited Paris and established contact with such figures as Noverre, the pyrotechnist Morel Torr , the violinist-composer F.H. Barth lemon (who provided music for Garrick's burletta *Orpheus*) and J.P. de Louthembourg, who revolutionized stage design at Drury Lane in the 1770s. Garrick's relatively 'naturalistic' acting style – he broke with the pompous declamatory styles in fashion since Dryden's day – made him an important influence on such theatrical and operatic reformers as Algarotti, Diderot and Noverre. He is said to have taught his acting style to Guadagni, who was to be Gluck's Orpheus (1762).

Early in his long reign at Drury Lane he staged Boyce's all-sung afterpiece *The Chaplet* (1749), Arne's *Don Saverio*, an innovative opera set in the present (1750), and Burney's burletta *Robin Hood* (1750). He extended the boundaries of pantomime in both music and ballet in a series of important ventures with Henry Woodward, the best-known of which is *Queen Mab* (1750). His importation of Noverre's *Les f tes chinoises* (1755) was wrecked by anti-French riots. Garrick staged J.C. Smith's operas, notably *The Fairies* (1755). The success of Arne's *Artaxerxes* at Covent Garden in 1762 threw Garrick operatically on the defensive. He struggled for some years to find a counter-attraction to the popular series of comic operas at the rival theatre, beginning with *Love in a Village* (1762). With Charles Dibdin and *The Padlock* (1768) he finally found his man. Their relations were frequently strained, however, and Dibdin's view of Garrick in his autobiography *The Professional Life of Mr Dibdin* (1803) is caustic.

Garrick had a major influence on the development of English opera in the late 18th century. He was both eclectic and innovatory. His 1770 revival of Dryden and Purcell's *King Arthur* (revised by Arne) is a major landmark in the rediscovery of Purcell. He produced all-sung mainpieces and afterpieces, burlettas, ballad operas, pastiches and sophisticated pantomime-ballets. The near-domination of musical works at Drury Lane and Covent Garden in the last quarter of the 18th century simply extends an artistic policy inaugurated by Garrick and developed by John Beard in the 1750s and 60s.

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ROBERT D. HUME

Garrido (Vargas), Pablo

(*b* Valparaíso, 26 March 1905; *d* Santiago, 14 Sept 1982). Chilean composer and ethnomusicologist. He studied the piano, the violin and composition in Valparaíso, where his composition teachers were Edward van Dooren and Giuseppe Quintano. Until the end of the 1940s he focussed on popular music, with a particular emphasis on jazz; he was one of the founders of the Hot Jazz Club of Chile (1939). The influence of jazz can be discerned in his works, along with that of atonality and of the indigenous music of Chile and Latin America. In keeping with his support of the avant garde of the 1920s and 1930s, he was one of the first Chilean composers to set texts by the Chilean poets Vicente Huidobro (*Poéte*, 1926) and Pablo Neruda (*Poema veinte*, 1930). One of his most notable works is the chamber opera *La sugestión* (1959; libretto by Cipriano Rivas Cherif), his contribution to a genre little cultivated by his compatriots. His most important research deals with the Chilean national dance, the *cueca* (*Biografía de la cueca*, Santiago, 1943; *Historial de la cueca*, 1979). He also published more than 2000 articles in newspapers and journals both in Chile and abroad.

WORKS

(selective list)

Stage: *Cowboys* (ballet), 1926; *Adán y Eva* (ballet), 1952; *La sugestión* (chbr op, C.

Rivas Cherif), 1959; El guerrillero (ballet), 1963

Choral: Los pequeños proletarios (C. Pardo), solo v, chorus, pf, 1933

Solo vocal: Poéte (V. Huidobro), Bar, pf, 1926; Poema veinte (P. Neruda), S, pf, 1930; Canto a Anabalón (Pardo), 1v, pf, 1932; Recabarren (M. Miriff), 1v, pf, 1932; 3 songs (E. Bie), T, pf, 1949; Romance de los gitanos (C. Miró), 1v, pf, 1952; Romance de la niña muerta (J. Pérez Fernández), 1v, pf, 1952; Pace nel mondo (A. Puccio Stagno), 1v, pf, 1965; 20 canciones de arte (various), Bar, pf, 1978; Abedul (P. Garrido), 1v, pf, 1980; Primavera del ayer (Garrido), 1v, pf, 1980

Orch: Fantasía militar, 1932; Ballet mecánico, 1934; Fantasía submarina, pf, orch, 1934; Rapsodia chilena, 1937; Pf Conc., 1950; Concertino, fl, str, 1959

Chbr: Antigua melodía chilena, str qt, 1930; Jazz Window, a sax, pf, 1930; Apunte afro-cubano, fl, va, vc, 1931; Sonatina negra, vn, pf, 1939; Concertino, fl, str qt, 1950; 13 & 13, str qt, 1951; Recordando a Gabriela, vn, pf, 1957; Preludios a la cruz del sur, vn, pf, 1964; Nocturno chileno, vn, pf, 1972

Pf: Elegía a Lenin, 1932; Piano Rag, 1944; 3 preludios antillanos, 1952; Los ideales, 1979; Microrretratos, 1979

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J.P. Gonzalez: 'Cronología epistolar de Pablo Garrido', *RMC*, no.160 (1983), 4–46

FERNANDO GARCÍA

Garrido-Lecca (Seminario), Celso

(b Piura, 9 March 1926). Peruvian composer. He began his composition studies at the Lima National Conservatory with Rodolf Holzmann. In 1950, with a scholarship from the University of Chile (Santiago), he worked with Domingo Santa Cruz. He continued studying privately in Santiago with the Dutch teacher Fré Focke, who introduced him to serialism, and joined the University theatre as composer and consultant. He went to New York on a scholarship from the International Institute of Education and then from the Guggenheim Foundation; there he completed his studies of orchestration with Copland. On his return to Chile he became professor of composition at the University of Chile; he took up a similar position at the conservatory in Lima in 1973, later becoming its director (1976–9). Garrido-Lecca's interest in traditional and especially Andean music resulted in, apart from his academic teaching, the formation and direction of the Talleres de la Canción Popular, from which emerged many outstanding groups. His work also included musicology and the conservation and development of Peruvian musical traditions in association with UNESCO and the Instituto Nacional de Cultura.

His first period – which displays characteristics of inter-war European music – includes *Orden* for piano (1953) and three orchestral works, *Sinfonía en tres movimientos* (1960), *Laudes* (1963) and *Elegía a Machu Picchu* (1965), the last of which was commissioned by Scherchen.

Between 1973 and 1980 indigenous traditional styles are more evident. Such works as *Pequeña suite peruana* for piano (1979), *Retablos sinfónicos* for orchestra (1980) and the *Danzas populares andinas* for violin and piano (1981) recreate, in his own musical language, the atmosphere and poetics of peasant and popular expression. Later this language was extended to include a range of Latin American song, particularly that of Chile. As Garrido-Lecca increasingly affirmed a native cultural identity, so his music achieved greater solidity and definition; he has, in his own words, avoided both 'a rootless, academic cosmopolitanism and a naive, provincial indianism'. The *Trío para un nuevo tiempo* (1986) – based on the song *Gracias a la vida* by the Chilean singer Violeta Parra – exemplifies his search for synthesis, musical and social.

WORKS

(selective list)

Ballets: *Babilonia cae* (choreog. H. Riveros), 1976; *La tierra combatiente* (Riveros), traditional and folk insts, 1977; *Rincones interiores* (choreog. P. Awapara), 1988; *Antígona* (Awapara), 1993

Orch: *Sinfonía en tres movimientos*, 1960; *Laudes*, 1963; *Elegía a Machu Picchu*, 1965; *Retablos sinfónicos*, 1980; *Sonata-fantasia*, vc, orch, 1989; *Conc.*, gui, 4 inst groups, 1990; *Eventos*, 1993; *Laudes II*, 1993

Choral and solo vocal: *Apu Inca Atahualpaman* (anon.), 1v, reciter, 3 choruses, orch, 1971; *El movimiento y el sueño* (A. Romualdo), 2 reciters, chorus, chbr orch, tape, 1972; *Kuntur Wachana 'Donde nacen los cóndores'* (cant. popular, F. García Lorca), chorus, folk insts, 1977; *Canciones de hogar* (C. Vallejo), Mez, chbr ens, 1992; popular songs, vv, folk insts, 1970–82

Chbr: *Música para teatro*, wind qnt, 1956; *Divertimento*, wind qnt, 1957; *Música*, 6 insts, perc, 1957; *Antaras*, 2 str qt, db, 1968; *Str Qt no.1*, 1961; *Intihuatana*, str qt, 1967; *Danzas populares andinas*, vn, pf, 1981, orchd 1983; *Trío para un nuevo tiempo*, pf trio, 1986; *Str Qt no.2*, a la memoria de Víctor Jara, 1988; *Sonata-fantasia*, vc, pf, 1989; *Duo concertante*, gui, charango, 1991; *Str Qt no.3 (Encuentros)*, 1991; *Amaru*, cl, str qt, 1994

Solo inst: *Orden no.1*, pf, 1953; *Pequeña suite peruana*, pf, 1979, orchd 1986; *Toccata*, pf, 1986; *Simpay*, gui, 1988; *Soliloquio*, fl, 1992; *Soliloquio II*, vc

Tape: *Estudio no.1*, 1970; *Las bacantes (Eurípides)*, 1987

Incid music: *El rapto de Lucrecia* (A. Obey), 1954; *El angel que nos mira* (T. Wolff), 1955; *La fierecilla domada* (W. Shakespeare), 1955; *Un caso interesante* (D. Buzatti), 1955; *El alcalde de Zalamea* (P. Calderón de la Barca); *Baile de ladrones* (J. Anouilh), 1958; *Mama Rosa* (F. Debesa), 1959; *Antígona* (Sophocles), 1961

Film scores: *La imagen de una feria* (documentary), 1962; *Kuntur Wachana*, 1976; *Lima: tensiones de una gran ciudad* (documentary), 1985; *Cuando el mundo oscureció* (documentary), 1986

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- E. Pinilla:** 'La música en el siglo XX', *La música en el Perú* (Lima, 1985), 174–6

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ENRIQUE ITURRIAGA

Garrigues, Malvina.

German soprano, wife of [Ludwig Schnorr von Carolsfeld](#).

Garrison, Lucy McKim

(*b* Philadelphia, 30 Oct 1842; *d* West Orange, NJ, 11 May 1877). American collector of slave songs. The only practising musician among the collectors of slave songs in the South Carolina Sea Islands during the Civil War, she accompanied her father to this Union enclave in June 1862, remaining only three weeks. Deeply impressed with the songs of the freedmen, she notated them, and on her return north tried unsuccessfully to bring them to public notice.

On 6 December 1865 she married Wendell Phillips Garrison, literary editor of *The Nation*, who assisted her in gathering the first comprehensive collection of slave songs, in collaboration with William Francis Allen and Charles Pickard Ware. The resulting book, *Slave Songs of the United States* (New York, 1867), was a seminal work of lasting importance, still the best-known source of slave music. She arranged two slave songs for voice and piano (*Poor Rosy, Poor Gal and Roll, Jordan, Roll*) which were published in 1862, and a letter of hers on 'Songs of the Port Royal "Contrabands"' was printed in *Dwight's Journal of Music*, xxi (1862), 254–5.

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M.H. Bacon: 'Lucy McKim Garrison: Pioneer in Folk Music', *Pennsylvania History*, liv (1987), 1–16

DENA J. EPSTEIN

Garrison [Siemonn], Mabel

(*b* Baltimore, MD, 24 April 1886; *d* New York, 20 Aug 1963). American soprano. She studied singing at the Peabody Conservatory with W.E. Heinendahl and Pietro Minetti, and later in New York with Oscar Saenger and Herbert Witherspoon. Using her married name of Siemonn, she made her stage début with the Aborn Opera Company in Boston as Philine in Thomas' *Mignon* in 1912. She joined the Metropolitan Opera two years later, making her official début as Frasquita in *Carmen* in November 1914. She only attracted real attention, however, when she substituted at short notice for Raymonde Delaunois as Urbain in *Les Huguenots* the following month. Similarly, she made a fine impression two years later when she replaced Frieda Hempel as the Queen of Night, and she scored her

greatest success as the Queen of Shemakha in Rimsky-Korsakov's *The Golden Cockerel*, covering for Maria Barrientos, in 1918. Among her other roles were Olympia, Gilda, Martha, Rosina, Adina (*L'elisir d'amore*) and Lucia di Lammermoor, Oscar and Mme Herz (*Der Schauspieldirektor*).

After her final Lucia at the Metropolitan in 1921, Garrison performed extensively in Europe for several years. She sang Rosina with the Chicago Civic Opera in 1926 and later took part in a series of Baroque operas under Werner Josten in Northampton, Massachusetts, which included the American premières (in English) of Handel's *Serse* (1928) and *Rodelinda* (1931). Also a recitalist, she was admired for the clarity of her voice and her smooth and elegant style.

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PHILIP L. MILLER

Garro, Francisco

(*b* Alfaro; *d* Lisbon, before 27 March 1623). Spanish composer. After working in Logrono he was appointed *maestro de capilla* at Valladolid in March 1580 but soon relinquished the post: his appointment as *maestro de capilla* of Sigüenza Cathedral of the same year was approved on 17 October. In 1587 he applied unsuccessfully for the equivalent post at Zaragoza. Garro was paid as *mestre* of the royal chapel in Lisbon from 27 September 1592, a post which he retained until his death.

Two publications containing Garro's works appeared in 1609, both dedicated to Philip III of Spain, and one comprising polychoral works. No complete set of the partbooks containing polychoral works has survived, although the existence of three partial sets (in *GB-Lbl*, *P-Cug* and Braga, Arquivo da Universidade do Minho) means that only one part is missing from each work. Garro published both paraphrase and parody masses; among the former, the *Missa 'Saeculorum' primi toni* is built upon the first termination for the first psalm tone, while a subtle and imaginative parody technique is seen in the *Missa 'Maria Magdalena'* (based upon Guerrero's motet). Rhythmically animated and syncopated writing is prominent in the polychoral works.

WORKS

Missae quatuor, defunctorum lectiones: Missa 'Cantate Domino', 8vv, bc; Missa 'Domine in virtute tua', 12vv, bc; Missa 'Fili quid fecisti nobis sic', 8vv, bc; Missa pro defunctis, 8vv; Alleluia, ego vos elegi/Assumpta est Maria, 8vv; Alleluia, tanto tempore, 8vv; Alleluia, vidimus stellam, 8vv, Parce mihi Domine, 8vv; Responde mihi, 8vv; Spiritus meus, 8vv: (Lisbon, 1609), inc.

Opera aliquot: Missa 'Saeculorum' primi toni, 5vv; Missa 'O quam pulchra es', 4vv; Missa 'Tu es qui venturus es', 4vv; Missa Maria Magdalena, 6vv; Asperges me, 5vv; In principio erat verbum, 5vv; Parce mihi, Domine, 5vv; O magnum mysterium, 6vv; Vidi aquam, 6vv: (Lisbon, 1609) [copy formerly in Ivo Cruz's

private collection, Lisbon, now in *P-Ln*]

lost works

listed in JoãoLL

Beatus vir, 8vv; Dixit Dominus, 8vv; Laudate Dominum omnes gentes, 8vv; responsories for Christmas and Epiphany

Villancicos: Alma dormida despierta, 3vv/6vv; Aqui para entre los dos, 4vv/6vv; Ayudad a cantar, 4vv/8vv; Despertad señores, 3vv/6vv; Entre las doce y la una, 4vv/6vv; Este manjar me sustente, 3vv/5vv; Haganse alegrías, 1v/8vv; Llegad conmigo, 1v/5vv; No quiero no, sino pan del Cielo, 3vv/5vv; Vente conmigo Miguel, 3vv/5vv

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OWEN REES

Garsi, Ascanio.

Italian composer, son of [Santino Garsi](#).

Garsi, Donino.

Italian composer, son or grandson of [Santino Garsi](#).

Garsi [Garsi da Parma], Santino [Santino detto Valdès]

(*b* Parma, 22 Feb 1542; *d* Parma, ?17 Jan 1604). Italian lutenist and composer. He studied in Rome and quickly gained renown as a lutenist. He was summoned back to Parma by the music-loving Duke Ranuccio I Farnese, who appointed him as lutenist and teacher of the pages from 1 October 1594; he held these positions until his death. Some 50 compositions by him survive, mostly in manuscripts of north Italian provenance (one manuscript of Neapolitan origin, *PL-Kj*, has links with Fabrice Dentice and Lorenzini, both of whom were connected with the Farnese family). Apart from the payments registered at the Parma court, the only biographical information is given by Pico, who described him as a man with a cheerful disposition but a bad reputation at the end of his life.

One source calls him Santino detto Valdès, a name that could connect him with the heretical sect the Waldensians. He was buried in an unmarked grave. Two epitaph poems on his death were published by Tommaso Stigliani in 1605.

His compositions consist mainly of conservative, idealized, Renaissance-orientated court dances for lute, many bearing emblematic titles (*La Mutia*, *La Balduvina*, *La Giulianina*, *La Cesarina* and so on) referring to prominent persons at the Parma court. Over 30 of the pieces are galliards, some with doubles; among the others are a capriccio (*D-DO*, also attrib. 'Lavrencini'), Ruggieri 'per cantare', *Aria del gran duca (aria di Fiorenza)* and favourite dances of the period such as the ballo, balletto, corrente and *moresca*. Some dances acquired a wide reputation, being copied in several sources, including printed anthologies for guitar (L. Monte, 1625¹²) and violin (Zanetti's *Scolaro*, Milan, 1645/R).

After Santino's death, his salary continued to be paid to his widow, Ottavia, to help her support his sons and grandsons, who were lutenists too. Among them were his son Ascanio Garsi, who is known only by a corrente dated February 1621, and his son or grandson Donino Garsi (*d* Parma, 30 March 1630). The latter obtained a position at the Farnese court on 1 August 1619 with a monthly salary of 8 ducats. His extant works and that of Ascanio are all contained in the lutebook that he prepared at Padua (in 1620–21) for one of his pupils, the Polish or White Russian nobleman K.S.R. Dusiacki (*PL-Kj* Mus MS 40153, *D-Bsb*; ed. in Osthoff, 1926/R). The manuscript contains some 78 pieces in French tablature with attributions to Santino, Ascanio and Donino Garsi (Dusiacki himself later added ten Polish dances anonymously): *arie alla napolitana*, ballettos dedicated to the dukes of Mantua and Parma, correntes, pavans, toccatas, preludes, many galliards, a folia and a longwinded battaglia, which ends with a section titled 'sonata con il tamburo per la vittoria' and has imitations of fifes, trumpets and drums. The pieces require a *liuto attiorbato* with seven diapasons and have careful indications (marked 'T') for vibrato in the manner of Piccinini and P.P. Melli.

WORKS

c40 lute pieces: galliards, Aria di Fiorenza, 2 ballettos, ballo, capriccio, corrente, moresca, Ruggiero 'per cantare', saltarello: *B-Br* II, 275 (facs. and ed. Kirsch, 1989); *Br* 16.663; *CZ-Pnm* IV.G.18; *D-DO* G.1.I–III; *W* Guelf 18.7/8 Aug. 2; *F-Pn* Vmd MS 31; *I-COc* 1.1.20; *Fn* anteriori di Galilei 6; *Fn* Magl. XIX.30 (facs. and ed. Kirsch, 1989); *Nc* 7664; *PESo* Pc.40a; *SG* Fondo Martino MS 31; *PL-Kj* Mus MS 40032, Mus MS 40153; 4 arr. gui, 1625²; 3 arr. vn (Zanetti: *Il Scolaro*, Milan, 1645); gagliarda and aria, kbd, *I-fn* Magl. XIX.115: most ed. in Osthoff, 1926/R; facs. and introduction D. Kirsch: *Santino Garsi da Parma: Werke für Laute* (Cologne, 1989)

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ARTHUR J. NESS, HENRY SYBRANDY/DINKO FABRIS

Garth, John

(*b* ?Durham, c1722; *d* ?London, c1810). English composer. He lived in Co. Durham and is known to have been organist at Sedgefield and to have played an active part in local musical life. He was a friend of Charles Avison, whom he assisted with his publication of 50 of Benedetto Marcello's psalm paraphrases (i–viii, London, 1757).

As a composer, Garth's main area of activity was the accompanied keyboard sonata: not the common form for keyboard with violin but a type used almost exclusively by composers in north-east England (Avison, Ebdon and Hawdon as well as Garth) where a trio sonata ensemble of two violins, cello and harpsichord is required, with the strings either doubling the harpsichord, providing harmonic support or resting. Garth was no doubt following Avison's example in using this unusual genre. The presence of crescendo marks suggests that he had the piano in mind. The first of Garth's five sets, op.2, achieved particular popularity; at least six editions are known between 1768 and 1790, when the first sonata appeared separately in an anthology. It was referred to by William Gardiner (*Music and Friends*, London, 1838) as affecting him powerfully and arousing his interest in music. The sonatas are in two movements, usually an Allegro followed by a minuet, gavotte or rondo. Garth's fluent technique served well for what are mainly light, unpretentious pieces, of which only occasional ones have real substance. In the second set the chief interest lies in the melodically attractive dance movements, though no.6 in G minor has a vigour and contrapuntal elaboration rare in Garth's music. The later sets are lighter to the point of triviality. His cello concertos (a form rare in England at the time; Garth's are the earliest published there) show some apt and fluent melodic writing.

WORKS

all published in London

op.

- 1 6 Concertos, vc, str, bc (1760)
- 2 6 Sonatas, hpd/pf/org, 2 vn, vc (c1768)

- 3 6 Voluntary's, org/pf/hpd (1771)
- 4–7 6 Sonatas, hpd/pf/org, 2 vn, vc (c1772, c1775, c1778, 1782)
- 30 Collects (1794)

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STANLEY SADIE

Gartner.

Bohemian family of organ builders. Johann Anton (*b* Tachov, 5 July 1707; *d* 11 July 1771) was an important local organ builder of his day. His work included the organ in the Premonstratensian Monastery at Teplá (1755–60; three manuals and 34 stops), which still survives, and the organ for St Vitus's Cathedral, Prague (1762–5; three manuals, 40 stops), of which the case survives. His great-grandson Josef the younger (*b* Tachov, 30 Aug 1796; *d* Prague, 30 May 1863) became well known for his restoration of large Baroque organs: surviving examples include St Mary (1825) and St Nicholas Kleinseite (1835), Prague. Several of his own organs also survive. As organ builders the Gartner family belong, broadly speaking, to the school of Abraham Stark. In 1825 Josef the younger made a special study of Silbermann organs in Saxony: his essay, *Kurze Belehrung über die innere Einrichtung der Orgeln*, was published in 1832 (2/1845) and appeared in 1834 in a Czech translation. From 1830 onwards he taught at the organ school in Prague.

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HANS KLOTZ/JIRÍ SEHNAL

Garugli [Garulli], Bernardo [Garullus, Bernardinus]

(*b* Cagli, 1535; *d* after 1565). Italian composer and singer. Eitner incorrectly identified his place of birth as Calliano, near Rovereto. He moved to Fano, where he was a singer, and he probably completed his studies there. For a time he was a pupil of Zarlino in Venice, later returning to Fano, where on 16 July 1562 he was appointed to the cathedral chapel 'to sing and to teach the boys to sing on festive days and whenever music in church is required'. In the same year he dedicated to the chapter his *Modulationum quinque vocum ... liber primus* (Venice, 1562), comprising 20 motets, for which he received a payment of one thaler. He devoted much of his energy to improving the musical standards at Fano and for a time he employed a

soprano at his own expense. In 1565 he asked the chapter to relieve him of his position, and on 20 September he was succeeded by Bernardo da Urbino. Garugli's only known secular composition is *Quante gratie* (in RISM 1562⁶).

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MGG1 (W. Senn)

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R. Paolucci: 'La cappella musicale del duomo di Fano', *NA*, iii (1926), 81–168, esp. 89

PIER PAOLO SCATTOLIN

Garullus, Bernardinus.

See [Garugli, Bernardo](#).

Garūta, Lūcija

(*b* Rīga, 14 May 1902; *d* Riga, 15 Feb 1977). Latvian composer and pianist. She attended the Latvian Conservatory, where she graduated from Vītols's composition class in 1924 and Ludmila Gomane-Dombrovska's piano class in 1925. In Paris she continued her piano studies with Cortot (1926) and her composition studies with Dukas (1928). Both as a soloist and an accompanist, she played in numerous concerts in Latvia and abroad. From 1940 she taught music theory and composition at Latvian State Conservatory, eventually becoming professor (1973). As a composer Garūta concentrated on programme music conceived in the manner of post-Romanticism and of Skryabin.

WORKS

(selective list)

Op: Sidrabotais putns [Silvery Bird] (Garūta), 1938, revised 1960, unperf.

Orch: Meditation, 1934; Mana dzimtenē [In My Motherland], variations, 1936; Pf Conc., 1951; Zelta zirgs [The Golden Steed], sym. poem, 1959

Choral: Dievs, Tava zeme deg! [God, Your Earth is on Fire!] (cant., A. Eglītis), T, Bar, SATB, org, 1944; Pavasara vējos [Spring Winds] (cant., V. Plūdonis), SATB, orch, 1957; Viņš lido [He Flies] (cant., Garūta), S, SATB, orch, 1961; Dzīvā kvēle [A Living Ardour] (orat, Reinis), Mezz, T, SATB, orch, 1966; c75 choral works

Chbr and solo inst: Pf Variations, 1921; Pf Sonata, 1924; Sonata, vn, pf, 1927; Pf Variations, 1933; Pf Variations, 1951

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See García Fajer, Francisco Javier.

Gas [Gaz], José

(*d* Gerona, 27 Dec 1713). Spanish composer. In 1675 he was appointed choirmaster at the collegiate church in Mataró, where he remained until 1685, when he moved to a similar post at the basilica of S María del Mar in Barcelona. Even though in 1682 he unsuccessfully competed for the post of choirmaster at Gerona Cathedral, in 1690 he was offered that post (without competition), and was appointed on 16 July. He retired at an advanced age in 1711. A number of Gas's sacred works, including two masses, eight motets and two Passions as well as several Spanish villancicos and *Música para la comedia de odio y amor*, survive (*E-G*), along with some 40 further works in Latin and Spanish, including the exercises presented at a public competition, apparently that of Gerona in 1682 (*Bc*).

Pedrell (*Catàlech de la Biblioteca musical de la Diputació de Barcelona*, i, 1908, p.255) mentioned a José Gas as choirmaster at Gerona, 1711–35, and later at S María del Mar in Barcelona, where he died in 1743; these assertions (repeated in *LaborD* and in *Enciclopedia Salvat de la música*, ii, 1967) seem to be the result of some confusion. Pedrell (*Catàlech*, i, 259) described some of Gas's compositions as being 'highly recommendable, as indeed are all the works of maestro Gas'.

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- F. Civil Castellví: 'La capilla de música de la catedral de Gerona (siglo XVIII)', *Anales del Instituto de estudios gerundenses*, xix (1968–9), 131–88

JOSÉ LÓPEZ-CALO

Gascon, Adam-Nicolas

(*b* Liège, bap. 14 March 1623; *d* Liège, shortly before 10 July 1668). Flemish composer. On 1 February 1644 he was appointed *maître de chant* of the collegiate church of Onze-Lieve-Vrouwekerk, Maastricht. He resigned on 6 September 1658 and from 1659 to 1668 was *maître de chant* of the collegiate church of St Paul, Liège, where he also held a minor ecclesiastical position. As a composer he is known only by one sonata for four instruments and continuo (*GB-Ob*), which appears alongside several similar works by Lambert Pietkin and J.H. Schmelzer. In his sonata, as in

the others, slow and fast movements alternate; it includes interesting use of syncopation and echo effects. (J. Quitin: 'Tasmore, sonate à quatre d'Adam Gascon (Liège, 1623–1668)', *Bulletin de la Société liégeoise de musicologie*, no.6 (1973), 1–5)

JOSÉ QUITIN

Gascongne [Gascogne, Gascongus, Gascone, Gasconia, Guascogna], Mathieu [?Johannes]

(fl 1517–18). French composer. A supplication of 17 December 1518 identifies him as a priest of the diocese of Meaux, as chaplain of Ste Marie-Magdalène in Tours Cathedral and as a singer in the king's chapel. He appears near the top of a list of singers in the royal chapel dated 1517–18. These documents would seem to indicate that his motets *Christus vincit*, *Christus regnat* and *Deus regnorum* were composed for the coronation of François I in 1515; two others, *Caro mea vere est cibus* and *Cantemus et laetemur*, refer directly or indirectly to that king. Gascongne may also have been responsible for the revision of Mouton's motet *Non nobis Domine*. In Attaignant's print (RISM 1535³; the only source to attribute the work to Gascongne) the motet's text has been extensively revised to honour François I. According to Brobeck (1991, p.467) Gascongne may have been associated with the royal court as early as 1500: his motet *Bone Jesu dulcissime* sets a prayer for an unnamed monarch, probably Louis XII. Attaignant, holder of a royal patent for printing music, attributed 13 sacred works to Gascongne in his anthologies of 1534–5 (though not all are now thought to be by him) and also included his *Missa super 'Nigra sum'* in the sumptuous *Liber primus tres missas continet* (1532). Willaert, in a statement quoted by Zarlino (*Dimostracioni harmoniche*, 1571/R), named Gascongne along with Josquin, Ockeghem and his own teacher, Mouton, as the 'buoni antichi', and took Gascongne's motet *Osculetur me* as the model for an early parody mass. Jean Daniel, in his Noël *Ung gracieulx oiselet* (c1525), paired Gascongne with Mouton: 'Gascoigne y fut bien nommé, Et Mouton fort renommé'.

Six of Gascongne's eight known masses appear in two Cambrai manuscripts written in about 1527–8. This, and the existence of a document identifying him as a *magister* and priest in the diocese of Cambrai (*BrenetM*, pp.68–9), led Lesure and others to group him with Crispin van Stappen, Louis van Pullaer and Johannes Lupi as a member of a Cambrai school functioning in the first half of the 16th century, but the lack of archival evidence connecting Gascongne with Cambrai considerably weakens the argument. Further, two of these masses, *Missa 'Pourquoy non'* and *Missa 'Myn hert'*, are found in earlier sources. The distribution of his music reinforces the association with the French court. Three masses are found in Vatican manuscripts connected with Pope Leo X (d 1521), another was published by Antico in 1521 alongside works by Mouton and de Silva, and the ten pieces in GB-Cmc Pepys 1760 are next

to a large collection of music by Antoine de Févin, known to have been in the service of Louis XII.

Gascongne's reputation as a chanson composer rests mainly on his works for three voices. The Pepys manuscript contains a group of six three-voice chansons, all of which are based on a popular monophonic tune in the tenor. *Celle qui m'a demandé*, with its simple structure, running melismas, stereotyped cadential formulae and popular cantus firmus, is a typical Parisian *chanson rustique*. Lawrence Bernstein cited Gascongne and Févin as the original proponents of this genre, ranking Févin ahead of Gascongne in his ability to work more flexibly within the conventions of the technique. He noted that several of Gascongne's chansons, surviving only in Le Roy & Ballard's anthologies of 1578, exhibit the same forward-looking traits found in the best of those that appeared earliest.

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masses

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Missa 'L'aultre jour per my ces champs', 4vv, *I-Rvat* C.S.26, *CFm* MA 53

Missa 'Myn herte herft altyt verlanghen', 4vv, *B-Br* IV 922, *D-Mbs* F, 7, *Ju* 2, *F-CA* 4, 125–8, *S-Uu* ViH 76c; ed. in MMN (in preparation) (on La Rue's song; attrib. Johannes Gascong, Johannes Gascoeing, in *D-Mbs* 7, *Ju* 2)

Missa 'Mon mari ma diffamee', 4vv, *F-CA* 4, *I-Rvat* C.S.26; ed. in MMN (in preparation) (on Josquin's chanson)

Missa 'Pourquoy non', 4vv, *F-CA* 3, *I-Rvat* C.S.17, P.L.1982, *NL-SH* 75; ed. in MMN (in preparation) (on La Rue's motet)

Missa supra 'Benedictus', 4vv, 1521² (on Févin's motet)

Missa super 'Nigra sum', 4vv, 1532¹, *D-ROu* 40, *E-Tc* Res.23, *F-CA* 4, *NL-SH* 75; ed. in MMN (in preparation) (on own motet)

Missa 'Ut fa' (= Missa 'Pourquoy non')

Missa 'Vos qui in turribus', 4vv, *F-CA* 3

magnificat settings, motets

for 4 voices unless otherwise stated; selected sources given, all attributed to Gascongne (complete list in Brobeck, 1991)

Magnificat septimi toni, 1534⁸; S vi

Magnificat octi toni, *D-Ju* 20

Benedicat tibi Dominus, c1526 [Sup only; no. of vv unknown]

Bona dies per orbem, Z 16; Bone Jesu dulcissime, 1535³, *F-AM* 162, S xi; Cantemus et laetemur, *I-Bc* Q20, ed. in SCMot, viii (1989); Caro mea vere est cibus, 1534³, S i; Christus vincit, Christus regnat, 1534⁴, S ii; Dignare me, 1534³, S i; Dulcis mater, 3vv, *GB-Cmc* Pepys 1760; Ecce venit Rex, *Lcm* 2037

Ista est speciosa, canon, 12vv, *Cmc* Pepys 1760; Laetatus sum, 1535¹, S ix; Ne reminiscaris, 1535³, S xi; Nigra sum, 3vv, *Cmc* Pepys 1760; O quam magnificam, *RUS-KA* 1740 [1v only]; Osculetur me, *GB-Lbl* Add.19583, ed. in CMM, iii/9; Quare tristis, 1535³, S xi; Si vitare velis, 2vv, 1549¹⁶ [contrafactum of Agnus Dei, *D-Mbs*

260]; Spiritus ubi vult spirat, 1534⁴, S ii; Verbum Domini, 12vv, *Rp* B220–22 [contrafactum of *Ista est speciosa*]; Virginitas pulchris, 2vv, 1549¹⁶ [contrafactum of *Agnus Dei* from *Missa super 'Nigra sum'*]

chansons

for 3 voices unless otherwise stated

Bouvons ma commere, 1553²²; Celle qui m'a demandé, *GB-Cmc*, ed. H.M. Brown, *Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries* (Cambridge, MA, 1963); D'amour je suis desheritée, 1578¹⁵; Dessus l'herbe vert' à l'escart, 1578¹⁶; En ce joly temps gratieux, *Cmc Pepys* 1760; En contemplant la beauté de m'amy, 1578¹⁶; Et d'où venez vous madame Lucette, 4vv, 1535⁹; Il fait bon dormir en lit, 1578¹⁵

J'ay dormy la matinée, 1578¹⁵; Je my sçauroys chanter ne rire, 4vv, 1529², ed. in *MMRF*, v (1897); Je voys, je viens, mon cueur s'en volle, *Cmc*, ed. H.M. Brown, *Theatrical Chansons* (Cambridge, MA, 1963); Mon povre cueur, héllas, 4vv, 1529², ed. in *MMRF*, v (1897); Pastourelle Dieu te doint joye, *Cmc Pepys* 1760; Pour avoir fait au gré de mon amy, *Cmc Pepys* 1760; Robin, Robin viendras-tu à la veille, 1578¹⁵; Si j'eusse Marion, 4vv, *Cmc Pepys* 1760

works with conflicting attributions

Credo, *Missa ferialis*, 5vv; attrib. Févin in 1516¹, 'M. gasconia' in *E-Tc Res.23*

Alleluia. Noli flere mulier, 4vv, *I-Bc Q20*; attrib. Mouton in 1547⁶

Maria virgo semper laetare, 4vv, 1534³, S i; attrib. Mouton in 1519¹ and probably by him

Deus regnorum, 4vv, 1535³; attrib. Gascongne in print, *Sermisy* in index, S xi

Non nobis Domine, 4vv, 1535³, S xi; attrib. Mouton in 1519¹ and probably by him

Rex autem David, 4vv, 1521⁹; attrib. La Fage in 1521⁶, attrib. Lupus in 1539¹¹; by La Fage

En disant une chansonette, 3vv, 1578¹⁶; attrib. Janequin in 1541¹³, 1543²³

J'ay mis mon cueur, 3vv, *GB-Cmc Pepys* 1760, ed. H.M. Brown, *Theatrical Chansons* (Cambridge, MA, 1963); attrib. Janequin in 1541²

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PETER GRAM SWING

Gasdia, Cecilia

(b Verona, 14 Aug 1960). Italian soprano. After winning the RAI Maria Callas competition in 1981, she sang Giulietta (*I Capuleti e i Montecchi*) in Florence. The following year she took over at short notice the title role of *Anna Bolena* at La Scala, and sang Amina (*La sonnambula*) at S Carlo. She has appeared throughout Europe and the USA, making her Metropolitan début in 1986 as Gounod's Juliet. Her repertory includes Verdi's Violetta, Gilda, Hélène (*Jérusalem*) and Desdemona; Puccini's Lauretta, Mimì, Musetta and Liù, as well as Alice (Salieri's *Falstaff*), Nedda, Teresa (*Benvenuto Cellini*) and Salome (*Hérodiade*). A specialist in bel canto, Gasdia excels particularly in such roles as Rossini's Zelmira, Armida, Hermione and Corinna (*Il viaggio a Reims*), all of which she has recorded, and Bellini's Beatrice di Tenda. She has a well-schooled voice, with a brilliant coloratura technique, and phrases stylishly.

ELIZABETH FORBES

Gaslini, Giorgio

(b Milan, 22 Oct 1929). Italian composer, pianist and conductor. Having studied the piano from a young age, he began to appear at the age of 13 as a conductor and orchestral pianist specializing in light music, and in jazz groups. After the war, while establishing himself as a jazz musician, he completed his studies of the piano, composition and conducting at the Milan Conservatory (with, among others, Renzo Bossi, Antonino Votto and Giulini) and at the Accademia Musicale Chigiana, Siena (with Paul Van

Kempen). Active for many years as a conductor of various musical groups and as a composer, his growing interest in jazz led him during the second half of the 1950s to attempt to combine jazz and classical music composition.

A key work was the octet *Tempo e relazione* (1957) – a piece in five movements based on two 12-note series – and from that point on Gaslini became recognized as a major figure of the Italian and wider jazz avant garde. His music continued to be characterized by a determination to integrate different idioms, including free jazz, serialism, pop and electronics. Alongside this ‘multi-lingual’ approach, set apart from the American Third Stream, he made manifest a political commitment to working-class and student left-wing movements after 1968. Gaslini’s most important works include the suite *Nuovi sentimenti*, with Don Cherry, Gato Barbieri and Steve Lacy, and the jazz opera *Colloquio con Malcolm X*. He has frequently collaborated with Max Roach, Antony Braxton and, latterly, the Italian Instabile Orchestra. Gaslini has written a number of film scores, including that to Antonioni’s *La notte*, and incidental music. He has also been important as a teacher, giving the first jazz courses in Italian conservatories, starting in Rome (1972), followed by Milan (1978). His musical ideas are summarized in *Musica totale* (Milan, 1975) which anticipates some of the most recent trends in overcoming ideological barriers between musical styles.

WORKS

(selective list)

Stage: *Jab* (jazz pocket op), Sanremo, 1965; *Una specialità delle Cantine Verità* (pocket op), Milan, 1967; *Un quarto di vita* (opera da strada, 2, Gaslini), Parma, 1968; *Drakòn* ballet, Palermo, 1969; *Colloquio con Malcolm X* (azione musicale, E. Capriolo), Genoa, 1970; *Contagio*, ballet, Milan, 1971; *Mister O* (jazz melodrama, V. Franchini), Verona, 1996; *Carmen Graffiti*, ballet, Milan, 1997

Orch: *Serenata*, double chbr orch, 1953; *Canto della città inquieta* da ‘Totale’, orch, tape, 1965; *Totale II*, 1967; *Sinfonia per un nuovo giorno*, 1970

Jazz ens: *Tempo e relazione*, 1957; *Oltre*, 1963; *Dall’alba all’alba*, 1964; *Nuovi sentimenti*, 1966; *La stagione incantata*, 1968; *Grido*, 1968; *Jazz Mikrokosmos*, 1968; *Africa!*, 1969; *Jazz Makrokosmos*, 1969; *Message I–II*, 1973; *Fabbrica occupata*, 1973; *Murales I–IV*, 1976; *Free Actions*, 1977; *Graffiti*, 1977; *Indian Suite*, 1983; *Schumann Reflections*, 1984; *Monodrama*, 1984; *Multipli*, 1988; *Ayler’s Wings*, 1991; *Pierrot solaire*, 1991; *Lampi*, 1994; *Skies of Europe*, 1995; *Jelly’s Back in Town*, 1996

Vocal: *Responsorio*, solo vv, orch, 1951; *Salmo XXIII*, Bar, pf, 1951; *La notte*, 1v, insts, 1952; *Cronache seriali*, 1v, insts, 1954; *Logarithmos no.2*, 1v, insts, 1956; *Mag*, S, 3 insts, 1963; *Donna* (cant.), spkr, female chorus, insts, 1963; *Totale I*, S, T, large orch, jazz ens, tape, 1966; *La cena di Joe Trimalchio*, solo vv, chorus, orch, 1972; *12 ballate* (various texts), 1v, pf, 1974; *Le ali ai piedi*, S, spkr, chorus, orch, 1982; *Battiti*, chbr chorus, vn, 1994; *Il brutto anatroccolo* (after H.C. Andersen), female v, spkr, orch, 1997; *Storie di Sto* (after S. Tofano), S, spkr, small chorus, insts, 1997

Other inst: *Logarithmos no.1*, fl, perc, 1955; *Logarithmos no.3*, insts, 1957; *Piccola musica per archi*, 1958; *Chorus*, fl, 1966; *Segnali*, ob, 1967; *Myanmar Suite*, 4 hp, 1993; *Open Music*, 2 pf, 1993; *Chants-Songs*, fl, pf, 1995

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M. Franco: 'Giorgio Gaslini', *Musica Jazz*, xlviii/5 (1992), 35–50
U. Masini: 'Giorgio Gaslini o della musica come totalità', *Musica*, xx/100 (1996), 76–9

GIORDANO MONTECCHI

Gaspar de Padua [Gaspere de Albertis, Gaspare bergomensis].

See [Alberti, Gasparo](#).

Gaspardini, Gasparo

(*d* ?Verona, c1714). Italian composer. His *Sonate* op.1 (Bologna, 1683), for two violins, cello and organ continuo, place him as *maestro di cappella* at Verona Cathedral, where he remained until 1714. The *Sonate*, while favouring a four-movement plan, indicate that the alternation of slow and fast tempos of the Corellian sonata was by no means generally accepted, several concluding with extensive slow movements. Estienne Roger published an op.2 set with the same instrumentation (Amsterdam, c1701).

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PETER ALLSOP

Gaspari, Gaetano

(*b* Bologna, 15 March 1807; *d* Bologna, 31 March 1881). Italian musicologist, bibliographer and composer. From 1820 to 1827 he studied with Benedetto Donelli at the Liceo Musicale in Bologna, where he won first prizes in piano and counterpoint, and from 1824 to 1827 he was organist at S Martino, Bologna. From 1828 to 1836 he was conductor of the municipal orchestra and *maestro di cappella* of the Collegiata at Pieve di Cento. In

1836 he became *maestro di cappella* at Imola Cathedral. From there he was recalled to Bologna in 1839 by his teacher, who was in poor health, to replace him at the Liceo Musicale and in the direction of the *cappella* of S Petronio. But because of special circumstances connected with the reorganization of the Liceo – of which Rossini was then effectively in control – and because of local opposition, he was unjustly deprived of the succession and at first had to be content with the position of chorus master at the Teatro Comunale. He then competed for and obtained the post of *soffeggio* teacher at the Liceo and finally in 1856 won the office of librarian and professor of music history in that institution, where he had for some time been director in all but name. In 1857 he became *maestro di cappella* at S Petronio. He was also a member of the Accademia Filarmonica of Bologna.

Gaspari was admired as a composer of liturgical music and wrote many scholarly works on the history of music in Bologna, most of which appeared in the journals of the historical societies of Bologna and Modena between 1869 and 1880. He is most famous for his work in classifying the material in the superb music library that he helped to form at the Liceo and which he indexed in a handwritten *Zibaldone musicale* which formed the basis of the *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/ R), v, ed. U. Sesini (Bologna, 1943/R). His collected writings are published in *Musica e musicisti a Bologna* (Bologna, 1969).

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FABIO FANO/R

Gasparian, Djivan

(*b* Solak, Armenia, 12 Oct 1928). Armenian *duduk* player. He began to teach himself to play the *duduk* (cylindrical double-reed instrument) at the age of eight. He performed as a soloist with the State Ensemble of Song and Dance of Armenia under the direction of T'at'ul Altunyan. In 1957 he won prizes in the International Performers' Competition at the 6th World Festival of Youth and Students and the All-Union Competition for Performers of Folk Instruments held in Moscow; he began touring in the same year, subsequently performing in festivals and concerts throughout Europe, Asia, Africa, Australia and North and South America, including the

Third Asian Music Rotrum of the International Music Council in 1973, organised by UNESCO where he won first prize among the best musicians of Asia and Africa. His virtuoso technique earned him the nickname 'The Magician of the *duduk*'. He also played the *zurna*, the *shvi*, the *blul* and the clarinet.

In 1975 he played the *duduk* and the *zurna* with the Armenian PO in a recording of Avet Terterian's third symphony. He has also performed with the LSO, Los Angeles PO and Zürich Tonhalle Orchestra. He was named People's Artist of Armenia in 1978 and began to teach the *duduk* at the Yerevan Komitas State Conservatory in 1982; he graduated from the Conservatory in 1985 and continued to teach there until 1993. He collaborated with the Kronos Quartet on the CD *Night Prayers* (Elektra Nonesuch 9 79346–2, 1994), and other musicians with whom he has worked include Lionel Ritchie, Graeme Revell, Peter Gabriel and Michael Brook. He contributed to the soundtracks of several films including *The Crow*, *The Russian House* and *Dead Man Walking*. Several of his recordings feature the *duduk* in genres not previously associated with the instrument, including jazz.

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ALINA PAHLEVANIAN

Gasparini.

Italian family of musicians.

- (1) [Francesco Gasparini](#)
- (2) [Paolo Lorenzo Gasparini](#)
- (3) [Michelangelo \[Michiel Angelo\] Gasparini](#)

WORKS

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Gasparini

(1) **Francesco Gasparini**

(*b* Camaiore, nr Lucca, 19 March 1661; *d* Rome, 22 March 1727).
Composer and teacher. In 1682 he was active as organist at Madonna dei Monti in Rome, where he probably studied with Corelli and Pasquini. He was admitted to the Accademia Filarmonica, Bologna, as a singer on 27 June 1684, and as a composer on 17 May 1685. According to Hawkins, he and his brother (3) Michelangelo Gasparini were living as pupils in

Legrenzi's house in Venice in 1686, but in 1687 Francesco was taking part in *accademie* in the Roman palace of Cardinal Benedetto Pamphili, both as a violinist and as a composer of arias and cantatas to texts by Pamphili himself. In 1689 he became a member of the Congregazione di S Cecilia and also played in a revival for Pamphili of Lulier's *S Beatrice d'Este*. At this time he probably also met Alessandro Scarlatti, and the two were later to demonstrate a mutual respect: Scarlatti sent his son Domenico to Venice in 1705, where he had lessons from Gasparini, and the two exchanged cantatas in 1712. Gasparini's first known operas were *Roderico* and *Olimpia vendicata*, both produced in 1686 at Livorno. In 1695 he published a set of cantatas. He must by this time have achieved some reputation, as on 5 June 1701 he was appointed to the important post of *maestro di coro* at the Ospedale della Pietà, Venice, in which city he met Vivaldi, Legrenzi, Pollarolo and Lotti. Gasparini was very successful in this post, which involved directing all the conservatory's musical activities. He expanded the staff (he engaged Vivaldi as violin master) and by 1707 the conservatory ranked as one of the best in Italy. With the move to Venice, Gasparini's career as an opera composer also began in earnest; often he wrote three or four new works in a year, most of them first performed in Venice.

On 23 April 1713 Gasparini was given six months' leave from the Pietà. He never returned but settled again in Rome (operas produced at Florence in Carnival and autumn 1715 may indicate an extended stay there). In July 1716 he succeeded Caldara as *maestro di cappella* to Prince Ruspoli, for whom he worked until 1718, living in an apartment in the Piazza di S Lorenzo in Lucina. In 1719 he transferred to a house owned by the Borghese family, and he is described in librettos of the period as a *virtuoso 'del principe Borghese'*. In 1718 he was admitted to the Arcadian Academy, with the name Ericreo. In 1719 a marriage contract was signed between his daughter and Metastasio (one of whose sonnets is addressed to Gasparini), but for unknown reasons the engagement was soon broken off. Gasparini's production of new operas continued fairly steadily at Rome and other cities until 1720. After that only a few new ones appeared, the last in 1724. In February 1725 he was named *maestro di cappella* at S Giovanni in Laterano, but he did not take up the post until June 1786; his assistant was Girolamo Chiti.

Gasparini at his best was a composer of the first rank. Burney's description of his cantatas – which are some of the most important of his time – as 'graceful, elegant, natural, and often pathetic' can be extended to much of his other music. These qualities rested on a profound technical skill, most obvious in the easy and frequent use of complicated canonic devices in his church music but also apparent from the mastery of free counterpoint in his other works (such as the set of brilliantly written chamber duets, in *GB-Lbl*). The arias in Gasparini's earlier operas are typical of the period in using a variety of formal types, but mostly within a *da capo* format; some arias in the later operas, however, show homophonic textures and melodic and rhythmic traits that make them forerunners of the work of the next generation. His recitatives were praised by Padre Martini; Haas saw him as a model for Handel in his dramatic treatment of accompanied ones. His sacred music includes works both in the strict style and in the modern concerted style with independent instrumental parts. Some of the solo sacred motets are virtually indistinguishable from his secular ones in form

(except for the concluding alleluia) and expressive character; but that was typical of the time.

Gasparini was highly regarded as a teacher. Besides Domenico Scarlatti his pupils included Quantz, Platti and Benedetto Marcello, who sent him his *Estro poetico-armonico* for his criticism. *L'armonico pratico* is a practical manual of figured bass accompaniment for beginners with some musical knowledge. It was used throughout the 18th century, going into numerous editions, the last in 1802, and remains an important source of information about continuo realization at that time. Other theoretical essays by him survive in manuscript.

Because of confusion with Gasparo Visconti, called 'Gasparini', it was long thought that Francesco Gasparini had visited London in the first decade of the 18th century; two of his operas were performed there in 1711 and 1712. Chamber music published by Quirino Gasparini in the middle of the century has also been wrongly attributed to him.

WORKS

Gasparini: (1) Francesco Gasparini

WORKS

music lost unless otherwise stated

operas

chamber cantatas

other secular vocal

oratorios and large cantatas

liturgical

other sacred vocal

instrumental

theoretical works

Gasparini: (1) Francesco Gasparini: Works

operas

drammi per musica in three acts unless otherwise stated: dates are of first performance unless specified as dedication dates

VC Venice, Teatro S Cassiano

Olimpia vendicata, Livorno, ded. 6 Dec 1686

Roderico (G.B. Bottalino), Livorno, Dec 1686, arias *I-MOe*; rev. Rome, Pace, 25 Jan 1694, arias *D-Bsb, F-Pn, I-Rvat*

Bellerofonte (G.M. Conti), Rome, Collegio Clementino, carn. 1690, arias *GB-Lbl, I-Fc, Rvat*

Amor vince lo sdegno, ovvero L'Olimpia placata (A. Aureli), Rome, Capranica, 9 Feb 1692, *F-Pn, I-Rvat*, collab. A. Scarlatti

La costanza nell'Amor Divino [Act 3] (dramma sacro per musica, 3, P. Ottoboni), Rome, 1695, arias: *F-Pn*, *GB-Ob*, *I-PAVu*; as *La costanza nell'Amor Divino*, ovvero *La S Rosalia*, Rome, 1696; rev. as *L'amante del cielo*, Rome, Collegio Nazareno, carn. 1699, *Rps* [Act 1 by S. De Luca, Act 2 by F.C. Lanciani]

Totila in Roma (M. Noris), Palermo, S Cecilia, 1696

Aiace (P. d'Averara), Naples, S Bartolomeo, ?16 Nov 1697, *D-DI*, arias *F-Pc*, *I-Nc*

Gerone tiranno di Siracusa (Aureli), Genoa, Falcone, aut. 1700

Tiberio imperatore d'Oriente (G.D. Pallavicini), Venice, S Angelo, carn. 1702; rev. or new setting as *Le vicende d'amor e di fortuna*, Venice, S Fantino, carn. 1710

Gli imenei stabiliti dal caso (F. Silvani), VC, ded. 23 Dec 1702

Il più fedel tra i vassalli (Silvani), VC, ded. 3 Feb 1703; as *Antioco*, London, Haymarket, 12 Dec 1711, songs pubd (London, 1711)

Il miglior d'ogni amore per il peggiore d'ogni odio (Silvani), VC, 7 Nov 1703

La fede tradita e vendicata (Silvani), VC, ded. 5 Jan 1704, *Nc*, 1 aria (London, 1711); rev. with G. Vignola, Naples, S Bartolomeo, carn. 1707; rev. by G.M. Orlandini, Bologna, Marsigli Rossi, August Fair 1712; with arias by Orlandini, G. Bononcini and F. Mancini as *Ernelinda*, London, Haymarket, 26 Feb 1713; rev. Turin, Carignano, carn. 1719, *D-Hs* (Act 2)

La maschera levata al vizio (Silvani), VC, 4 Nov 1704

La Fredegonda (Silvani), VC, ded. 26 Dec 1704

Il principato custodito dalla frode (Silvani), VC, 2 Feb 1705

Alarico, ovvero L'ingratitude gastigata (Silvani), Palermo, S Cecilia, 1705, collab. Albinoni and others

Antioco (A. Zeno and P. Pariati), VC, week before 14 Nov 1705, *A-Wn*, 2 arias (London, 1711)

Ambleto (Zeno and Pariati), VC, week before 16 Jan 1706, arias *D-Bsb*, *GB-Lbl*; rev. Vignola, Naples, S Bartolomeo, 4 Nov 1711; as *Hamlet/Ambleto*, London, Haymarket, 27 Feb 1712, songs pubd (London, 1712/R1986 in *Handel Sources*, iv); ed. of orig. lib. by A. Della Corte, *Dramma per musica dal Rinuccini allo Zeno*, ii (Turin, 1958), 263–364

Statira (Zeno and Pariati), VC, 1 Feb 1706, *A-Gk*, arias *D-Bsb*; rev. Vignola as *Le regine di Macedonia*, Naples, S Bartolomeo, 1708

Taicàn re della Cina (tragedia, 5, U. Rizzi), VC, 4 Jan 1707, 1 aria (London, 1711); perf. with Lisetta e Astrobolo (int), *I-Rvat* (facs. in DMV, x, forthcoming)

Anfitrone (tragicomedia, prol., 5, Pariati ?and Zeno), VC, 13 Nov 1707, 1 aria (London, 1711); perf. with Erighetta e Don Chilone [Don Chilone] (int, Pariati), arias *GB-Lbl*

L'amor generoso (Zeno), VC, 1 Dec 1707, arias *D-MÜs* [perf. with ints Melissa schernita, Melissa vendicata and Melissa contenta; as *Melissa e Serpilo*, *DI*]; rev. G. de Bottis, Naples, Fiorentini, ded. 30 Dec 1708; rev. S. Lapis, as *La fede in cemento*, VC, carn. 1730

Flavio Anicio Olibrio (Zeno and Pariati), VC, carn. 1708 [perf. with ints Parpagacco [Polastrella e Parpagnacco; L'astrologo; Polastrella e Parpagnacco astrologo] (Pariati), Melissa and ?Catulla e Lardone]; rev. Milan, Regio Ducal, carn. 1722, arias *ROu*; ?as *Ricimero*, Turin, Carignano, carn. 1722

Engelberta [Acts 4–5] (5, Zeno and Pariati), VC, week before 2 Feb 1709, *A-Wn*, *D-Bsb*; arias *GB-Ob* [Acts 1–3 by Albinoni], 1 aria (London, 1711); perf. with *La capricciosa e il credulo* (int)

Alciade, ovvero L'eroico amore [La violenza d'amore] [Act 1] (opera tragicomica, M. Gasparini), Bergamo, 1709 [Act 2 by C.F. Pollarolo, Act 3 by F. Ballarotti]

Atenaide [Act 3] (Zeno), Milan, Ducale, 1709, *A-Wn* [Act 1 by A.S. Fiorè, Act 2 by A. Caldara]; as *Teodosio ed Eudossa*, Brunswick, 12 Sept 1716, collab. J. Fux and

Caldara; as Teodosio, Hamburg, ded. 14 Nov 1718, collab. Fux and Caldara

La principessa fedele (A. Piovene), VC, 10 Nov 1709, arias *D-WD* [perf. with Zamberluccho [Zamberluccho e Palandrana] (int)]; ?as Cunegonda, Mantua, Arciduca, carn. 1718

L'oracolo del fato (componimento per musica da camera, Pariati), ?Vienna, 1709, *A-Wn*; Vienna, Hoftheater, 1 Oct 1719, *A-Wn*

Sesostri re d'Egitto (Pariati), VC, 9 Feb 1710, arias *D-MÜs, GB-Lbl*; ?perf. with ints Il nuovo mondo and Tulpiano

La ninfa Apollo (scherzo scenico pastorale, F. de Lemene), VC, 4 March 1710, collab. A. Lotti

L'amor tirannico (5, D. Lalli), VC, aut. 1710, arias *D-WD*

Tamerlano (tragedia, Piovene, after J. Pradon: *Tamerlan, ou La mort de Bajazet*), VC, 24 Jan 1711, arias *Bsb, WD*; new setting as Bajazet, Reggio nell'Emilia, Pubblico, Spring Fair 1719, *A-Wn* (fac. in IOB, xxiv, 1978), *D-MEIr*, ed. M. Ruhnke (Munich, 1981–5); rev. as Bajazette, Venice, S Samuele, Ascension Fair 1723, arias *SWI*

Costantino (5, Pariati ?and Zeno), VC, 8 Nov 1711

Merope (Zeno), VC, carn. 1712

Eraclio [Act 2] (P.A. Bernadoni), Rome, Cancelleria, 1712 [Act 1 anon., Act 3 by Pollarolo]

Il comando non inteso ed ubbidito (Silvani), Milan, Regio Ducal, carn. 1713; as Zoe, ovvero Il comando non inteso ed ubbidito, Rome, Pace, carn. 1721

La verità nell'inganno (Silvani), VC, carn. 1713, arias *DI*

L'amore politico e generoso della regina Ermengarda, Mantua, spr. 1713, collab. G.M. Capelli

Lucio Papirio (A. Salvi), Rome, Capranica, carn. 1714, arias *B-Bc, D-ROu, I-Mc*; perf. with Barilotto e Serpina (int)

Eumene (Zeno), Reggio nell'Emilia, Pubblico, [May] Fair 1714; rev. Naples, Reggio Palazzo, 1 Oct 1715, with arias by Leo and others *GB-Lbl*; perf. with ints Mirena and L'alfier fanfarone

Amor vince l'odio, ovvero Timocrate (Salvi), Florence, Cocomero, 11 Feb 1715, aria *I-Rsc*

Il tartaro nella Cina (Salvi), Reggio nell'Emilia, Pubblico, [May] Fair 1715, arias *Bc, Rsc*

Ciro (Noris), Rome, Capranica, carn. 1716, arias *GB-Lam, I-Bc, Rsc*

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Il gran Cid (J. Alborghetti and N. Serino), Naples, S Bartolomeo, carn. 1717, aria *Bc*

Intermezzi in derisione della setta maomettana (G. Gigli), Rome, Seminario Romano, carn. 1717, lib. pubd (Naples, n.d.)

Pirro (Zeno), Rome, Capranica, carn. 1717, arias *Rsc*

Il trace in catena (Salvi), Rome, Capranica, carn. 1717, arias *F-Pn, I-Rsc*, collab. 2 of Gasparini's pupils

Democrito, Turin, Carignano, carn. 1718, aria *GB-Lbl*

Nana francese e Armena [Mirena e Floro] (int), Dresden, Feb 1718, *D-DI*

Astianatte (Salvi), Rome, Alibert, carn. 1719, arias *F-Pc*; rev. Milan, Regio Ducal, carn. 1722, *GB-Lbl* (Acts 1–2 only; partial autograph)

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Tigranes, Hamburg, 1719, collab. F. Conti, Orlandini and Vivaldi

Amore e maestà (Salvi), Rome, Alibert, carn. 1720, arias *D-MÜs, F-Pc*

Faramondo (after Zeno), Rome, Alibert, carn. 1720, arias *Pc*

La pace fra Seleuco e Tolomeo (A. Morselli, rev. A. Trabucco), Milan, Regio Ducal,

carn. 1720

L'avaro (int, Salvi), Florence, 1720, *I-MC*

Nino [Act 2] (I. Zanelli), Reggio nell'Emilia, Pubblico, May Fair, 1720 (ded. 29 May), arias *F-Pc* [Act 1 by Capelli, Act 3 by A.M. Bononcini]

Dorinda (favola pastorale, ?B. Marcello), Rome, carn. 1723

Silvia (dramma pastorale, E. Bissari), Foligno, carn. 1723

Gli equivoci d'amore e d'innocenza (Salvi), Venice, S Giovanni Grisostomo, aut. 1723

Tigrena (favola pastorale, with ints), Rome, Palazzo De Mello de Castro, 2 Jan 1724

Arias in: Thomyris Queen of Scythia (pasticcio, P.A. Motteux), London, Drury Lane, 1 April 1707; Clotilda, London, Haymarket, 2 March 1709; Nerone fatto Cesare (pasticcio, Noris), Venice, S Angelo, carn. 1715

Gasparini: (1) Francesco Gasparini: Works

chamber cantatas

for S and continuo unless otherwise stated

Edition: *Cantatas by Francesco Gasparini (1661–1727)*, ed. G. Biagi-Ravenni, ICSC, vii (1986) [facts.] [B]

Cantate da camera a voce sola, op.1 (Rome, 1695/*R* in *Archivum musicum: la cantata barocca*, xix (Florence, 1984) [1695])

A battaglia o miei pensieri, 1695; Abbandonar Fileno, dovea dell'idol suo, *D-Mbs*, B; Alfin le vostre lacrime, *I-Nc*, *Vnm*, B; Ancor voi siete vive o del morto piacer, *Vnm*; Andate, o miei sospiri, al cor d'Irene!, *A-Wn*, *GB-Lbl*, *I-BGi*, *Nc*, *Vc*, B; Andiamo, o pecorelle, ad altre sponde, *GB-Lbl*, B; Augellin, vago e canoro, 1695; A voi, selve romite, A, bc, *I-Pca*, B; Cari boschi, S, insts, 1716, *D-MÜs*; Caro laccio, dolce nodo, 1695; Caro mio dolce amore, 2vv, bc, *I-PLc*; Che incostanza, che fierezza, che rigor, S, A, 2 vn, va, bc, *Rc*; Ch'io t'amo e che t'adoro, 1695; Chi non sa che sia morire, A, bc, *Pca*, B; Come in deserto lido, S, vns, bc, 1718; Da stral d'amore ferit il core, c1719, *Nc*, *Vlevi*; Destati Lidia mia, A, insts, 1716, *D-MÜs*; Dimmi, Clori, 1v, bc, *I-Nc*; Dimmi gentil Daliso (Dori e Daliso), 2vv, insts, 1716, *D-MÜs*; Dopo tante e si strane di Fortuna, c1719, *I-Vlevi*; Doppo aver pianto, 1691, *Rvat*, B; Dove sei, dove t'ascondi, 1695; Dunque Cesare ha vinto (Cleopatra e Marc'Antonio), 2vv, vns, bc, 1717

Ecco che al fin ritorno, A, insts, 1716; E che più far poss'io, *Pca*, B; Ed ecco infine, oh Dio, 1695; È gran pena amar tacendo (Filli e Tirsi), 2vv, bc, *A-Wn*; E in sen mi resta core, A, insts, 1716, *Wgm*; Fier destin, S, insts, 1716, *D-MÜs*; Filli, tra il gelo e il foco, 1v, bc, *I-Nc*; Fuggir fiera che fugge, *Vlevi*; Già dal platano antico e importuno Cupido (Tirsi e Clori), 2vv, insts, 1716, *D-MÜs*; Il mio core e che far deve, 1695; Il mio sol, A, insts, 1716, *MÜs*; In profondo riposo, all'or che stanco ogni mortal s'affida, 1695; In questa amena sponda, 1v, bc, *I-Nc* (doubtful); Intorno a quel rosa, ?S, bc, *Rsc*; Io che dal terzo cielo (Venere e Adone), S, A, bc, 1716, *D-MÜs*; Io t'invidio ape ingegnosa, *I-TLp* (doubtful); L'amante Clori, *Rsc*; Miei fidi, 1v, bc, *Nc*; Mille volte sospirando, 1v, bc, *Nc*; Non è ver che sia chimera, *Gt*; Non intendo i tiranni, *Rsc*; Non vantar cotanto albero, *Rsc*; Non v'aprite ai rai del sole, c1719, *Nc*, *Vlevi*

O voi che già provaste, 1v, bc, *Nc*; Palesar vorria gl'ardori, c1719, *Vlevi*; Perdono, o luci amate, 1695; Quando in me nacque amore, S, insts, 1716; Quanto felice sei, S, S, bc, *GB-Lbl*, B; Quanto somigli a Clori, luccioletta!, *Lbl*, B; Quel bel fiore (Fillide e Fileno), 2vv, insts, 1717, *D-MÜs*; Queste voci dolenti, *A/S*, bc, *GB-Lbl*, *I-Bc*, B; Qui

di natura, 1717, 2vv, insts, *D-MÜs*; Sapessi almen perchè, S, A, bc, *GB-Lbl*;
S'avanza a poco a poco, 1v, bc, *I-Nc*; Scrive a chi lo tradi, S, insts, 1717, *D-MÜs*;
Se lontana da me t'amò Dorinda, 1695; Sente pur che maggio è nato, S, insts,
1717, *MÜs*; Sento che manca il cor, *MÜs*, B; Sento nel sen combattere, 1695; Se
vuoi dirmi ch'io non t'ami, A, insts, 1716; Su la vicina sponda, S, vns, bc, 1717;
Tende franche (L'Angelica), S, insts, 1716; Tormentosi pensieri del mio misero sen,
1695; Torna, mio cor, deh torna ad amar Fille, *I-Rsc*, B; Tra mille amanti, 1v, bc, *Nc*;
Tu mi credi geloso e son sdegnato, *GB-Lbl*, B; Tu sei pur fortunata, S, insts, 1716,
D-MÜs; Tutto festoso, S, insts, 1716, *MÜs*; Voglio amar, 1716; Voi scherzate (Aice
ed Elpino), 2vv, insts, 1716; Vola sospiro, vola, A, vns, bc, 1717

Gasparini: (1) Francesco Gasparini: Works

other secular vocal

Le luci tue che giri (madrigal), ATB, 1685, *I-Baf*

La vittoria del tempo (cantata, L. Piazza), 4vv, insts, Rome, 23 Sept 1696, *Rli*

Applauso festivo pel possesso preso dall'A.R. della serenissima Violante, gran principessa di Toscana, del governo della città e stato di Siena (D. Mariscotti), 3vv, insts, Siena, 1717, lib pubd

Cantata, 3vv, insts, for Festa accademica di lettere e d'arme, Rome, 1721, lib pubd

Componimento per musica (I. de Bonis), Rome, 1725, lib pubd

L'oracolo del Fato, 5vv, chorus, *A-Wn* (facs. in ICSC, vii, 1986)

12 duetti, S, A, bc (no.12 for S, S, bc), *GB-Lbl*

Gasparini: (1) Francesco Gasparini: Works

oratorios and large cantatas

Iudith de Olopherne triumphans (B. Pamphili), Rome, Arciconfraternita del SS Crocifisso, 25 March 1689, *GB-Ob*

Atalia, Rome, Collegio Clementino, 1692; Venice, Palazzo Altieri, 1696, *D-DI*

Giacobbe in Egitto, Florence, Casino di S Marco, 1695

Il Vicerè d'Egitto, Florence, Oratorio di S Filippo Neri, 1695; as Il Vicerè d'Egitto, ossia L'istoria de' dodici fratelli, Florence, Casino di S Marco, 1696

I trionfi della carità, Naples, Collegio della Compagnia di Gesù, 6 July 1698

Triumphus misericordiae (B. Sandrinelli), Venice, Ospedale della Pietà, 1701

Anima afflitta et consolata, Venice, Ospedale degli Incurabili, April 1702

Prima culpa per Redemptionem deleta (Sandrinelli), Venice, Ospedale della Pietà, 1702

Jubilum prophetarum ob incarnatione divini verbi (Sandrinelli), Venice, Ospedale della Pietà, 1703

Mosè liberato dal Nilo, Vienna, 1703

Aeterna sapientia incarnata (Sandrinelli), Venice, Ospedale della Pietà, 1704

Pudor Virginis vindicatus (dialogue), Venice, Ospedale della Pietà, 1705

Genus humanum a Virginis partu reparatum, Venice, Ospedale della Pietà, 1706

Sol in tenebris, Venice, Ospedale della Pietà, ?1706

Domenicae Nativitatis praeludium, Venice, Ospedale della Pietà, 1707

L'onestà combattuta di Sara, ovvero Sara in Egitto (D. Canavese), Florence, Oratorio di S Filippo Neri, 1708

Oratorio ... da cantarsi nella ven. compagnia della purificazione di Maria Vergine, 1709

Glorioso Redentore, Venice, Ospedale della Pietà, 1711 (doubtful)

Maria Magdalena videns Christum resuscitatum, Venice, Ospedale della Pietà, 1711

Moisè liberato dal Nilo, Venice, Ospedale della Pietà, 1712

A farti amabile (cant., A. Baldani), Rome, Palazzo Apostolico, 24 Dec 1716

Anima rediviva, Venice, Ospedale della Pietà, 1717

S Eufrosina, Rome, 1717 (doubtful)

S Maria Egiziaca, Rome, 1717, *I-Tn* (doubtful)

Sara consolata, Rome, 1717 (doubtful)

Destatevi o pastori (componimento per musica, S. Stampiglia), Rome, Palazzo Apostolico, 24 Dec 1720

I due sposi felici, Sara e Tobia, Florence, Scala, 1720

Dal prato al fonte (cantata, F.O. Fabbri), Rome, Palazzo Apostolico, 24 Dec 1722

Il figlio prodigo (I. Capelletti), Città di Castello, 1722

La penitenza gloriosa nella conversione di S Maria Egiziaca, Ancona, 1722

La nascita di Cristo, Lucca, S Maria Cortelandini, Christmas Eve, 1724

Le nozze di Tobia, Lucca, S Maria Cortelandini, Christmas Eve, 1724

SS Annuntiata (dramma sacro), Rome, Arciconfraternita del SS Crocifisso, 1725

Erode, *PS*

Music in: Dal trionfo le perdite, o Jefte che sacrifica la sua figlia (Canavese), Florence, 1716; Il padre sacrificator della figlia, ovvero Jephthe (Canavese), Florence, Casino di S Marco, 1719

[Gasparini: \(1\) Francesco Gasparini: Works](#)

liturgical

Missa canonica, 1705, *D-Bsb*; mass, 4vv, org, *I-Bc*; mass, 5vv, *D-DI*; messa concertata (G), 4vv, 2 choirs, *I-Rvat*; messa concertata (B \square), 4vv, 2 choirs, *Rvat*; messa concertata (C), *D-DI*; messa concertata (d), *DI*

Credo breve, 4vv, 1699; *I-Rsg*; Credo, 5vv, tpt, ob, str, bc, *D-DI*

Ants: Ave regina coelorum, S/A with ripieno, *I-Rvat*; Beatus Andreas, SSB, bc, *Rsg*; Collocet eum Dominus, SS, *Rvat*; Confortatus est principatus eorum, 4vv, *Rvat*; De fructu ventris tui, SS, *Rvat*; Dirupisti, Domine, SS, *Rvat*; Dirupisti, Domine, vincula mea, SAT, *Rvat*; Domine, quinque talenta, SA, *Rvat*; Drum complerentur, SA, 1718, *Rvat*; Drum esset rex, SB, *Rvat*; Elevatis manibus, SA, *Rvat*; Erat autem aspectus ejus, SA, *Rvat*; Et ecce terremotus, SAB, *Rvat*; Euntes ibant, SS, *Rvat*; Euntes ibant et flebant, SST, *Rvat*; Fidelis servus et prudens, SSSBBB, *Rvat*; Fontes et omnia, SB, 1718, *Rvat*; Fontes et omnia, SS, *Rvat*; Id eo jure jurando, AT, *Rvat*; Introivit Maria in donum Zachariae, SAT, *Rvat*; Jam hymnes transiit, SB, *Rvat*; Jam hymnes transiit, 4vv/4vv, *Rvat*; Juravit Dominus, SAB, *Rvat*; Loquebantur (G), SAB, 1718, *Rvat*; Loquebantur (A), SAB, *Rvat*; Loquebantur variis linguis, AAB, *Rvat*; Nativitatis est hodie, SA, *Rvat*; Non est inventus, 1717, *Rvat*; Prae timore autem eius, SAT, *Rvat*; Repleti sunt omnes, SAT, 1718, *Rvat*; Respondens autem angelus, SA, *Rvat*; Sacerdos in aeternum, S, bc, *Rsg*; Sacerdotes Dei, SA, *Rvat*; Salva nos, Domine, SAT, *Rvat*; Spiritus Domini, SA, 1718, *Rvat*; Tecum principium, SS, *Rvat*; Ut audivit salutationem, SS, *Rvat*

Grads: Adiuvaabit eam, SS, bc, *Rvat*; Dilexisti justitiam, SA, bc, *Rsg*; Gloria et honore, SA, bc, *Rsg*; Haec dies, *Rsg*; In omnem terram, SB, 1725, *Rsg*; Tanto tempore, SS, bc, *Rsg*

Hymns: Placare, Christe, servulis, 1v, choir, *Rvat*; Te lucis ante terminum, 4vv, *Rvat*

Lits: Litanie della BVM, 3vv, 3 hn, bc, *Vnm*; Litanie, 9vv, *Rvat*

Motets etc.: Corde et animo, 4vv, *Rvat*; De profundis clamavi, 8vv, *Rvat*; Lauda Jerusalem, A, choir, *Rvat*; Memento, Domine David, 4vv, org, *Rvat*; O quam suavis est, 2vv, *Rsg*; Panis angelicus, 1v, *Rvat*; Quo incertus incedam, B, insts, *Li*

Offs: Beata es Virgo Maria, 4vv, *Rvat*; Exultabant sancti, 4vv, *Rvat*; Justorum animae, SB, *Rvat*; Laetamini in Domino, 8vv, *Rvat*; Portas coeli aperuit Dominus,

4vv, *Rsg*

Pss: Bonitatem fecisti, 4vv, orch, Vs; Legem pone mihi, Domine, 4vv, orch, Vs; Memor esto verbi, 4vv, orch, *Rvat*

Seqs: Victimae paschali laudes, *Rsg*

Terza dell'ufficio divino, 4vv, orch, *Vnm*

Gasparini: (1) Francesco Gasparini: Works

other sacred vocal

Cants.: Ah mia stanca navicella (Fede e Giustizia), S, A, insts, 1718, *I-Rps*; Come stanchi non siete, 1v, bc, *Nc*; Esci, mio gregge florido nel molle prato, c1719, *GB-Lbl* (fac. in ICSC, vii, 1986), *I-Gl*, *Vlevi*; Ite, dilette mie candide agnelle, *G*; Quanto più gode tra voi contenta, S, insts, *MOe*

Ecloga sacra, 3vv, Milan, 1722

Gasparini: (1) Francesco Gasparini: Works

instrumental

Orch: conc. (A), str, *A-Wn*; sinfonia (F), str, *Wn*; 2 sinfonie, *I-Tn*

Kbd: Ballabili diversi, hpd, *Vc*; sonata, spinetta, *Vqs*; 6 sonatas, hpd, *CH-Zz*; 2 sonatas (a, d), hpd/org, *Vc*; sonata nel primo tono, hpd/org, *Vc*; Toccata (D), spinetta, *Vqs*

Gasparini: (1) Francesco Gasparini: Works

theoretical works

L'armonico pratico al cimbalo (Venice, 1708/R); Eng. trans. F.S. Stillings, as *The Practical Harmonist at the Keyboard*, ed. D.L. Burrows (New Haven, CT, 1963)

Guida, ossia Dizionario armonico, in cui si trova il modo di ben modulare (MS, *I-Bc*)

Li principii della composizione (MS, *D-Bsb*, *Hs*)

Gasparini

(2) Paolo Lorenzo Gasparini

(*b* Camaiore, nr Lucca, 10 Aug 1668; *d* ?Rome, after 1725). Violinist and viola player, younger brother of (1) Francesco Gasparini. He worked as a string player for Cardinal Pietro Ottoboni in Rome between 1699 and 1705 and until 1719 for Prince Ruspoli, for whom he was active also as a copyist. From 1716 to 1726 he was a member of the Congregazione di S Cecilia and took part in all the most important musical functions.

Gasparini

(3) Michelangelo [Michiel Angelo] Gasparini

(*b* Lucca, ?c1670; *d* Venice, c1732). Composer, singer and teacher, younger brother of (1) Francesco Gasparini. He probably studied with Legrenzi in Venice, where he seems to have spent most of his career. From 1 August 1687 until December 1689, and again from 23 September 1691 until his death, he sang soprano (later alto) in the choir of S Marco; Gaetano Fracassini was elected to succeed him on 31 March 1733. In 1689 Gasparini was a founder member of the Sovvegno di S Cecilia in Venice, and in 1709 he served as the society's 'prior'. Of his seven known operas (the music of which is lost) the most successful was apparently *Amore e maestà*, performed at Pratolino, near Florence, in 1715 and revived as *Arsace* in Venice (1718), Modena (1719 and 1744), Padua (1722) and Vicenza (1731). Gasparini was also well-known as a singing teacher; his pupils included Faustina Bordoni.

Gasparini

WORKS

music lost unless otherwise stated

operas

drammi per musica unless otherwise stated

Il principe selvaggio (F. Silvani), Venice, S Angelo, 1696

Pallade trionfante in Arcadia (dramma pastorale, O. Mandelli), Venice, S Samuele, carn. 1714

Rodomonte sdegnato (G. Braccioli), Venice, S Angelo, carn. 1715

Amore e maestà (A. Salvi), Florence, Pradolino, 1715; as *Arsace*, Venice, S Giovanni Grisostomo, 1718

La principessa fedele (A. Piovene), Messina, Monizione, 1716; collab. C.I. Monza

Il Lamano (D. Lalli), Venice, S Giovanni Grisostomo, carn. 1720

Il più fedel tra gli amici (G.M. Guizzardardi), Venice, S Giovanni Grisostomo, 1724

other works

S Vittoria (orat), *D-Bsb*

Cants., arias Bsb, DI, ROu, W, I-Bc

Gasparini

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Gasparini, Domenico Maria Angiolo.

See [Angiolini](#), [Gasparo](#).

Gasparini, Quirino

(*b* Gandino, nr Bergamo, 1721; *d* Turin, 30 Sept 1778). Italian composer. An abbé, he studied composition first with G.A. Fioroni, *maestro di cappella* of Milan Cathedral, then with Martini (41 letters to Martini are in *I-Bc*). According to a document in the capitular archives in Turin, he lived in Brescia, Venice (as a *maestro di cappella*) and Bologna, where in 1751 he became a member of the Accademia Filarmonica (test piece in *I-Baf*). His opera *Artaserse* was performed in Milan in 1756. From 1758 he was music master to Count D'Aziano of Vercelli, travelling in his retinue to Rome and

Naples. In 1759–60 he unsuccessfully sought the post of *maestro di cappella* at S Maria Maggiore in Bergamo. In 1760 he was named *maestro di cappella* of Turin Cathedral, where he worked until his death, devoting himself mainly to the religious life of the city (the *Liber diarius* of the Carmelites refers in several places to Gasparini's contributions and in particular reports that the feast of the Madonna del Carmine in 1764 was celebrated 'with grand music at High Mass and at Vespers by the famous Abbé Gasparini, an excellent Venetian *maestro di cappella*').

In 1767 Gasparini presented in Turin his opera *Mitridate* (to the libretto later set by Mozart in Milan). A letter, dated 2 January 1771, from Leopold Mozart to Martini relates that Mozart's singers (among them the famous Antonia Bernasconi) first wanted to use some arias and the duet 'Se viver non degg'io' from Gasparini's setting; in fact an aria of his ('Vado incontro', Act 3) was in the event sung by Guglielmo d'Ettore, as Mithridates, and is included in the standard Mozart text. Later that month the two Mozarts met Gasparini in Turin; references in Leopold's travel notes from 1771 and in two letters from 1778 prove that the relationship was a good one. Further proof of how much Gasparini was esteemed as a composer is the motet *Adoramus te* (K327/Anh.A10), which was believed to have been written by W.A. Mozart until 1922, when Hermann Spies discovered it to be a work of Gasparini (in 1962 Wolfgang Plath proved that the copy had been made by Leopold, not by Wolfgang, as had been thought). The same manuscript contains the motet *Plangam dolorem meum*, also by Gasparini, whose skilful treatment of the voices and full choral sound may have influenced Mozart's early religious music. Gasparini himself wrote texts for many of his sacred works (especially the motets), paraphrasing the scriptures. Only a few instrumental works survive, including two sets of trios published in Paris and London. An unpublished concerto for harpsichord or organ tends toward the *galant* style, but has an intensely pathetic slow movement in F minor.

WORKS

Artaserse (op, P. Metastasio), Milan, Regio Ducal, 26 Dec 1756

Mitridate re di Ponto (op, V.A. Cigna-Santi), Turin, Regio, 31 Jan 1767; *F-Pn*; *I-Tf* [lost, *P-La*]

Sacred: Stabat mater, 2 S, vns, b (?The Hague, c1770); Adoramus te, ed. M. Matarangolo (Chicago, 1993); many unpubd, *I-Td*, incl. 11 masses, 3 Requiem, Passio secundum Marcum, 15 ants, 9 Litanie alla vergine, 5 Miserere, 4 Laudate pueri, 3 Lauda Sion, 3 Mag; others: *A-Sd*, *D-Bsb*, *I-Ac*, *BGc*, *Gl*, *MOe*, *Vnm*

Inst: 6 trio academici, 2 vn, vc, op.1 (Paris, c1755); 6 Trii, 2 vn, vc (London, c1760); Vn Conc., *D-DS*; Conc., hpd/org, str orch, *I-Gl*; org sonatas, *Bc*, *Nc*

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GIORGIO PESTELLI

Gasparo da Salò [Bertolotti]

(*b* Salò, bap. 20 May 1540; *d* Brescia, 14 April 1609). Italian maker of violins, violas and other bowed instruments. He came from a musical family that had a tradition of instrument making: his father and uncle were known as *i violini*. After his father's death, Gasparo moved permanently from Salò to nearby Brescia, a centre of bowed string and keyboard instrument making. He married Isabetta Casetti in 1564. It has been suggested that he served an apprenticeship with Girolamo di Virchi, but it is more likely that he learned his craft in his family workshop in Salò. By 1563 he was living in the via Palazzo Vecchio del Podestà, quite far from Virchi's residence. The two were friends, however, and Virchi stood as godfather to Gasparo's son, Francesco, in 1565. Gasparo settled in Contrada delle Cossere in 1575. His activities are recorded in a number of city documents from the period 1563–1609, where he is described variously as *maestro di violini*, *magister instrumentorum musicorum* and *maestro di strumenti musici*. At least three makers are known to have studied with him, in addition to his son: Alessandro di Marsiglia, G.P. Maggini and Giacomo Lafranchini, and he employed a workman named Battista.

While the 19th-century suggestion that Gasparo invented the violin is unconfirmed, it is equally difficult to find documentary evidence that the Cremonese master Andrea [Amati](#) was the inventor. The existence of a school of bowed string instrument making in Brescia is continuously documented from 1495–9, when a set of viols was made by an anonymous maker for Isabella d'Este Gonzaga. Gasparo is the brilliant successor of the style originated by [Zanetto da Montichiario](#), with whose son, Peregrino, he was probably acquainted.

Most of Gasparo's output, judging from existing instruments, took the form of tenor violas (see [Viola](#), [fig. 1a](#)). He also made viols of all sizes (including a bass viol held in the Ashmolean Museum, Oxford), several violins, supposedly at least one cello, at least one cittern and several double basses. His reputation for crude workmanship is largely a result of the many nondescript 16th- and 17th-century instruments that have been erroneously attributed to him: in fact his designs were always meticulous and his craftsmanship of high quality. Among his characteristics are rather elongated soundholes (foreshadowing Guarneri), noticeable undercutting in the carving of his scrolls, and sometimes two rows of purfling or an inlaid decoration. His violas, many now considerably reduced from their original size, are regarded by many players as tonally better than any other. They have a full and reedy tone quality, combined with a stronger response than many Cremonese instruments. The double basses have always been eagerly sought after, their most famous champion being Domenico Dragonetti, whose three-string Gasparo bass is now in S Marco, Venice (for a portrait of Dragonetti playing this instrument see [Dragonetti](#), [Domenico](#)). It is thought that Gasparo played a major role in the development of the 16' voice of the viol and violin families, and that he was influenced in this by the 12' and 16' registers already being included in organs built by the neighbouring Antegnati family. When Gasparo da Salò died his leading position as a maker in Brescia was taken over by his pupil

[Gio Paolo Maggini](#), and his trade was also continued by his son Francesco until at least 1615.

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CHARLES BEARE/UGO RAVASIO

Gaspar van Weerbeke.

See [Weerbeke, Gaspar van](#).

Gasperini, Guido

(*b* Florence, 7 June 1865; *d* Naples, 20 Feb 1942). Italian musicologist and composer. He studied the cello with Jefe Sbolci and composition with Guido Tacchinardi in Florence. Developing an interest in early music, he gave several public lectures in Florence (1890–1903), which he repeated elsewhere in Italy and which he published as *Storia della musica*. He held posts as professor of music history and librarian at the Parma Conservatory (1902–24) and librarian of the Naples Conservatory (1924–35). While at Parma he formed and directed a schola cantorum. He also founded the Associazione dei Musicologi Italiani (Ferrara, 1908), which in 1909 became part of the IMS but was disbanded after his death.

After two studies on the notation of 16th-century vocal and instrumental music, Gasperini published his *Storia della semiografia musicale* (1905); he was the only Italian working in this field at the time and one of few scholars who had attempted a history of notation. In 1911 he began to edit one of the most important bibliographical tools for the study of Italian music, a catalogue of all the music in public and private libraries in the country, which, working against Italian individualism, required the collaboration of musicologists and librarians. By 1938 Gasperini had produced catalogues for 15 cities; the series was discontinued by his death. His compositions include a ballet and some chamber and vocal music from the years 1890–95.

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CAROLYN GIANTURCO

Gassenhauer

(from Ger. *Gasse*: 'alley' and *hauen*: 'to hew or beat', 'to walk').

A German street song or urban folksong. The term 'Gassenhauer' occurs in a musical context as early as 1517 (Aventin: 'Gassenhawer that are played on the lute') and in a title in 1535 (Christian Egenolff's *Gassenhawerlin*). Hans Sachs mentioned the *Gassenhauer* along with other types of song (psalms, songs of love and war etc.) in the preface to a conspectus of his poems in 1567 (*Summa all meiner Gedicht vom MDXIII. Jar an bis in 1567 Jar*), implying that by that date it was a recognized category. Indeed, the word had been defined by J. Maaler in *Die teütsch Sprach* (Zürich, 1561) as 'a low song sung in the street, a street song'. Before the term 'Volkslied' became widely known (it was coined by Herder in 1773), *Gassenhauer* was often used in a broad sense to refer to popular or folk melodies, although 17th- and 18th-century usage normally indicates that the writer considered the term synonymous with nocturnal street serenades (cf the 16th-century *Kassaten*, *Gassatim* or *Gassatum*, from which are probably derived *Gassatio* and *Cassatio*: 'cassation'; Praetorius mentioned *Gassaten* in *Syntagma musicum*, iii, 1618). *Gassenhauer* is now generally but not invariably used in a pejorative sense for a song popular among city-dwellers, a usage clearly attested in J.C. Adelung's late 18th-century German dictionaries, and in T. Heinsius's *Volkthümliches Wörterbuch* (ii, Hanover, 1819, 288), where it is defined as 'a usually low [*schlechtes*] or very well-known song sung on the streets by the populace [*Pöbel*]'. The term is probably most familiar from Beckmesser's intended criticism of Sachs in *Die Meistersinger von Nürnberg*, Act 1 ('Gassenhauer dichtet er meist').

There were several attempts in Germany in the 20th century to describe and define the relationship between *Gassenhauer*, *Volkslied* and *Schlager* ('hit'), and although no general agreement was reached, the most fruitful attempts were those that sought to integrate considerations of purpose, and sociological and historical significance, with purely philological considerations. The *Schlager* (a term first used in 1881) is normally ephemeral; the *Gassenhauer*, too, usually has a rather short life, although some examples share the longevity of the *Volkslied*. Sociological considerations provide the firmest basis for a distinction between the street song and the folksong. The former is by its nature urban, the latter rural; by extension, the former is artificially promulgated, the latter naive and traditional. The social connotations of the three song types permit only certain transfers of repertory: a *Volkslied* can become a *Gassenhauer* (frequently after a process of adaptation and regularization) but a *Gassenhauer* cannot become a *Volkslied*. A *Gassenhauer* can, however, become a *Schlager*, while a *Volkslied* cannot, except at the price of loss of integrity.

Early German operas from Hamburg show many examples of the closeness of the aria or song to the *Gassenhauer*, particularly in the frankly popular style of many of the melodies in comic scenes. Keiser's preface to his *Almira* arias (1706) complains of 'students of theatrical composition who take pleasure in the invention of a *Gassenhauer* by village fiddlers, their colleagues', a reference apparently aimed at Handel. Many songs by Postel, Keiser and others found their way into the streets via broadsheets and songsheets. The songs that Bach combined in the final quodlibet of his Goldberg Variations were *Gassenhauer*, and Sperontes' immensely popular collection of songs, the four-volume *Singende Muse an der Pleisse* (Leipzig, 1736–45), contains a whole series of popular melodies, including dances, songs and instrumental numbers.

Several songs from the Singspiele of Hiller and his contemporaries likewise took on the broad familiarity of the street song, as had songs from the Viennese popular theatre of the time of Kurz-Bernardon and Philipp Hafner. There are many later examples of songs becoming *Gassenhauer* from the scores of Wenzel Müller, Kauer and other minor masters of the Singspiel, continuing at least until the time of Flotow, Lortzing and Suppé. The popular style and moralizing tone of some of these examples bring them close to the *Bänkelsang* (fairground singers' ballads and moral tales in music).

The Bridesmaids' Chorus from *Der Freischütz*, which Weber headed 'Volkslied' in the score because it is based on a popular dance, is an example of an operatic number that rapidly became a *Gassenhauer* – as readers of Heine's *Briefe aus Berlin* (1822) will recall. Examples of coarser urban songs from the first quarter of the 19th century that achieved great popularity are *O du lieber Augustin* and *Ein Schüsserl und ein Reinerl* in Vienna; in the previous century *Malbruk s'en va t'en guerre* enjoyed widespread fame. Apart from being quoted or used as the basis for sets of variations by many composers (e.g. Mozart, Haydn, Beethoven and Hummel), these *Gassenhauer* were frequently provided with new and sometimes absurdly unsuitable texts. The range of the street song is extremely wide, from melodies of distinction to banal and sentimental

ditties in their music, and from simple, direct storytelling via satire to bathos, prurience or obscenity in their texts. Many *Gassenhauer* have a catchy refrain (in this respect they are close to the *couplet*); the *Bänkelgesang* may also have such a refrain, but its text is meant to be taken seriously, for it carries a moral message of actual relevance, while in the *Gassenhauer* story or moral is incidental, if present at all.

In the course of the 19th century industrialization and the growth of urban communities exaggerated the distinction between *Volkslied* and *Gassenhauer*. The latter continued to derive from the more popular melodies of serious composers, especially songs from *Singspiele* and operettas, as well as from marches and dances. Although both text and melody were occasionally taken over into *Gassenhauer*, the more usual practice was to equip the chosen melody with new words, usually either sentimental or crassly inappropriate. These fresh and often witty parodies are well represented in Lukas Richter's invaluable study of the Berlin *Gassenhauer*. Even the 20th-century use of mechanical methods of disseminating music, such as radio, gramophone and cheap sheet music, did not prevent the continuation of local *Gassenhauer* traditions – the Viennese *Gassenhauer* tended to be quite different from those of Berlin, Munich or Cologne. Perhaps the clearest distinction between the street song and the popular hit song is that the former is local and frequently nostalgic (referring to 'die gute alte Zeit'), while the latter prides itself on what may at times be a spurious modernity.

Although some research has been done into the street songs of particular cities, there is no full-scale study of the subject. In all the main centres, however, there are clear links between the *Gassenhauer* and opera or *Singspiel* songs, dances and marches; from the 1850s onwards the operettas of Offenbach were a particularly favourite source of street songs. The most tuneful melodies of the latest hit were equipped with racy texts that usually had no connection at all with their original situation. Although the long history of the *Gassenhauer* is probably of more interest to the sociologist than to the music historian, the best examples have a vitality, directness of expression and even memorability that compel attention.

See also [Quodlibet](#) and [Street cries](#).

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PETER BRANSCOMBE

Gässer Laguna, Luís

(b Barcelona, 1951). Catalan composer, lutenist and guitarist. He graduated as a guitar teacher at the Barcelona Conservatory (1974) and went on to study the lute, thereafter furthering his studies at the Schola Cantorum Basiliensis (1982–3). He completed his doctorate in musicology at the University of Stanford (1991).

The broad range of his musical interests have spanned performing, composition, teaching and musicology. At first he concentrated on the guitar, giving first performances of new works and making recordings. Since 1978 he has concentrated mainly on the instruments of the lute family. He has attended conferences and performed concerts in Europe and North America, both as a solo artist and as a member of a group.

He has composed solo and orchestral pieces and works for the computer. His compositions have been published in Spain and Germany. His research has included books on Luys Milán and Mestres Quaderny, and several articles. His varied interests enable him to transmit valuable ideas and experiences through his teaching. In 1983 he began the first lute course in Spain at the Barcelona Conservatory, where he taught guitar between 1974 and 1988. Since 1992 he has been an associate professor at Barcelona University.

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FRANCESC TAVERNA-BECH

Gasser, Ulrich

(b Frauenfeld, 19 April 1950). Swiss composer and flautist. He studied the flute at the Winterthur Conservatory, continued his studies with André Jaunet at the Zürich Conservatory, and was taught composition by Klaus Huber at the Staatliche Hochschule für Musik, Freiburg. Besides his activities as a composer he teaches at the Kreuzlingen teacher training college. He is a member of the Zürich Composers' Secretariat and since 1994 has been chairman of Schweizer Musik Edition. His name soon became known through his participation in large festivals (including Donaueschingen, Kassel, Venice and the Darmstadt summer courses) and his awards for composition in several competitions (including the first prize of the Stuttgart Bach Academy in 1985).

Gasser's compositions are consistently marked by extra-musical features, which are not motivated by a programmatic function but aim to extend the tonal language. Many of his pieces have been inspired by literary texts and by works of visual art; the 'sounding stones' of the Swiss sculptor Arthur Schneiter have featured in his work several times since the end of the 1980s. Almost half his works are on spiritual subjects, with the Passion of Christ occupying a central position, while liturgical works are more marginal. From his early works onwards Gasser has employed strict systems of composition, and since the 1980s he has applied them to

consonant intervals, so that his later works often convey effects of tonal colour. He was awarded the Thurgau cultural prize in 1991 for his oratorio *Der vierte König*, from the story of the same name by Edzard Schaper.

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PATRICK MÜLLER

Gassmann, Florian Leopold

(*b* Brüx [now Most], 3 May 1729; *d* Vienna, 20 Jan 1774). Bohemian composer. He may have been educated at the Jesuit Gymnasium in Komotau (now Chomutov). The most reliable biographical sources name the *regens chori* at Brüx, Johann Woborschil (or Jan Vobořil), as his teacher in singing, the violin and the harp. Against his father's wish he decided to make music his profession and left home as a boy, making his

way to Italy where he may have studied with Padre Martini. No details of his service under Count Leonardo Veneri in Venice are known. The first datable musical event of Gassmann's life was the production of his opera *Merope* at the Teatro S Moisè, Venice, in Carnival 1757. His operatic success in Italy led to his being called to Vienna as ballet composer and successor to Gluck (1763). During the year of mourning on the death of Franz I (1765–6) the Viennese theatres were closed, and Gassmann again visited Venice, where his opera *Achille in Sciro* was produced at the Teatro S Giovanni Grisostomo. On this trip he met Salieri and brought him back to Vienna as a pupil. To the end of his life Salieri held Gassmann in high esteem. In 1770 Gassmann wrote *La contessina*, his most popular opera, for a meeting of Joseph II and Frederick the Great in Mährisch-Neustadt; earlier in the same year he had been to Rome for the production of his opera *Ezio*.

Gassmann was the founder of the oldest Viennese musical society, the Tonkünstler-Societät, of which he was the first vice-president. His oratorio *La Betulia liberata* was written for one of the society's first public performances (29 March 1772). On 13 March 1772 he succeeded Georg von Reutter (ii) as Hofkapellmeister, immediately beginning an important reorganization of the court chapel's personnel and library. Burney, who already knew some of Gassmann's operas from productions in Italy, attended a performance of *I rovinati* in Vienna in 1772, and he published praise of the manuscript string quartets he brought back to England. Gassmann died as a result of a fall from a carriage in 1774. Empress Maria Theresa was godmother to his second daughter, born after his death.

Gassmann's music was generally highly regarded by such 18th-century musicians as Burney, Gerber and Mozart; his operas were quite popular, receiving performances in places as far apart as Naples, Lisbon, Vienna and Copenhagen. Particularly in his two most famous comic operas, *L'amore artigiano* and *La contessina*, Gassmann's orchestra carries on the music in a continuous fashion, directing the dramatic action strongly toward the ensemble finale. In Vienna, his name was closely associated with Gluck's. Several writers mention the overriding importance of the orchestra in Gassmann's operas. Although the characters and situations in his librettos (many by Goldoni) are generally stock types with links to the *commedia dell'arte*, Gassmann's music imbues them with a dramatic vividness that is far from conventional. His choices of tempo and metre, and the melodic and rhythmic design of his themes, all aim to define character and further the drama. In the early operas, Gassmann favoured tuneful, Italianate melodies with simple chordal accompaniments, but the orchestra plays an increasingly important role in his later work, contributing rhythmic and melodic figures that help to delineate the dramatic action. The *sinfonia* of *La casa di campagna* even provides a programmatic sketch of the opera's plot. Gassmann's use of woodwind is especially varied and resourceful, and the ritornellos in the *da capo* arias of his *opere serie* are often extensive. Particularly in his ensembles, Gassmann turned the relative formal freedom of *opera buffa* to dramatic effect. He often used a multi-sectional ensemble finale, for example, with sudden shifts of tempo, key and metre, to mark the stages in a dramatic crescendo. He lavished particular care on the large-scale planning of these dramatic climaxes; in *L'amore artigiano*, for instance, the finales of all three acts are greatly

expanded from Goldoni's original libretto. In his memoirs, Salieri describes his own first attempt at composing an opera, remarking that he followed the procedures he had seen Gassmann employ; in composing the first finale, he claims to have spent three hours sketching the sequence of metres and keys before writing a single note.

Apart from the operas and 24 of the concert symphonies, Gassmann's works can be placed in only approximate chronological order. From the distribution of the extant manuscript copies it seems reasonable to assume that the trios come from his Italian period. Kosch believed that Gassmann wrote most of the church works during his first Viennese years. Most of the concert symphonies seem to have been written in 1765 or later, and at least some of the quartets and quintets are also late works.

Besides his operas, Gassmann's greatest achievements seem to be among his symphonies; the chamber music appears to be in a more conservative vein. The concert symphonies are divided almost evenly between three- and four-movement works, of which most of the three-movement ones are the earlier. In some respects a distinctly original composer, Gassmann experimented in his symphonies in a number of ways. His choice of keys sometimes includes rare ones (A \flat major, B minor), and one three-movement symphony in D (h7) has a middle Andante in G minor. Gassmann's experimental attitude also extended to formal designs; in a first movement, the recapitulation often occurs in the subdominant or relative minor. Among other instances of unconventional treatment, examples can be found of a first-movement coda (h86), the harmonic connection of one movement to the next (h3, 86, 157) and a fugal first movement (h65). Five concert symphonies (and the overture to *Amore e Psiche*), all written before 1770, have slow introductions to their first movements.

Gassmann's lyric gift was considerable, as can be seen from [ex.1](#), the first theme of one of his late symphonies (h85), and the similarity between the first theme of his Requiem ([ex.2](#)) to that of Mozart's is close enough to be striking. In spite of his ability to write memorable melodies, Gassmann often reduced the number of themes in his expositions by means of thematic derivations, including repetitions of a fragment of the primary theme (h153), transposition with a new accompaniment (h137) or rhythmically related motifs (h161). Although rhythmically Gassmann's early works strongly reflect the influence of the Italian opera overture, his later works exhibit more rhythmic planning. For example, successive sections in the exposition of the first movement of h86 (1769) show a progressive increase in the proportion of semiquavers, resulting in heightened rhythmic tension throughout the exposition. It would perhaps be overstating the case to characterize Gassmann as a brilliant orchestrator; but he was consistently sensitive to the possibilities of the orchestral ensemble, such as giving obligato passages to the wind or lower strings (as in h15) or dividing statement-and-answer ideas between two instruments (h1).





Gassmann's two daughters, Maria Anna Fux (*b* Vienna, 1771; *d* Vienna, 27 Aug 1852) and (Maria) Therese Rosenbaum (*b* Vienna, 1 April 1774; *d* Vienna, 8 Sept 1837), studied music with his protégé, Salieri, and became opera singers of repute. Therese was soprano soloist for the première of Haydn's *Die Sieben letzten Worte unseres Erlösers am Kreuze* in 1797, and sang the Queen of Night at the first Kärntnertortheater production of *Die Zauberflöte* in 1801. She married Joseph Carl Rosenbaum (1770–1829), a secretary to Prince Esterházy, in 1800.

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Issipile (os, 3, P. Metastasio), Venice, S Moisè, carn. 1758, *A-Wn*; ov. ed. H.C.R. Landon, *Diletto musicale*, no.28 (1966)

Gli uccellatori (dg, 3, C. Goldoni), Venice, S Moisè, carn. 1759, *Wn, I-Fc, P-La*

Filosofia ed amore (dg, 3, Goldoni), Venice, S Moisè, carn. 1760, *A-Wn, I-Fc*

Catone in Utica (os, 3, Metastasio), Venice, S Samuele, 29 April 1761, music lost except 1 aria, *D-DI*

Ezio (os, 3, Metastasio), Florence, Pergola, 1761; rev. Rome, Dame, carn. 1770, *A-Wn*

Un pazzo ne fa cento (dg, 3), Venice, S Moisè, aut. 1762, *A-Wn, DK-Kk*

L'olimpiade (os, 3, Metastasio), Vienna, Kärntnertor, 18 Oct 1764, *A-Wn, I-Nc, US-Wc*

Il trionfo d'amore (azione teatrale, 1, Metastasio), Vienna, Schönbrunn, 25 Jan 1765, *D-Bsb, A-Wn*

Achille in Sciro (os, 3, Metastasio), Venice, S Giovanni Grisostomo, spr. 1766, *Wn, P-La, US-Wc*

Il viaggiatore ridicolo (dg, 3, Goldoni), Vienna, Kärntnertor, 25 May 1766, *A-Wn, CZ-K, D-Bsb, W, DK-Kk, F-Pn, I-Nc*

L'amore artigiano [*Die Liebe unter den Handwerksleuten*] (ob, 3, Goldoni), Vienna, Burg, 26 April 1767, *A-Wn, CZ-K, D-Bsb, Rtt, DK-Kk, H-Bn, I-Fc, Nc, P-La*

Amore e Psiche (os, 3, M. Coltellini), Vienna, Burg, 5 Oct 1767, *A-Wgm, Wn* (facs. in IOB lxxxvii, 1983), *I-Nc*

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L'opera seria (commedia per musica, 3, R. de Calzabigi/Metastasio), Vienna, Burg, 1769, *Wn* (facs. in IOB, lxxxix, 1982), *P-La*

La contessina [*Die junge Gräfin*] (dg, 3, Coltellini, after Goldoni), Mährisch-Neustadt, 3 Sept 1770, *Wn, B-Bc, CZ-K, D-SWI, F-Pn, I-Fc, MOe, Nc, P-La*; ed. in DTÖ, xlii–xliv, Jg.xxi/1 (1914/R)

Il filosofo innamorato (dg, 3, Coltellini, after Goldoni: *Filosofia ed amore*), Vienna,

Burg, 1771, *A-Wn*

Le pescatrici (dg, 3, Goldoni), Vienna, Burg, 1771, *Wn*

Don Quischoff von Mancia [Act 3] (commedia, 3, G.B. Lorenzi), Vienna, Burg, 1771 [Acts 1 and 2 by Paisiello]

I rovinati (commedia, 3, G.G. Boccherini), Vienna, Burg, 23 June 1772, *Wn, I-Fc* (inc.)

La casa di campagna (dg, 3, Boccherini), Vienna, Burg, 13 Feb 1773, *A-Wn*

Contribs. to: B. Galuppi: *Il villano geloso*; N. Piccinni: *Le finte gemelle*; P. Anfossi: *Lo sposo di tre e marito di nessuna*; A. Sacchini: *L'isola d'amore*

other vocal

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Sacred: *La Betulia liberata* (orat, Metastasio), Vienna, 29 March 1772, *A-Wgm, Wn* (facsim. in IO, xxvi, 1987), *H-Bn*; 5 masses, incl. *Missa S Cecilia*, ed. in MacIntyre, 2 *Missa solemnis*, *Missa brevis*, 3–4vv, orch, org, 1 in K; *Requiem*, inc., 4vv, orch, org, K; 10 *grads*, 7 *offs*, some with insts, 2 in K; *Stabat mater*, 4vv, bc (org), K; *Vespers*, double choir, orch, org; 5 settings of *Ps cxii: Laudate pueri*, 5–8vv, orch; 2 *ants*, 4vv, insts, 1 in K; 3 *hymns*, 4vv, insts, 1 in K; 8 *motets* with orch; 12 other single works

Secular: *Amore e Venere* (cant., D. Volpi), 2vv, insts, *A-Wgm* (Vienna, 1768); *L'amor timido* (cant., Metastasio), 1v, insts; other arias and single vocal works

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Chbr: 10 *wind qnts*; 8 *str qnts* (h501–6 pubd as *op.2*, 1772); 37 *str qnts* (h431–6 pubd as *op.1*, 441–2, 435, 444–6 as *op.2*, 451–6 pubd 1804), 1 ed. K. Šolc (Prague, 1957), 1 ed. in *MVH*, xlv (1980), 3 ed. in *RRMCE*, xvi (1983); 26 *fugues*, *str qt*; 9 *qts*, *fl/ob*, *str* (h481–6 pubd as *op.1*, 1769), 3 ed. *MVH*, xxvii (1971), 1 ed. H. Töttcher (Hamburg, 1962) and F. Schroeder (Berlin, 1967), 2 ed. in *RRMCE*, xvi (1983); 37 *str trios*, 1 ed. E. Schenk, *Hausmusik*, no.161, 1954 (= *Diletto musicale*, no.454, 1969), 2 ed. in *HM*, ccxlvii (1988), 3 ed. in *RRMCE*, xvi (1983); 12 *fugues*, *str trio*; 7 *trios*, *fl*, *str*, 6 ed. H. Albrecht, *Organum*, xlv, xlvi, li, liii, lv, lviii (1950–57), 1 ed. F. Nagel, *Hausmusik*, no.156 (1977); *wind trio* ed. K. Janetzky (Adliswil, 1982); 7 *str duos*; 16 *arrs.* for *qnt*; 5 other works; principal MS sources: *A-Sca, Wgm, Wn, CZ-Pnm, D-Bsb, Mbs, H-Bn, I-Mc, MOe, Vnm, S-Skma, US-Wc*

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GEORGE R. HILL (with JOSHUA KOSMAN)

Gassner, Ferdinand Simon

(*b* Vienna, 6 Jan 1798; *d* Karlsruhe, 25 Feb 1851). Austrian composer and writer on music. In 1812, four years after moving to Karlsruhe, he became a member of the Hofkapelle, and during this time studied the violin and attended the Gymnasium. His abilities were recognized by the composers Johann Brandl, Franz Danzi and Friedrich Fesca, and in 1816 his opera *Der Schiffbruch* was performed at the court theatre. His reputation led to his appointment the same year as a violinist at the newly built National theater in Mainz, where he also became deputy kapellmeister. He studied composition with Gottfried Weber, with whom he maintained a long friendship. In 1818 he was appointed music director at the University of Giessen, where he lectured on music theory for six years. He also conducted, taught singing and founded a Gesangverein that performed oratorios at music festivals that he organized. He returned to Karlsruhe in 1826 to rejoin the Hofkapelle as violinist, and from 1829 also taught singing. In 1830 he was appointed music director and chorus director at the Hoftheater.

Gassner is best remembered for his writings and editorial work, although he also composed lieder, several cantatas and oratorios, operettas, overtures and ballets. He edited the supplementary volume of Schilling's *Encyclopädie der gesammten musikalischen Wissenschaften* (1842) as well as the one-volume version of this work, the *Universal-Lexikon der Tonkunst* (1849). He contributed many articles to music journals and newspapers, including *Cäcilia* and *Musikalischer Hausfreund* and in 1840 founded the *Zeitschrift für Deutschlands Musik-Vereine und Dilettanten* to raise the level of musical taste among the general public. He collaborated in the organization of the first Salzburg Mozart Festival in 1842, and the same year he began planning a biography of Beethoven based upon unpublished Beethoven manuscripts left to him by the music editor and publisher Anton Gräffer, a project he never completed.

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SUZANNE M. LODATO

Gast, Peter [Köselitz, Johann Heinrich]

(b Annaberg, 10 Jan 1854; d Annaberg, 15 Aug 1918). German composer. He came from a wealthy middle-class family and, though he began a commercial training, was allowed to attend the Leipzig Conservatory (1872–5), where he studied composition under E.F.E. Richter. In 1875 he studied philology, philosophy and the history of civilization at Basle University, where Burckhardt and Nietzsche both taught, and he became Nietzsche's disciple, and later his friend and secretary. From 1878 Gast lived for many years in Venice; after Nietzsche's death in 1900 he set up

the Nietzsche Archive at Weimar and worked there until 1910, returning then to Annaberg to compose and to edit the philosopher's letters.

Gast's music was highly praised by Nietzsche, some of whose own compositions he revised. In a letter to Overbeck (October 1882) Nietzsche called Gast 'a new Mozart', and he promoted Gast's operas as the perfect antidote to Wagner. Despite such support Gast's works hardly became known outside a limited circle of admirers. His opera *Der Löwe von Venedig* (based on the libretto of Cimarosa's *Il matrimonio segreto*, and published in vocal score in 1901) was performed at Danzig in 1891 under the title *Die heimliche Ehe*. It had a limited success and was revived, without provoking much interest, at Chemnitz in 1933; it is in the post-Wagnerian comic tradition of Humperdinck and Wolf-Ferrari and anticipated the renewal of interest in 18th-century *opera buffa*, without itself amounting to much more than a string of lyrical melodies. Gast also composed incidental music to Goethe's *Scherz, List und Rache* (1881, a light touch in contrast to Gast's earlier, unfinished Wagnerian-style music drama *William und Siegeher*, 1879), two other operas, orchestral and chamber music, choral works and about 50 songs.

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ALFRED LOEWENBERG/DAVID CHARLTON/CHRISTOPHER FIFIELD

Gastatz [Gastharts], Mathias.

See [Gastritz, Mathias](#).

Gastoldi, Giovanni Giacomo

(*b* Caravaggio, nr Cremona, *c*1554; *d* 4 Jan 1609). Italian composer. He is recorded for the first time at Mantua in 1572 as a sub-deacon at the Palatine Basilica of S Barbara. In the following year he was promoted to the position of deacon, a post which he held until at least 1574. At the end of 1575, shortly before being ordained, Gastoldi was granted a *mansionaria* in S Barbara. From September 1579 until August 1587 he taught counterpoint to the novices at the basilica; the records mention him as a singer for the first time in 1581. In 1582 Cardinal Carlo Borromeo requested that Gastoldi be allowed to enter his service in Milan; Duke

Guglielmo Gonzaga replied that on no account would he allow himself to be deprived of Gastoldi's talents. Both in that year, and in 1585–6, Gastoldi acted as *maestro di cappella* in place of Wert, who had fallen ill; in 1588 he succeeded Wert as *maestro di cappella*, a post that he retained until his death. For the performance of Guarini's *Il pastor fido*, given in 1598, Gastoldi composed the *Ballo della cieca* (II; ii), a notoriously difficult moment in the play which had defeated earlier attempts to produce it; Gastoldi's setting was published in his *Quarto libro de madrigali* of 1602. One of his last commissions at the court was to compose music for one of the *intermedii* devised to accompany Guarini's *L'Idropica*, performed in 1608 as part of the extensive celebrations marking the marriage of Prince Francesco Gonzaga to Margarita of Savoy. In his will Gastoldi left his collection of sacred music to the chapter of S Barbara and his editions of madrigals to Fulvio Gonzaga, Marchese of Vescovato and the dedicatee of the *Messe e motetti ... libro primo* of 1607.

Gastoldi's most popular compositions during his lifetime, and for some time after his death, were his ballettos, of which he published two sets: one for five voices and one for three. The five-voice collection, published in 1591, was reprinted some 30 times, both in Venice and north of the Alps (the last as late as 1657). The success of these works must be attributed to their simplicity and tunefulness. They are cast in two repeated sections each of which finishes with a refrain; their textures are strongly homophonic, and according to the title-page they were to be sung, played and danced. Each balletto bears a characterizing title (e.g. 'Il Piacere', 'La Bellezza', 'Amor Vittorioso'), but there is no attempt to represent these characteristics in the music, and indeed it would be hard to do so given the limitations of the genre. The book finishes with a six-voice mascherata and an eight-voice chorus; both are probably remnants of theatrical works. The three-voice ballettos, although less frequently reprinted, were still enormously popular. They are written in a style similar to that of the earlier collection (which are effectively conceived as trios with the inner parts added to fill out the texture), and like them were intended to be danced. A fondness for the lighter styles of writing is also evident in other secular publications such as the *Primo libro de madrigali a sei voci* (which concludes with another theatrical piece, the *Danza de pastori* written for two four-voice choirs) and the two books of canzonettas.

Despite the undoubted popularity of the ballettos, most of Gastoldi's efforts as a composer went into the composition of sacred music, some of which also found favour in the market. This aspect of his production, sometimes overlooked, not only reflects his career at S Barbara, but also his commitment to Counter-Reformation idealism of the kind advocated by Carlo Borromeo, with its emphasis on accessibility. The *Missarum quatuor vocibus liber primus*, for example, is designed for the resources and capabilities of a modest choir, while the *Psalmi ad vespertas in totius anni*, which was reprinted five times, relies on a mixture of homophony and simple counterpoint, and shows little interest in chromatic inflection, even in the *De Profundis*; this book includes Wert's seventh-tone *Magnificat* setting and is dedicated to the Abbot of S Barbara. Homophony also predominates in the six-voice *Salmi intieri ... libro secondo*, sometimes fused with falsobordone passages as in Monteverdi's *Vespers* of 1610. Most popular of all was his *Integra omnium solemnitarum vespertina psalmodia*, settings

of the most frequently encountered psalm texts, which was reprinted as late as 1705. His simplest are the two-voice psalms of 1609, a sequence of 14 settings together with a *Magnificat*, while the 1601 collection for eight voices uses double-choir and alternatim techniques; a speciality of S Barbara practice. These publications suggest that Gastoldi was aiming at a wide market which included, as something of a priority, choirs of modest ambitions. The *Messe e motetti*, on the other hand, are explicitly described as a monument to the music performed at Porticuolo (now Portiolo). The contents are grander in manner and come equipped with an organ score.

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published in Venice unless otherwise stated

sacred vocal

Sacre lodi a diversi santi con una canzona al ... S Francesco, 5vv (1587)

Psalmi ad vespervas in totius anni solemnitatibus, 4vv (1588⁷)

Completorium ad usum S Romanae Ecclesiae perfectum sacraeque; illae laudes, quibus divinum terminatur officium, 4vv (1589)

Sacra omnium solemnitatum vespertina psalmodia, cum beatae virginis cantico, alternis versiculis concinenda, 6vv (1593)

Completorium perfectum ad usum Sanctae Romanae Ecclesiae sacraeque illae laudes, quibus divinum terminatur officium ... liber secundus, 4vv (1597)

Magnificat per omnes tonos, videlicet primus, & secundus chorus, 4vv (1597)

Integra omnium solemnitatum vespertina psalmodia, cum cantico beatae virginis, 5vv (2/1600)

Messe ... libro primo, 5, 8vv (1600)

Tutti li salmi che nelle solennita dell'anno al vespro si cantano, con duoi cantici della Beata Vergine uno del settimo tuono, & uno del secondo tuono, che risponde in eco, 8vv (2 choirs) (1601); Magnificat ed. in AMI, ii (1897/R)

Missarum ... liber primus, 4vv (1602)

Vespertina omnium solemnitatum psalmodia ... liber secundus, 5vv (1602)

Messe et motetti ... libro primo, 8vv, org, op.30 (1607)

Salmi intieri che nelle solennita dell'anno al vespro si cantano, con il cantico della Beata Vergine ... libro secondo, 6vv, bc (org) (1607)

Officium defunctorum integrum, 4vv (1607)

Salmi per tutti li vespri de l'anno, commodi, & facili per introdurre i figliuoli a cantare in compagnia, 2vv (1609)

Salmi per tutto l'anno, 5vv, bc (ad lib) (Bologna, 1673) [repr. of vol. now lost]

Psalm, 5vv; 2 litanies, 8vv, bc; 3 motets; 12 other works: 1592³, 1608¹³, 1614¹, 1619⁶

Missa die Jovis, 5vv; Passione secondo S Giovanni, 6vv; falsobordone: I-MAC, Mc

secular vocal

Canzoni ... libro primo, 5vv (1581)

Il primo libro de madrigali, 5vv (1588)

Il secondo libro de madrigali, ... con un dialogo, & una mascherata, 5, 7, 10vv (1589)

Balletti, 5vv, con li suoi versi per cantare, sonare, & ballare; con una mascherata de cacciatori, 6vv, & un concerto de pastori, 8vv (1591); ed. in Le pupitre, x (Paris, 1968); ed. H.C. Schmidt (New York, 1970)

Il primo libro de madrigali, con una danza de pastori, 6, 8vv (1592); 2 ed. in AMI, ii

(1897/R)

Canzonette, con un baletto nel fine, 3vv (1592, repr. 1595 as Canzonette ... libro primo)

Balletti, con la intavolatura del liuto, per cantare, sonare, & ballare, 3vv (1594)

Canzonette ... libro secondo, 3vv (1595, repr. 1615¹⁷ incl. works by A. Savioli); ed. G. Vecchi (Bologna, 1959)

Il terzo libro de madrigali, 5, 6, 8vv (1598)

Il quarto libro de madrigali, 5, 9vv (1602); 1 ed. in *NewcombMF*

Concenti musicali con le sue sinfonie, commodi per concertare con ogni sorte di stromenti, 8vv (1604²¹)

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IAIN FENLON (text, bibliography), DENIS ARNOLD/R (work-list)

Gaston Fébus, 3rd Count of Foix and 11th of Béarn

(b 1331; d 1391). French patron. A relatively large number of pieces were addressed to him by 14th-century composers. In addition, he is credited with the composition of a Pyrenean folksong, but this ascription is purely traditional. He was a ruthless fighter and politician with wide interests: his passion for hunting caused him to write a book on the subject, and Froissart went to his court to read to him during the winter months. It is significant, however, that the ballades, rondeaux and virelais interpolated in Froissart's *Méliador* were what pleased the count most. In the second half of the 14th century these poems, especially in musical settings, represented the latest fashion. This is doubtless why four of the pieces addressed to Gaston are ballades. Two have his motto, 'Febus avant', in the refrain. Others (like *Phiton, Phiton*) hint more indirectly at his domain or enemies. All four appear in a manuscript (*F-CH 564*) related to the Avignon composers and those who visited the small states on both sides of the Pyrenees.

In addition, three motets were addressed to Gaston: two of them, from the Ivrea manuscript (*I-IV*), probably date from the 1360s. The third, *Inter densas deserti/Imbribus irriguis/Admirabile est nomen tuum*, however, is unusually complex and hardly likely to have been written before 1380: it is virtually a set of variations on the short tenor, which is repeated seven times, each time with a new rhythm.

Instruments were popular with Gaston: King John I of Aragon had to beg him to return some of his minstrels who were, naturally enough, players of the principal dance instruments such as the shawm and bagpipe. Gaston also, according to Froissart, enjoyed unusual *entremets* (mimed entertainments which included music).

WORKS ADDRESSED TO GASTON

motets

Altissonis aptatibus/In principes/Tenor tonans, 3vv, ed. in PMFC, v (1968)

Febus mundo oriens/Lanista vipereus/Cornibus equivocis, 3vv, ed. in PMFC, v (1968)

Inter densas deserti/Imbribus irriguis/Admirabile est nomen tuum, 4vv, H, ed. in CMM, xxxix (1965) [with solus tenor facilitating performance by 3 voices]

ballades

Magister Franciscus: Phiton, Phiton, beste tres venimeuse, 3vv, ed. in PMFC, xviii–xix (1981–2), W. Apel, French Secular Compositions of the Fourteenth Century, i (Amsterdam, 1970)

Jo. Cunelier: Se Galaas, 3vv, ed. in PMFC, xviii–xix (1981–2), W. Apel, French Secular Compositions of the Fourteenth Century, i (Amsterdam, 1970)

Trebor: Se July Cesar, 3vv, ed. in PMFC, xviii–xix (1981–2), W. Apel, French Secular Compositions of the Fourteenth Century, i (Amsterdam, 1970)

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GILBERT REANEY

Gastorius [Bauchspiess], Severus

(*b* Öttern, nr Weimar, 1646; *d* Jena, bur. 8 May 1682). German composer. After attending the Lateinschule at Weimar, where his father taught from 1647, he went to the University of Jena in 1667. In 1670 he became the substitute for the Jena Kantor, Andreas Zöll, whose daughter he married in 1671. He became Kantor on Zöll's death in 1677 and held the post until his own early death. He is remembered primarily as the composer of the chorale *Was Gott tut, das ist wohlgetan*, which formed the basis of cantatas by, among others, Pachelbel and J.S. Bach (bww100; he also used it in bww98–9). According to the *Nordhausen Gesangbuch* (1687), Samuel Rodigast wrote the text for Gastorius in 1675, when the latter was severely ill. His melody first appeared, with the text 'Brich an, verlangtes Morgenlicht', in the collection *Andächtige Elends-Stimme* by C. Klesch (Jena, 1679), which contains 38 melodies by Gastorius and J. Hancke, none of them specifically assigned to either composer. He modelled his melody on a tune by Werner Fabricius that had appeared in E.C. Homburg's *Geistliche Lieder*, i (Jena, 1659). Gastorius also published five funeral motets at Jena. *Die Gerechten werden ewiglich leben* (1672), *Du aber gehe hin, biss du aufstehest in deinem Theil* (1672) and *Es ist genug, so nimm nun, Herr, meine Seele* (1674) are for five voices, *O Trauer-Fall* (1679) is for four voices and *Du aber gehe hin und ruhe* (1674) is for six voices, all with continuo. They show the influence of W.C. Briegel and J.M. Bach; towards the end of each piece a chorale cantus firmus is introduced in the highest voice.

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DOROTHEA SCHRÖDER

Gastoué, Amédée(-Henri-Gustave-Noël)

(*b* Paris, 19 March 1873; *d* Clamart, Seine, 1 June 1943). French musicologist. He studied the piano with Adolphe Deslandres, the organ with Alexandre Guilmant (at the Paris Conservatoire and then the Schola Cantorum), harmony with Albert Lavignac and composition with Albéric Magnard. Joseph Pothier and Charles Bordes awakened his interest in ecclesiastical chant, and in 1896 he became editor of the *Revue du chant grégorien* (until 1905). The Schola Cantorum's own journal, the *Tribune de St Gervais*, published articles by Gastoué from 1897 (he was its secretary for over 20 years), and in 1898 he began lecturing at the Schola Cantorum on chant. He was appointed precentor of the sister foundation of the Schola Cantorum in Avignon in 1899, and was able to carry out research in libraries of that area; when recalled to Paris by d'Indy he extended the scope of his lectures and publications to include later medieval music. In 1911 he became a lecturer at the Institut Catholique and succeeded Pothier as professor at the Petit Collège Stanislas, a post he held until the year of his death. He also taught at the Lycée Montaigne (1904–14) and the Ecole des Hautes Etudes Sociales, where Romain Rolland was director. From 1934 to 1937 he was president of the Société Française de Musicologie.

Gastoué's work on chant was early recognized to be of major importance, and in 1905 Pope Pius X appointed him consultant to the commission under Pothier for the new Vatican edition of liturgical books; he was made a Knight of the Order of St Gregory in 1908. His book *Les origines du chant romain* (1907) was awarded the prize of the Académie des Inscriptions et Belles Lettres; other awards included the Institut Catholique's Bernier Prize (1935) and the Légion d'Honneur (1938).

Gastoué wrote numerous manuals of practical instruction on chant and did important work on the relationship between Gregorian and older chant repertoires. He was one of the first musicologists to stress the oriental rather than Hellenistic origins of Gregorian chant, making important observations, for example, on the Syrian *riš-qolo* and the development of hymnody, the chant of Gnostic sects, the Jewish origin of the *tonus peregrinus*, recitation cadence formulae, and the relationship between Gregorian, Ambrosian and synagogal traditional in the verses of graduals. Although some of his work on Byzantine music, particularly as regards transcription, has been superseded, his documentary studies were of first importance. Besides his editions of plainsong, Gastoué made modern editions of a wide range of medieval, Renaissance and Baroque music. He was also a prolific composer, particularly of sacred choral music. Of his

large-scale works, an opera *Jeanne d'Arc* and an oratorio *Les mystères du Rosaire* (on his own text) were published.

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DAVID HILEY/JEAN GRIBENSKI

Gastritz [Gastritzsch, Gastharts, Gastatz], Mathias

(d Amberg, Bavaria, 9 Dec 1596). German composer and organist. He was appointed civic organist of Amberg on 22 December 1561. He appears to have been a difficult and contentious man, and early in 1589, following frequent lawsuits, he resigned. There are two volumes of music by him. The motets that make up the first, *Novae harmonicae cantiones ut piae, ita etiam suaves et iucundae* for five voices (Nuremberg, 1569), begin imitatively but soon become homophonic; the voices are sometimes divided into upper and lower groups, giving an impression of *cori spezzati* writing. Gastritz's other collection is *Kurtze und sonderliche neue Symbola etlicher Fürsten und Herrn, neben andern mehr schönen Liedlein ... auff alle Instrument zu gebrauchen gantz dienstlich* for four to six voices (Nuremberg, 1571). This includes 16 *symbola* – settings of mottoes of prominent people – in the manner of Caspar Othmayr, which are homophonic pieces with the cantus firmus in the tenor, as well as 20 sacred songs, also homophonic and most of them in the then old-fashioned genre of the Tenorlied.

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AUGUST SCHARNAGL

Gat

(Hin.: 'a [manner of] going'). A term used in North Indian art music.

(1) A composition for *sitār*, *sarod* or other melody instrument in a particular rāg and tāl. Two common *gat* types for *sitār*, the *Masītkhānī* and *Razākhānī*, are distinguished by their rhythmic plucking-patterns (see India, §III, 6(i), and exx.4 and 5).

(2) A type of composition for the drum *tablā*, often characterized by unusual rhythmic devices (see India, §III, 6(iii)).

(3) A type of dance composition (see India, §IX).

Gatayes.

French family of musicians.

(1) Guillaume-Pierre-Antoine Gatayes

(2) Joseph-Léon Gatayes

(3) Félix Gatayes

ALICE LAWSON ABER-COUNT

Gatayes

(1) Guillaume-Pierre-Antoine Gatayes

(*b* Paris, 20 Dec 1774; *d* Paris, Oct 1846). Guitarist, singer, harpist and composer. The son of the Prince de Conti and the Marquise de Silly, he was placed in a seminary, where he took the name of Abbé Vénicourt. In 1788 he escaped to pursue a career as a guitarist and composer, calling himself Gatayes. He began to compose *romances*, some of which ('Mon délire', 'Le pauvre aveugle') became extremely popular. In 1790 he published a *Méthode de cistre* and, having in the meantime learnt the harp, *Une méthode de harpe facile à concevoir* in 1795; a *Nouvelle méthode de guitare ou lyre* followed in 1802. Besides his *romances*, many of which remained unpublished, he wrote over 100 instrumental works, mostly for the guitar, harp and piano.

Gatayes

(2) Joseph-Léon Gatayes

(*b* Paris, 26 Dec 1805; *d* Paris, 1 Feb 1877). Harpist, composer and music critic, son of (1) Guillaume-Pierre-Antoine Gatayes. He studied the harp with his father and Cousineau, and later with Labarre at the conservatoire, and became harpist at the Théâtre de l'Odéon. A virtuoso and teacher of the Erard double-action harp, he wrote music for his own performance, much of which was considered too difficult for publication. Later a friendship with Alphonse Karr drew him away from the harp into journalism and he wrote for *Chronique musicale*, *Le corsaire*, *Gazette musicale*, *Journal de Paris* and *Le ménestrel*. His interest in horsemanship produced some articles in *Journal des haras*.

Gatayes

(3) Félix Gatayes

(*b* Paris, 1809; *d* ? after 1860). Pianist, composer and conductor, son of (1) Guillaume-Pierre-Antoine Gatayes. Apart from some lessons from Liszt he was self-taught as a pianist. Unsuccessful as a performer, he nevertheless gained popularity in Paris with his symphonies and overtures, and in 1842 was commissioned to write a ballet. He left Paris for Ireland before it was finished and thereafter led a wandering life for 20 years, conducting and composing in England, America and Australia. Eventually, unable to assemble orchestras to perform his works, he turned to composing for military band; his pieces include *Marche héroïque* and *Les moissonneurs*.

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Gates, Bernard

(*b* The Hague, 23 April 1686; *d* North Aston, Oxon, 15 Nov 1773). English bass, teacher and composer. His father, also named Bernard, came to England in 1688 and became Page of the Back Stairs to William III. He was a chorister at the Chapel Royal from 1697 to 1705, and thus one of Blow's latest pupils. He was appointed a Gentleman of the Chapel in 1708, and received a second place there in 1734. In 1727 he succeeded Croft as Master of the Children and as Tuner of the Regals and Organs. In 1711 he became in addition a lay vicar of Westminster Abbey, and from 1740 he was also Master of the Choristers there. For a brief period in 1714 he was also a lay clerk at St George's Chapel, Windsor. He retired from active duties in 1757, though nominally remaining a member of the Chapel Royal and Westminster Abbey choirs. He spent his later years at North Aston, near Oxford, where a memorial tablet to him was erected by his pupil T.S. Dupuis. He was buried at Westminster Abbey.

A number of leading musicians received their early training from him in the Chapel Royal, and he was thus a link between the late 17th century and members of a generation surviving into the 19th century, for example Samuel Arnold. Hawkins (*General History*, 1776) commented on his excessive use of the shake, and noted also that in his teaching he restored the method of solmization by hexachords instead of the debased English method using four syllables only.

Gates is named as a bass soloist on Handel's autographs of the *Ode on the Birthday of Queen Anne* and the Utrecht *Te Deum* and *Jubilate* (1713). He was concerned with three staged productions of Handel's *Esther* at the Crown and Anchor Tavern in the Strand in February and March 1732, in which boys from the Chapel Royal and Westminster Abbey took part. Burney (*Account of the Musical Performances in Westminster Abbey*, 1785), writing on the authority of John Randall (who as a boy had taken the part of *Esther* in 1732), noted that the performances at the Crown and Anchor had been preceded by a private one – possibly a full rehearsal – at Gates's own house (the date as given by Burney, 1731, is 'old style'). His last contribution as a soloist for Handel was in the Dettingen *Te Deum* in 1743, but he seems to have provided chorus (and sometimes solo) trebles for Handel's oratorio performances regularly until his retirement. Gates was a founder-member of the Academy of Vocal Music and the Society of Musicians: his withdrawal from the academy in 1734, taking his choristers with him, seems to have been a significant gesture in the musical politics of the period, and encouraged the academy's move towards 'Ancient' music. His surviving compositions comprise a Morning Service in F and six anthems (*GB-Ge*, *Lbl* (Chapel Royal Partbooks; partly autograph), *WRch*; most anthems are incomplete in the surviving sources): the anthems include substantial solo movements for his choristers. There is a portrait of Gates in the Oxford Music School Collection; another portrait, depicting him at a slightly younger age, was offered for sale at Sothebys in 1990.

Gattermeyer, Heinrich

(b Sierning, nr Steyr, 9 July 1923). Austrian composer. After military service, he attended the Vienna Hochschule für Musik (1945–50), where his teachers included Bruno Seidlhofer (piano), Ferdinand Grossman (conducting) and Alfred Uhl (composition), and the University of Vienna, where he studied German language and literature. After completing his studies, he worked as a choral conductor (1949–73), and taught in secondary schools (1946–69) and at the Hochschule für Musik (1964–90), where he was appointed professor of composition in 1977. He has also served as chair of the Austrian society of authors, composers and music publishers (AKM, 1984–90), chair of the Austrian Composers' Association (from 1992) and chair of the Music Association of the Stephansdom (from 1996). As a composer, he does not view tonality and atonality as opposites, understanding pitch organization to determine how a composition is expressed but not the content of the composition. Rhythm is a central feature of his works. He prefers a freely-organised tonality, but also works with tone rows rather in the manner of Haver. In the *Bruckner-Epitaph*, for instance, a synthesis between these techniques is sought. Immediacy is important to him, and is achieved through a sound-world which ranges from echoes of folksong and traditional dances through chorale-like writing to strict forms and aleatory procedures; all of these are combined in the stage work *Kirbisch*. His many distinctions include the Austrian Cross of Honour for Science and Art (1964), the Gold Medal of the city of Vienna (1988) and the prize of Lower Austria (1993).

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(selective list)

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LOTHAR KNESSL

Gatti, Daniele

(b Milan, 6 Nov 1961). Italian conductor. He studied at the Milan Conservatory and began his career conducting Verdi's *Giovanna d'Arco* in Milan in 1982, after which he appeared with opera companies throughout Italy until his début at La Scala with Rossini's *L'occasione fa il ladro* (1988). In 1989 he was in charge of *Bianca e Falliero* at the Rossini Festival in Pesaro. He made his US début at Chicago conducting *Madama Butterfly* in 1991. The following year he first appeared at Covent Garden, with *I puritani*, returning there for *Turandot* in 1994, after which he was made principal guest conductor. In 1995 he directed the first modern performance of Verdi's *I due Foscari* at Covent Garden. His Metropolitan début was in 1994, with *Madama Butterfly*. Orchestras he has conducted include the Vienna PO, New York PO, Cleveland Orchestra, Boston SO, Chicago SO and the Accademia di S Cecilia, Rome. Gatti was appointed music director of the RPO in 1995. His tastes range wide, from Haydn to Respighi and beyond, and he has a penchant for Italian opera of all periods. He is an instinctive rather than a didactic interpreter, emphasizing naturalness of expression and freedom of phrase, but with a tendency to the brilliant and assertive at the expense of a long view of the work in hand, all qualities found in his recordings of, among others, Mahler, Prokofiev and Respighi.

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ALAN BLYTH

Gatti [Pesci], Gabriella

(b Rome, 5 July 1908). Italian soprano. She studied singing after gaining a diploma for the piano, made her professional début at the Maggio Musicale Fiorentino in 1933 as Anna (*Nabucco*) and the following year sang an

acclaimed Desdemona at the Rome Opera. She sang up to 1953 in all the leading Italian theatres, most often in Rome and Florence, but also at La Scala between 1938 and 1947. Her voice was lyrical in character, graceful in timbre and expression, and she stood as an example of the refined, classical style at a time when the opposite manner prevailed among Italian sopranos. She was a notable Mathilde in *Guillaume Tell* (the role of her farewell in Rome) and Desdemona in Verdi's *Otello*, though her wide repertory ranged from Monteverdi's *Orfeo* to Marie in *Wozzeck*, of which she gave the Italian première (1942, Rome).

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Gatti, Guido M(aggiorino)

(*b* Chieti, 30 May 1892; *d* Grottaferrata, nr Rome, 10 May 1973). Italian musicologist, editor and administrator. He began to play the violin when he was six and the piano when he was 12, and after schooling in Chieti he studied engineering at the University of Turin (1909–14). At 20 he was made editor-in-chief of the weekly *Riforma musicale*, published in 1913–15 and briefly in 1918; concurrently he organized concerts of contemporary chamber music in Turin. He founded and edited *Il pianoforte* (1920–27), which in 1928 became the *Rassegna musicale* (later with Ronga and Mila as co-editors); after an interruption during the war (1944–6) it moved to Rome (1947), where it subsequently became *Quaderni della Rassegna musicale* (1962). He also founded *Studi musicali* (1972–3). The first Congresso Italiano di Musica (Turin, 1921) was held partly under the auspices of Gatti's journal *Rivista musicale italiana*. He was also editor of several series: I Grandi Musicisti, I Maestri della Musica, I Grandi Interpreti and Symposium. He was editor, with Basso, of *La musica* (1966–71) and music editor of the *Dizionario letterario Bompiani delle opere e dei personaggi* (1946–50) and the *Dizionario letterario Bompiani degli autori* (1956–7).

Gatti's keen musical insight, coupled with rare administrative capabilities, enabled him to realize several projects successfully: he was director-general of the Teatro di Torino (1925–31), secretary-general of the first Maggio Musicale Fiorentino (1933) and secretary-general of the international congresses of music held in Florence (1933, 1935, 1936). He was also active as administrator of Lux films (1934–66), and as music critic of the weekly *Tempo* (1951–69). His own research, generally directed towards modern music, resulted in the series 'Musicisti stranieri' (later 'Musicisti contemporanei'), consisting of articles on (3) Eugene Goossens, Malipiero, Grovlez, Casella, Castelnuovo-Tedesco, Perrachio, Debussy, Ireland, Pratella, Alfano and Bloch, that appeared in *La critica musicale* (1918–20) and the book *Musicisti moderni d'Italia e di fuori* (1920). His sympathetic appreciation of his contemporaries is also evident in the librettos he provided for Ghedini (*Gringoire*, unperf.) and Davico (*La dogaressa*), as well as the numerous compositions dedicated to him. He

gave unfailing encouragement and support to young composers and musicologists; in 1950 he founded the Amfiparnaso, a theatrical enterprise in Rome which in its one brief season presented *Il turco in Italia* (with Callas) and Petrassi's *Morte dell'aria*, Dallapiccola's *Job* and Tommasini's *Il tenore sconfitto*, all specially commissioned. He served as vice-president of the Accademia di S Cecilia (1966–72), president of the Accademia Filarmonica Romana (1953–5) and president of the Società Aquilana dei Concerti (1969–73). In 1956 he received a gold medal from the Ministry of Education.

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CAROLYN GIANTURCO

Gatti, Luigi (Maria Baldassare)

(*b* nr Mantua, 11 June 1740; *d* Salzburg, 1 March 1817). Italian composer. He probably received his earliest musical training in Mantua, where his first opera, *Alessandro nell'Indie* was well received in 1768 and where he became a tenor at the church of S Barbara. The *maestro di cappella*, G.B. Pattoni, described him as a 'reliable tenor ... as well as a good organist and composer' (29 January 1768). In 1770 he met the Mozarts, then on their first Italian journey, and copied one of Wolfgang's masses (probably K66). In 1773 he competed unsuccessfully to become Pattoni's successor and on 16 July 1779 was appointed *vice-maestro* of S Barbara. For the inauguration of the Teatro Scientifico, the private theatre of the Reale Accademia of Mantua, he wrote the cantata *Virgilio e Manto* (1769). He served the academy as *secondo maestro* until 1783, composing occasional works such as *Il certame* of 1771 (with dialogue spoken by members of the academy). Even after he left Mantua, his music was performed at the academy: his oratorio *La madre dei Maccabei* (1775), revised and enlarged, had 14 performances at the Teatro Scientifico in 1793.

In 1778 Salzburg Cathedral began negotiations with Gatti, though he did not want to leave Mantua then for more than two or three months. On 14 February 1783 he became the last Italian Kapellmeister of the Salzburg court and cathedral. Leopold Mozart had sought the post and his disparaging remarks may reflect jealousy (letter to Wolfgang, 12 October 1782). However, Wolfgang showed respect for Gatti when, on 22 January 1783, he asked his father to have Gatti procure an Italian libretto for him. In Salzburg Gatti directed the chapel boys' choir (after 1796), taught composition (his principal student was J.J. Fuetsch), composed much sacred music for the cathedral and compiled a thematic catalogue of the music in its library. He composed a mass based on Haydn's *Creation* (autograph in *I-OS*) and also adapted Haydn's oratorio for keyboard. He is mentioned in other Mozart correspondence (1782–6) and in letters of Nannerl to Breitkopf & Härtel (1801–4), when Gatti was helping her locate some of her brother's scores. Gatti also wrote letters to this publisher (1803–6), which before World War II were in their archive.

Few of Gatti's works were published in his lifetime, though a large number are extant in manuscript copies (especially in *A-Sd*, *I-OS* and *A-KR*). A good proportion of these manuscripts are autographs, frequently showing extensive revision. The works reveal a composer of great facility and assuredness. His instrumental pieces have the melodic fluidity and lyricism that would be expected of a composer whose roots lay in vocal, and especially operatic, writing. They contain considerable rhythmic flexibility, and the suavity is enhanced by frequent charming and surprising details. He composed in the forms typical of his time, but achieved a fine variety through changes of texture and rhythm so that phrases are not often repeated exactly. There are also many interesting harmonic excursions,

particularly at the beginning of development sections. Gatti had a predilection for the oboe, although he was not trained on that instrument. While there is little interest in virtuosic display, *per se*, his instrumental parts are always interesting and often challenging. He did not generally explore extremes of range, but his F major oboe quartet (dating from about 1806) takes the oboe part up to g^{'''} and is one of the earliest such passages written for the instrument.

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Nitteti (Metastasio), Mantua, Ducal, spr. 1773, arias *GB-Lbl*, *D-DI* (2), *D-WRtl*, *I-Bc*, *Gl*, *OS*, *S-Skma*

Armida (G. de Gamerra), Mantua, Ducal, 29 Jan 1775, 2 arias *D-DI*, 1 aria *I-Mc*

Olimpiade (Metastasio), Salzburg, Hof, 30 Sept 1775, arias *I-GI*, *OS**, *Tf*, *P-La* (Act 1 only), duet *D-WRtl*

Antigono (Metastasio), Milan, Scala, 3 Feb 1781, with some music by Anfossi; *F-Pc*, arias *I-Mc*, *OS**, *P-La* (Act 3 only)

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Sacred: 11 masses: 5 in *A-KR*, 3 in *D-HR*, 1 in *D-KZa*, 1 in *OB*, 1 in *I-OS** (based on Haydn's Creation); 1 Requiem, *A-KR*; ?4 requiem settings, *KR*; Ave Maria, 4vv,

orch (Florence, n.d.); Ave maris stella, 4vv, *HR-Zha*, *I-PEd*, *PEsl*; Beatus vir, *A-KR*; Ecce sacerdos magnus, *KR*; Laudate Dominum, *KR*; lit, *HR-Zha*; 2 lits, *A-KR*; Mane nobiscum Domine, *Imf*; Meditabor in mandatis, *KR*; O Jesu mi dulcissime, *MS*, *KR*, *HR-Zha*; O Maria alma, *A-KR*; O quam suavis est, *HR-Zha**, *A-KR*; O salutaris hostia, *CH-E*; Offertorium de SS Sacramento, *A-FK*; Pange lingua, *CH-E*; Quis Deus magnus, *A-KR*; Stabat mater, *HR-Zha*, *A-KR*; Stupendum, *KR*; TeD, ed. C.E. Ruzicka (Fort Lauderdale, FL, 1989), Veritas mea, *HR-Zha* (?2 copies); other works in *A-Sd*, *Wgm*, *Wn*, *CH-E*, *GB-Lbl*, *I-Bc*, *Fc*, *Li*, *OS*, *Pca*

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Gatti, Theobaldo [Teobaldo] di [Théobalde]

(*b* ?Florence, *c*1650; *d* Paris, 1727). French composer, bass viol player and teacher of Italian birth. According to Titon du Tillet it was the impact on him of some of Lully's music that he heard in Florence that prompted him to move to Paris. He did so about 1675, was granted letters of naturalization by Louis XIV and was generally known in France simply as 'Théobalde'. He made his name in Paris as a teacher of the viol, and he played the bass viol in the orchestra of the Académie Royale de Musique. He seems to have enjoyed the protection of the Dowager Princess Conti (an excellent musician who was taught by François Couperin and d'Anglebert). He published a *Recueil d'airs italiens* (Paris, 1696), a set of ten solo songs and two duets that helped to create a demand for Italian music in France. Two stage works by him are also known: *Coronis*, a heroic pastoral to a libretto by Chappuzeau de Beaugé that was given in Paris in 1691 (manuscripts in *F-Pn*, *Po* and *GB-Cfm* where it is incorrectly attributed to Lully), and *Scylla*, a *tragédie lyrique*, with a libretto by Duché de Vancy (performed and published in Paris in 1701). The style of these works has much in common with that of Lully, but its more individual and lyrical elements are closer to that of Campra: indeed *Scylla* to some extent foreshadows the latter's *Tancredi* (1702).

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MAURICE BARTHÉLÉMY

Gatti-Aldrovandi, Clelia

(*b* Mantua, 30 May 1901; *d* Rome, 12 March 1989). Italian harpist. Her early musical training was at the Liceo Musicale Giuseppe Verdi in Turin. She made her professional début in Vienna and Berlin in 1921, receiving artistic advice from Busoni. She encouraged many important composers to write for solo harp. Casella, Hindemith and Tommasini dedicated sonatas to her and among works with orchestra she inspired concertos by Mortari, Pizzetti, Rota, Vlad and Zafred, and a Concertino for harp and six instruments by Castelnuovo-Tedesco. She was married to the critic and writer Guido Gatti.

ANN GRIFFITHS

Gatti-Casazza, Giulio

(*b* Udine, 3 Feb 1869; *d* Ferrara, 2 Sept 1940). Italian impresario. He succeeded his father as head of the board of directors of the Teatro Comunale in Ferrara, 1893, and was later director of La Scala, Milan

(1898–1908). In conjunction with the young Toscanini, he revitalized La Scala during his tenure; with Toscanini, he was engaged by the Metropolitan Opera, New York, in 1908. Until 1910 he shared directorial control with Andreas Dippel and from 1910 to 1935 was sole general manager, the longest tenure in the history of the Metropolitan. The years until Toscanini's resignation (1915) are generally considered the finest in the history of the house.

Gatti-Casazza brought a thorough-going professionalism to the Metropolitan, in terms of singers, staging and design, managing an incredibly large repertory of between 40 and 50 operas in the short season. Under his aegis, the performance of opera in the original language became normal. He introduced, though with little success, American operas and ballets. From Caruso to Flagstad (who appeared first in his final season), Gatti-Casazza's roster included major singers and the Metropolitan became the principal showcase for the designer Josef Urban.

As time wore on, however, a sameness of vision became ever more evident, and the Depression years exposed the financial and artistic shakiness of Gatti-Casazza's cumbersome repertory policies. From 1935 he lived in retirement in Italy. He was married first (1910–28) to the soprano Frances Alda and from 1930 to the ballerina Rosina Galli. His *Memories of the Opera* (New York, 1941; trans. and ed. H. Taubman) cover the years to 1933.

PATRICK J. SMITH

Gatto, Simone [Simon]

(*b* Venice, 1540–50; *d* ?Graz, before 1 Feb 1595). Italian composer, trumpeter and trombonist, active also in Austria. In 1565–6 he served as a trombonist at Padua Cathedral. Leaving Venice, where presumably he had been trained, he went to the court at Munich, where from 1568 to 1571 he was active as a trombonist and in 1568 helped to improvise a comedy with Lassus, Massimo Troiano and others. Apparently he then returned to Venice but soon went as trombonist and trumpeter to the court of Archduke Karl II at Graz, where he pursued a successful career. By 1577 he had become superintendent of the court instrumentalists and on 1 August 1581 was appointed Kapellmeister in succession to Annibale Padovano (who had died six years earlier). He recruited singers in Venice (e.g. Giovanni Battista Galeno in 1584) and was responsible for the purchase of instruments. After the death of Archduke Karl in 1590 he was entrusted with the effects of the court band, which was dispersed until the accession in 1595 of Archduke Ferdinand (who in 1590 was still a minor). He was also selected in advance to direct the band when it was re-formed, but his evidently unexpected death prevented his doing so; his successor Pietro Antonio Bianco was appointed on 1 February 1595. Lodovico Zacconi, a singer in the court chapel from 1585, included a laudatory reference to him in his autobiography.

Gatto's surviving music is almost exclusively sacred and is varied in character: as with Annibale Padovano, who influenced him, there are works written in traditional imitative counterpoint and others clearly influenced by

Venetian music in their sonority and use of double choirs. Music of the latter kind was ideally suited to the instrumental forces at Graz, which he helped to develop. The *Missa 'Scarco di doglia'* for five voices (1579) is a good example of his work in the older, Netherlandish style; it may have been inspired by a mass of the same name by Lassus, based on the same well-known madrigal by Rore. Venetian influence is apparent in the *Missa 'Andrà la nave mia'*; it is written for two four-part choirs, and the melodic line no longer dominates. The dialogue principle of the seven-part *Magnificat 'Alma se stata fossi'* is derived from the dialogue by Bartolomeo Spontone on which it is based. In both this work and the *Magnificat 'Domine Dominus noster'* (based on a motet by Lassus), Gatto treats the order of voices in a freer manner within a pseudo-polyphonic texture. Like Annibale Padovano, Gatto did much to italianize music at the Graz court, which was the first important centre of Venetian music in Austria.

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HELLMUT FEDERHOFER

Gatzmann, Wolfgang.

See [Getzmann, Wolfgang](#).

Gaubert, Philippe

(*b* Cahors, Lot, 5 July 1879; *d* Paris, 8 July 1941). French flautist, conductor and composer. The most celebrated student of Paul Taffanel, he won a *premier prix* for flute at the Paris Conservatoire in 1894. He also studied composition and won second prize in the Prix de Rome in 1905. He joined the orchestras of the Paris Opéra and Société des Concerts du Conservatoire in 1897 and was renowned as a soloist. Encouraged by Taffanel he also pursued a parallel career as a conductor from 1904 when

he became assistant at the Société des Concerts. In 1919, after active service in World War I, he was appointed principal conductor of the Société des Concerts and professor of flute at the Conservatoire. The following year he also became principal conductor at the Opéra, and in 1931 artistic director. Gaubert was a prolific composer, not only of flute music, but also of operas, ballets, orchestral works and songs. In style his music is somewhere between Fauré and Dukas – colourful in harmonic language, with elegant melodic lines and brilliant, rhapsodic passagework. The supple and expressive artistry of his playing can be heard on a series of recordings for the French Gramophone Company in 1919. He collaborated with Taffanel on a *Méthode complète* for flute (Paris, 1923).

EDWARD BLAKEMAN

Gauci, Miriam

(b Malta, 3 April 1957). Maltese soprano. She studied in Malta and Milan, winning international prizes at La Scala, Treviso and Bologna, where she made her début in Poulenc's *La voix humaine* in 1984. Her well-managed voice, of moderate volume and fine quality, fitted her well for the lyric Italian repertory and she was soon in demand throughout Europe and the USA. At Santa Fe in 1987 she made her US début as Butterfly, the role with which she has become most closely associated. Later that year she appeared as Mimì in *La bohème* with Domingo on the opening night of the season at Los Angeles. In 1992 her recording of *Madama Butterfly* and a solo recital aroused wide interest and speculation that here might be a successor to Mirella Freni. Her career has continued successfully, and though her stage presence was sometimes felt to lack colour she can be deeply touching in roles such as Verdi's Desdemona and Puccini's Sister Angelica. In 1997 she appeared at the Vienna Staatsoper singing both Margherita and Elena in Boito's *Mefistofele* and was re-engaged for performances of *Don Carlos*, *Pagliacci* and Verdi's Requiem under Muti.

J.B. STEANE

Gaucquier, Alard du.

See [Du Gaucquier, Alard](#).

Gaudeamus Foundation.

Dutch organization. It was founded in 1945 by Walter A.F. Maas, a Jewish émigré from Mainz, at Bilthoven in the Netherlands. It is based in the Huize Gaudeamus, a villa built in the shape of a grand piano by the composer Julius Röntgen (i), and its aim is the promotion of new music, particularly that of Dutch composers. From 1947 it held an annual music week of Dutch compositions and national and international weeks were held alternately until 1959, when they became fully international. From 1960 the foundation organized concerts of Dutch music abroad, including tours by the Gaudeamus Quartet, and in 1963 the International Gaudeamus Competition for Interpreters of Contemporary Music was inaugurated. More

recently the foundation has held a biannual International Composers' Workshop, a workshop for young musicians from France, Germany and the Netherlands, and a number of festivals. The monthly bulletin *Gaudeamus informatie* was published from 1965 and the bi-monthly *Gaudeamus Information* for international readers from 1967. In 1970 the foundation joined the Dutch section of the ISCM.



Gaudentius

(fl 3rd–4th century ce). Writer on music. He was the author of a *Harmonic Introduction* (*Harmonikē eisagōgē*), an eclectic mixture of Aristoxenian and Pythagorean theory, together with a treatment of notation. The statesman and writer [Cassiodorus](#) knew his treatise in a Latin translation credited to Mutianus (otherwise unknown). He cites Gaudentius both at the very beginning of the section on music (*Institutiones*, ii.5) and at the end, where he singles him out for special praise: 'if you read him over again with close attention, he will open to you the courts of this science' (*quem si sollicita intentione relegatis huius scientiae vobis atria patefaciet*). Cassiodorus clearly made significant use of Gaudentius's treatise in his own treatment of consonances.

The treatise is transmitted in 31 manuscripts, the earliest of which is *I-Rvat* gr.2338 (RISM, B/XI, 234), dating from the late 12th century or early 13th. Its eclecticism is unusual: it begins as if Gaudentius were an Aristoxenian, moves abruptly in the middle section to the story of Pythagoras's discovery of harmonic phenomena, returns to a discussion of the various species of consonant intervals and concludes with a section devoted to a description of ancient Greek musical notation. This last section breaks off in the middle of the Hypoaeolian *tonos*, but it is probable that the treatise originally included all 15 *tonoi* of the 'younger theorists' in each genus. As the treatises survive today, only the tables of [Alypius](#) – an author also mentioned by Cassiodorus – provide a more complete representation of ancient Greek notation. The consistency of the notational symbols as they appear in surviving pieces of Greek music and in the treatises of Alypius, [Aristides Quintilianus](#), [Bacchius](#) and Gaudentius attests the importance of musical notation in antiquity.

The treatments of various topics in Gaudentius's treatise parallel for the most part treatments found in other treatises, but there are a few unique or unusual features. His definition of paraphonic notes (§8) is distinct from the definitions of Bacchius and [Theon of Smyrna](#); and he recognizes (§19) the possibility of 12 different species of the octave through the various combinations of the individual species of the 4th and the 5th, although he concludes that only the traditional seven species of the octave are 'melodic and consonant' (*emmelē kai sumphona*). Gaudentius regards the 11th as a consonance (§§9–10); while this is not unprecedented, it is unusual in a treatise showing some adherence to the Pythagorean tradition. Finally, his incisive explanation (§20) of the purpose of musical notation and the reason why there cannot be just a single sign for each note-name (e.g. *proslambanomenos*, *hypatē hypatōn* etc.) is not found in any other treatise.

Gaudentius must have been known throughout the Middle Ages only as a shadow in the references of Cassiodorus. In the 16th century, however, the treatise was known to Giovanni Del Lago, Gioseffo Zarlino (*Istitutioni harmoniche*, iii.5), Girolamo Mei, Francisco de Salinas (*De musica*, ii.9) and others. Meibom included the treatise in his collection of 1652, after which it became generally known.

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StrunkSR2, i, 66–85 [Harmonic Introduction]

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K. von Jan, ed.: 'Gaudenti philosophi harmonica introductio', *Musici scriptores graeci* (Leipzig, 1895/R), 317–56

C.E. Ruelle, trans.: *Alypius et Gaudence ... Bacchius l'Ancien* (Paris, 1895)

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THOMAS J. MATHIESEN

Gaudibert, Eric

(b Vevey, 21 Dec 1936). Swiss composer and pianist. After training at the Lausanne Conservatoire (where he studied the piano with Denise Bidal and composition with Hans Haug) he continued his studies at the Paris Ecole Normale de Musique (Alfred Cortot, Jules Gentil and Jeanne Blancard, piano; Nadia Boulanger and Henri Dutilleux, composition). From 1972 to 1975 he directed the musical activities of the Maison de la Culture in Orléans. Since returning to Switzerland in 1975 he has worked as a freelance composer, and has also taught the piano, analysis and composition at the Geneva Conservatoire and analysis at the Neuchâtel Conservatoire.

The various influences marking his early works also give a close idea of the style of his mature and independent compositions: he has adopted sound patterns with strong tonal colour from Dutilleux, physicality of sound from Bartók, modal (and polymodal) thinking from Messiaen, and rigorous development of his material from Stockhausen. The open character of his

tonal language enables him to integrate different techniques, and passages in conventional, experimental and aleatory notation quite often occur in close proximity. Between 1969 and 1976 he also wrote some electro-acoustic works at the Geneva Centre de Recherches Sonores of Suisse Romande radio. Since the 1980s a restriction of tonal material has been evident in his compositions. His use of quotations (from composers including Stravinsky, Schumann and Machaut) and his critical re-reading of familiar genres and forms shows his interest in the historical dimension of music. In 1989 and 1995 he received prizes from the Association Suisse des Musiciens and the city of Geneva for his work as a composer.

WORKS

Vocal: *Ecritures*, opéra parlé, 1v, tape, 1973; *Chacun son singe*, chbr op, S, Bar, inst ens, tape, 1979; *Le regardeur infini*, 6 scenes, chorus, nar, perc, hpd, 1991; *Bruit d'ailes*, chorus, 1992; *Concerto lirico*, S, vc, perc

Orch: *Divertimento*, chbr orch, 1978; *Gemmes*, 1980; *L'écharpe d'Iris*, 1984; *Océans*, fl, chbr orch, 1988; *Ob Conc.*, 1991; *Vc Conc.*, 1993; *Jardins d'est*, 1994; *Concertino*, cl, str, 1994; *Conc. grosso*, str, 1998

Chbr: *Entre se taire et dire*, str qt, 1971; *Solstice*, pf, tape, 1971; *Syzygy*, fl, prep pf, 1971; *Contrechamp*, fl, ob, vc, hpd, 1979; *Astrance*, wind qnt, 1980; *Un jardin pour Orphée*, hn, str, 1985; *Orées*, fl, cl, vn, vc, pf, 1986; *Feuillages*, 3 perc, 1988; *Songes/songs*, vn, pf, 1988; *Songes, bruissements*, vn, vc, pf; *3 tableaux*, 2 pf, 1993; *Canzone*, fl, vc, 1998

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PATRICK MÜLLER

Gaudio, Cavalier Antonio dal [del]

(b ?Rome; fl 1669–82). Italian composer. According to La Borde he was of Roman origin, but the libretto of his *L'Eudisia* (performed Mantua, 1669, text by di Mileto; music lost) describes him as being from Naples. In 1675, when he wrote the music for *Almerico in Cipro* (text by G. Castelli; scores in *I-Vnm* and, according to its catalogue, *Nc*), performed at the Teatro S Moisè, Venice, he was in the service of Prince Gonzaga, Duke of Sabbioneta (presumably Gian Francesco II, Duke of Bozzolo). He also composed *Ulisse in Feaccia* (performed Venice, 1681; text anon., not by Filippo Acciaiuoli; music lost), signing the dedication of the libretto for the Naples performance on 28 January 1682. His only other known works are a duet for two sopranos and continuo, *Ti lascio, anima mia* (in *Bc* and *Bsp*),

and a cantata, *Mentre oppresso* (in *Nc*). The score of *Almerico in Cipro* includes most of the aria types common in Venice in the 1670s but is more than usually stereotyped, repetitive and lacking in invention.

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*Gerber*L

*La Borde*E

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B.L. Glixon: 'Scenes from the Life of Silvia Gailarti Manni, a Seventeenth-Century *Virtuosa*', *EMH*, xv (1996), 97–146

THOMAS WALKER/R

Gauk, Aleksandr Vasil'yevich

(*b* Odessa, 3/15 Aug 1893; *d* Moscow, 30 March 1963). Ukrainian conductor and composer. After studying at the Petrograd (St Petersburg) Conservatory with Glazunov (composition) and Nikolay Tcherepnin (conducting), he became conductor at the Petrograd Music Drama Theatre (1917), and at the State Opera and Ballet Theatre, now the Kirov (1923–31). He was then chief conductor successively of the Leningrad PO, 1930–34, of the USSR State SO in Moscow, 1936–41, and of the All-Union RSO, 1953–63. During this period he gave several first performances of works by Khachaturian, Myaskovsky, Shaporin, Shostakovich and others, and his conducting was distinguished by his sense of orchestral ensemble and perception of style. He taught at the conservatories of Leningrad (1927–33), Tbilisi (1941–3) and Moscow (1939–63), and his pupils included Mravinsky, Melik-Pashayev, Rabinovich and Svetlanov. His compositions include a symphony, concertos for piano and harp, and works for strings and solo piano, and he made orchestral arrangements of works by Tchaikovsky and Musorgsky (including the latter's unfinished opera, *The Marriage*). He also reconstructed the score of Rachmaninoff's Symphony no.1 from the parts found in the Leningrad Conservatory library, and in 1945 restored the work to the concert repertory for the first time since its initial failure in 1897. Chapters from his memoirs were published as a collection, *Masterstvo muzikanta-ispol'nitelya* ('The mastery of a musician-performer', Moscow, 1972).

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I.M. YAMPOL'SKY

Gaul, Alfred (Robert)

(*b* Norwich, 30 April 1837; *d* Birmingham, 13 Sept 1913). English organist, conductor and composer. He was a chorister in Norwich Cathedral from 1846 and was afterwards articled pupil and assistant to Zechariah Buck. He became organist at Fakenham and then settled in Birmingham, where

he was organist first at St John's, Ladywood, and later at St Augustine's, Edgbaston. He took the degree of MusB at Cambridge in 1863. He was appointed conductor of the Walsall Philharmonic Society in 1887 and taught harmony and counterpoint at the school of music attached to the Birmingham and Midland Institute, and elsewhere.

Gaul's compositions, whose superficial fluency won them a wide popularity, include an oratorio and about a dozen cantatas, many psalm settings, anthems, hymns, partsongs and piano pieces, some of them pedagogic works. The most important of his cantatas were all published in London: *Ruth* (1881), his best-known work *The Holy City* (1882), *Joan of Arc* (1887), *The Ten Virgins* (1890), *Israel in the Wilderness* (1892), *Una* (1893) and *The Prince of Peace* (1903). (Obituary, *MT*, liv (1913), 661)

J.A. FULLER MAITLAND

Gaultier [Gautier, Gauthier], Denis

(*b* Paris, 1597 or 1603; *d* Paris, 1672). French composer and lutenist. To distinguish him from his cousin, [Ennemond Gaultier](#), he was often referred to as 'Gaultier le jeune'; he was also known as 'Gaultier de Paris'. He was a pupil of Charles Racquet, on whose death he wrote a *tombeau*. Married in 1635 to Françoise Daucourt, he had one son, Philippe Emmanuel, who became adviser to the king. Unlike Ennemond, he held no official court appointment, despite the high esteem in which he was held by the king and certain of his musicians. He practised his art in the city of Paris and in the salons, including that of Ninon de L'Enclos. Until 1631, when Ennemond left Paris, his career was so closely linked with his cousin's that writers of the time refer to them without attempting to distinguish between them. Both had dealings with Blancrocher and L'Enclos and enjoyed a fame at least equal to that of the lutenists Dufaut, Dubut *le père*, Jacques Gallot and Charles Mouton, who were influenced by them and with whom they were united in expressions of general admiration.

Denis and Ennemond Gaultier are also confused in many French and foreign printed and manuscript collections of lute music; a number of pieces are signed simply with the surname. Moreover, it is sometimes impossible to be certain about the authorship of pieces attributed to 'Vieux Gaultier', 'Denis Gaultier', 'Gaultier de Paris' or 'Gaultier le jeune' since the same pieces are sometimes ascribed to both in different collections. *La rhétorique des dieux* and *Pièces de luth sur trois différens modes nouveaux*, which according to the title-pages consist only of works by Denis Gaultier, include pieces attributed elsewhere to Ennemond. The *Livre de tablature*, which Denis Gaultier began and which was completed after his death by his pupil Montarcis, does however contain an almost equal number of pieces clearly attributed either to Denis or to Ennemond.

Pièces de luth (c1669) and the *Livre de tablature* (c1672) both begin with brief instructions on how to play the lute. *La rhétorique des dieux* (c1652), a sumptuous manuscript compiled under the patronage of Anne de Chambré, is divided into 12 parts, each named after one of the Greek modes, and is illustrated with engravings after Le Sueur, Abraham Bosse and Robert de Nanteuil. His output (and that of Ennemond too), which was

originally entirely for lute, comprises principally dances, some of which are indicated by subtitles selected from mythology. The two composers developed the *tombeau*, which in fact they pioneered in lute music. Their use of tonality is often more adventurous than that of their predecessors. Froberger was one of several composers of keyboard music who found inspiration in the style of their music, not least the textures; some compositions by the Gaultiers indeed were transcribed for harpsichord in the 17th century. Perrine also used pieces by them when he experimented about 1680 with the writing of lute music in staff notation.

WORKS

all for lute

La rhétorique des dieux, c1652, ed. A. Tessier, PSFM, vi–vii (1932/R)

Pièces de luth sur trois différens modes nouveaux (Paris, c1669/R)

Livre de tablature des pièces de Mr. Gaultier Sr. de Nève et de Mr. Gaultier son cousin (Paris, c1672⁶/R)

Works in: Perrine: Livre de musique pour le luth contenant 1 méthode (Paris, 1680);

Pièces de luth en musique avec des règles pour les toucher parfaitement sur le luth, et sur le clavessin, ed. Perrine (Paris, 1680⁶)

For full list of sources see Rollin and Goy

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MONIQUE ROLLIN

Gaultier [Gautier, Gaultier], Ennemond

(*b* Villette, Dauphiné, 1575; *d* Nèves, nr Villette, 11 Dec 1651). French composer and lutenist. To distinguish him from his cousin [Denis Gaultier](#), he was often referred to as 'le vieux Gaultier'; he was also known as 'Gaultier de Lyon' (Lyon is the nearest important city to his birthplace). He was page to the Duchess of Montmorency in Languedoc. He then served as *valet de chambre* to Henri IV's queen (the former Maria de' Medici) from the beginning of her reign in 1600 until her exile in 1631. During these years he won fame at court as a lutenist and teacher of the lute; about 1630 he was sent to England, where he played before Charles I, Queen Henrietta Maria and the Duke of Buckingham. He retired to Dauphiné in 1631: presumably this is why none of his works, which were widely admired, were published during his lifetime.

Lack of publication is one of the factors that have made it so difficult to separate Ennemond Gaultier's music (all originally for lute) from that of his cousin Denis, with whom he was so closely identified: the question is discussed more fully in the article on Denis Gaultier, as is the nature of

their music. They were the most important French lutenists of the 17th century, and their works are the most significant French contribution to the lute music of the period.

WORKS

For solo lute unless otherwise stated, and ed. with complete sources and concordances in G; the list includes some works possibly by Denis Gaultier.

Edition: *Oeuvres du Vieux Gaultier*, ed. A. Souris and M. Rollin, CM and Corpus des luthistes français, unnumbered vol. (Paris, 1966, 2/1980) [G]

printed collections containing works by gaultier

Livre de tablature des pièces de Mr. Gaultier Sr. de Nève et de Mr. Gaultier son cousin, ed. D. Gaultier, 1672⁶/R

Livre de musique pour le luth contenant une méthode, ed. Perrine (Paris, 1680⁶)

Pièces de luth en musique avec des règles pour les toucher parfaitement sur le luth, et sur le clavessin, ed. Perrine, 1680⁶

Suittes faciles pour 1 lute ou un violon et une basse continue de la composition de Messieurs Du Fau, L'Enclos, Pinel ... (Amsterdam, 1703)

manuscripts

12 allemandes: Allemande Le Languetock [La pompe funèbre, Le Bucentaure]; Allemande La roze d'or; La tombeau de L'Enclos; The Loss of the Golden Rose Lute; Tombeau de Mezangeau; 7 untitled allemandes

6 canaries: Chevreau; La chèvre; Le loup; 3 untitled canaries (incl. 1 for 2 lutes)
3 chaconnes

32 courantes: L'adieu; La belle homicide; Le canon; La Champré; La conquérante; Courante des anges; Courante du sommeil; Cleopatre amante; Diane; L'immortelle (2 lutes); Les larmes de Boisset (2 lutes); La petite bergère; La pleureuse; Rossignol; La superbe; 17 untitled courantes

10 giges: Carillon; La poste; Testament de Mezangeau; 7 untitled giges
Pavanne; 7 sarabandes; Volte

Several kbd transcrs. of works originally for lute

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MONIQUE ROLLIN

Gaultier, Jacques.

See Gaultier, Jacques.

Gaultier, Pierre.

See [Gautier, Pierre \(i\)](#).

Gautier de Marseille.

See [Gautier, Pierre \(ii\)](#).

Gauntlett, Henry John

(*b* Wellington, Shropshire, 9 July 1805; *d* London, 21 Feb 1876). English organist, composer and critic. He was the son of a well-known evangelical clergyman, Henry Gauntlett, who was curate of Olney, Buckinghamshire, from 1811 and vicar from 1815. The vicar appointed his son organist at the age of ten, and he held the post for ten years. But in spite of the boy's remarkable talent and Attwood's wish to take him as a pupil, his father had him articled to a London solicitor in 1826. He became a solicitor in 1831, and practised law successfully for 15 years. Meanwhile he became organist of St Olave's, Southwark, in 1827, and took further lessons from Samuel Wesley. He soon became recognized as a brilliant organist. From about 1836 he began his ultimately successful campaign to introduce the C organ compass long preferred on the Continent; at Christ Church Newgate Street, where he was evening organist, the transformation was made in time to allow Mendelssohn to play some of Bach's larger organ works in autumn 1837. In 1846 he was chosen by Mendelssohn to play the organ part in the production of *Elijah* at Birmingham, which he did from the full score, to the composer's entire satisfaction.

Thistlethwaite lists 20 organs designed by Gauntlett between 1838 and 1849, mostly built by William Hill, which 'may be said to have delineated the principal features of the mature Victorian organ'. It was Gauntlett's imagination and energy that established the 'German' organ design and compass that made possible both the accompaniment of a reformed style of congregational singing and the effective performance of the works of Bach. Gauntlett also took out a patent for electric action in 1852. After resigning his post at St Olave's in 1846, he later held other organists' posts, notably at the Union Chapel, Islington, from 1853 to 1861: while there, he collaborated with the minister, the Rev. Dr Henry Allon, in the production of the influential *Congregational Psalmist* (1858). In 1842 he had been given the degree of Doctor of Music by the Archbishop of Canterbury.

From 1839 until the end of his life Gauntlett was constantly engaged in the compilation of hymnbooks and in the composition of hymn tunes and chants; his own tunes probably exceed 1000 in number. They are generally of the plainer type, free from the sensuous chromatics of Dykes and Barnby; many have remained popular, above all 'Irby' (1849), which, linked with Mrs Cecil Frances Alexander's carol *Once in royal David's city*, is a permanent part of Christmas to millions of people. Gauntlett's musical tastes were wide-ranging, from the popular vein of melody found in many of his hymn tunes to the choral music and organ fugues of Bach. He was an enthusiastic advocate of Gregorian plainsong, though he did not necessarily hold Tractarian views in other matters.

Although his work as performer and composer was concerned with church music alone, as a lecturer and critic he revealed wider musical sympathies. Much of his literary work is hidden away in musical periodicals and in the prefaces to unsuccessful hymnbooks. He was a frequent contributor to, and for a time editor of, the *Musical World* in 1836–7; an article by him on the ‘Characteristics of Beethoven’, treating the composer's late style sympathetically, attained a more than temporary celebrity. He also contributed articles to the *Sun*, *Morning Post*, *Morning Chronicle*, *Christian Remembrancer*, *Notes and Queries*, *Orchestra* (intermittently, 1864–73), and *British Quarterly Review* (on Rossini, 1869), and in 1850–51 he founded and edited a monthly called the *Church Musician*. (An earlier attempt at founding a serious music journal, said by Gauntlett to have secured promised contributions from Moscheles, Klingemann, A.B. Marx, Schumann and Chorley among others, failed in 1840.) In the last year of his life he was writing articles for the newly founded *Concordia*. He was also a notable collector of early music: his library, which he sold as early as 1847 and in 1849, included some extremely rare early theory books (Diruta, Gaffurius and Salinas among them) and two large 16th-century manuscripts of organ music. Gauntlett's outspoken views and theories, however, and his eagerness to achieve recognition, disaffected some of his fellow critics. Holmes and Davison, for example, considered him pretentious and pedantic. But Mendelssohn had a more positive opinion, according to an obituary in *The Athenaeum*:

His literary attainments, his knowledge of the history of music, his acquaintance with acoustical laws, his marvellous memory, his philosophical turn of mind, as well as practical experience, render him one of the most remarkable professors [i.e. professional musicians] of the age.

WORKS

The Song of the Soul, 12 canzonets (London, 1877); other songs

Many anthems, 10 listed in Foster

Hymn tunes and chants; organ pieces and arrs.

The Congregational Psalmist (London, 1858); many other collections of psalm and hymn tunes, chants, anthems, other church music, 25 listed in *DNB*

WRITINGS

ed., with others: *The Comprehensive Tune Book* (1846)

Notes, Queries and Exercises in the Science and Practice of Music
(London, 1859)

Articles in *British Quarterly Review*, *Christian Remembrancer*, *Church Musician*, *Concordia*, *Morning Chronicle*, *Morning Post*, *Musical World*, *Notes and Queries*, *Orchestra*, *Sun*

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NICHOLAS TEMPERLEY

Gaussin, Allain

(*b* St Sever, Calvados, 6 Nov 1943). French composer. He abandoned his scientific studies at the age of 20 to devote himself to studying music at the Paris Conservatoire (1966–76), where he won a first prize for composition (in Messiaen’s class). He also studied electro-acoustic music with Pierre Schaeffer (1973–5). Between 1981 and 1992 Gaussin taught composition and orchestration at the Schola Cantorum in Paris. He has been professor of composition and orchestration in the Paris municipal conservatories since 1991. He won the SACEM prize in 1983 and 1989, and the Grand Prix du Disque for *Irisation-rituel*, *Camaïeux* and *Arcane* in 1995. He held bursaries from the Académie de France in Rome between 1977 and 1979, from the DAAD in Berlin in 1985, and from the Villa Kujoyama in Kyoto in 1994.

Gaussin also writes poetry, and sees his composition as an essential part of a vast poetic project going beyond craftsmanship, using sound as a material. His music makes its mark through its particularly energetic concept of sound (*Colosseo*, *Eclipse*, *Irisation-rituel*), its distinctive melodic sense (*Ogive*) and its use of striking gestures to clarify structure (*Chakra*, *Arcane*, *Mosaïque céleste*). An independent spirit, Gaussin is not aligned with post-serialism, spectral music or the use of technology in his music, but affirms his individuality in a free synthesis of various techniques.

WORKS

(selective list)

Ogive, (12 str, hpd)/(12 str), 1977, arr. fl, hpd, 1977, arr fl, pf, 1987; *Colosseo*, 6 perc. 1978; *Eclipse*, 2 pf, 16 insts, 1979; *Irisation-rituel* (Gaussin), opt., spkr, S, fl, orch, 1980; *Eau-forte*, fl, cl, vn, vc, pf, 1982; *Camaïeux*, 3 synth, elec gui, tape 1983; *Chakra*, str qt, 1984; *Arcane*, pf, 1988; *Années-lumière*, orch, 1992–3; *Mosaïque céleste*, 11 insts, 1997

Principal publishers: Ricordi, Salabert

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IVANKA STOĀANOVA

Gauterius de Castello Rainardi [Gauthier of Château-renard (Bouches-du-Rhône)].

Composer. He is known only from the 12th-century Calixtine manuscript (*E-SC*), which credits him with two-part settings of the *Kyrie Cunctipotens genitor* and a *Benedicamus domino* as well as the discant of a conductus, *Regi perhennis glorie*. A monophonic version of the conductus appears elsewhere in the manuscript, notated a 4th higher and ascribed to 'a certain Gallican doctor'. Gauterius has sometimes been identified circumstantially with Galterus, a cantor at the Cathedral of Notre Dame in the 12th century.

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SARAH FULLER

Gautier, Denis.

See [Gaultier, Denis](#).

Gautier, Ennemond.

See [Gaultier, Ennemond](#).

Gautier, (Jean-François-)Eugène

(*b*Vaugirard, Paris, 27 Feb 1822; *d* Paris, 1 April 1878). French composer, teacher and critic. At the Paris Conservatoire he studied the violin with Habeneck and composition with Halévy, winning the Second Prix de Rome in 1842. He played first violin at the Opéra (1838) and the Société des Concerts du Conservatoire (1846), and became assistant conductor at the Opéra-National (1847–8). His association with opera continued at the Théâtre Italien, where from about 1849 to 1852, and again from 1863 to 1864, he was *chef des chœurs*. The Opéra-National, later the Théâtre Lyrique, presented most of Gautier's early operas. His most popular work there, the *opéra comique Flore et Zéphire* (1852), had 126 performances

as a curtain-raiser. Though some critics found the harmony complicated and the orchestration too rich, Berlioz praised the score's freshness and skilful orchestration, and the elegant and lively style of the melodies. Gautier's greatest success came with another light one-act opera, *Le mariage extravagant* (1857, revived in 1871), presented 175 times by the Opéra-Comique. Its score includes an overture whose orchestral style comes close to that of Auber. The most remarked-upon piece, given an encore at the première, consists of light, catchy *couplets* for the madman Darmancé, a comic bass. Gautier was appointed professor of harmony at the Conservatoire in 1864, and largely gave up composing for the theatre, although in 1866 he provided translations of *Don Giovanni* and *Der Freischütz* for the Théâtre Lyrique; in 1872 he became professor of music history. As a music critic he occasionally wrote articles for *Le ménestrel*, the *Grand journal* and *Le constitutionnel*, and from 1874 he wrote regularly for the *Journal officiel*. He also wrote a book: *Un musicien en vacances* (Paris, 1873). At his death his writing was described as 'a bit virulent' as well as 'not always kindly nor very scrupulous in questions of scholarship'; he was, however, generally regarded as a skilful composer of second rank who continued Auber's tradition. At their best his *opéras comiques* show sparkling orchestration, clean phrasing and good taste.

WORKS

first performed in Paris unless otherwise stated

all printed works published in Paris

stage

Le club des arts (?oc), ov. only, Conservatoire, Nov 1843, *F-Pc**

L'anneau de Mariette (oc, 1, L. Jourdain, after Laurencin [P.-D.-A. Chapelle] and E. Cormon [P.-E. Piestre]), Versailles, 12 June 1845; as L'anneau de la marquise, Paris, Spectacles-Concerts, 20 Dec 1848, *Pc** (inc.)

Léona, ou Le parisien en corse, 1847 (?oc), unorchd, *Pc**

Les barricades de 1848 (opéra patriotique, 1, E.-L.-A. Brisebarre and Saint-Yves [E. Déaddé]), Opéra-National, 6 March 1848, collab. A. Pilati

Le marin de la garde (oc, 1, Saint-Yves), Beaumarchais, 21 June 1849, *Pc**, vs (n.d.)

Murdock le bandit (oc, 1, A. de Leuven and an unknown librettist), Opéra-National, 23 Oct 1851, vs (1852)

Flore et Zéphire (oc, 1, de Leuven and C. Deslys), Lyrique, 2 Oct 1852, *Pc**, vs (1853)

Choisy-le-roi (oc, 1, de Leuven and M. Carré), Lyrique, 14 Oct 1852

Le lutin de la vallée (légende, 2, Carré, J.E. Alboize de Pujol and A. Saint-Léon [C.-V.-A. Michel]), Lyrique, 22 Jan 1853, *Po* (? partly autograph)

Le danseur du roi (opéra-ballet, 2, Carré, Alboize and Saint-Léon), Lyrique, 22 Oct 1853, ? collab. Saint-Léon

Schahabaham II (opéra bouffon, 1, de Leuven and Carré), Lyrique, 31 Oct 1854, *Pc*, vs (?1855)

Le mariage extravagant (oc, 1, Cormon, after M.-A.-M. Désaugiers and J.-J.-C. Mourier), OC (Favart), 20 June 1857, *Pc**, vs (1857)

La bacchante (oc, 2, de Leuven and A. de Beauplan [A. Dumas père]), OC (Favart), 4 Nov 1858, *Pc**

Le docteur Mirobolan (oc, 1, Cormon and H. Trianon, after N. de Hauteroche: *Crispin médecin*), OC (Favart), 28 Aug 1860, *Pc**, vs (1861)

Jocrisse (oc, 1, Cormon and Trianon), OC (Favart), 10 Jan 1862, *Pc**, vs (1862)

Le trésor de Pierrot (oc, 2, Cormon and Trianon), OC (Favart), 5 Nov 1864, *Pc**

La clé d'or (comédie lyrique, 3, O. Feuillet and L. Gallet), National Lyrique, 14 Sept 1877, *Pc**, vs (1877)

Bulfarargue (opéra), ?inc., unperf., *Pc**

La pagode (oc), unperf., *Pc*

Romance in La poularde de Caux (opérette, 1, de Leuven and V. Prilleux), Palais Royal, 17 May 1861, vs (1861), collab. L. Clapisson and others

choral

Sacred: Ave Maria, S, A, T, B, org, 1855, *F-Pc**; La mort de Jésus (orat); O salutaris, T, SATB, org, *Pc**; Les sept paroles de Christ, T, SATB, orch, ?1855, *Pc**

Prix de Rome cants.: La reine Flore (de Pastoret), 1842, *Pc**, ballade, vs (Paris, 1842); Le chevalier enchanté (de Pastoret), 1843, *Pc**; Imogine (Vieillard), 1845, *Pc**; Vélasquez (Doucet), 1846, *Pc**

Other secular: Hymne à Bacchus, SATB, orch, *Pc**; Fantaisie sur des vieux airs français, S, SATB, pf, 1855, *Pc**; Cantate pour le 15 août (E. Pacini), 1861; Le bouquet de fête (?cant.), inc., unperf., *Pc**

other works

Songs: Le postillon du roi (St Preux) (Paris, 1844); Les larmes, *F-Pc**; Villanelle and other songs, mentioned in the press

Fugues, misc. drafts for voice and pf, and for orch, *Pc**, *Pn**

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LESLEY A. WRIGHT

Gautier, François.

See Franz, Paul.

Gautier [Gaultier], Jacques [Gwaltier, James]

(*b* late 16th century; *d* before 1660). French lutenist and composer. He was sometimes known as 'Gautier d'Angleterre'; he was probably not related to Denis and Ennemond Gautier nor to Pierre Gautier (i) and certainly not to

Pierre Gautier (ii). He left France in 1617 after being involved in a murder and fled to England, where he was attached to the court from 1625. He is mentioned in court records until about 1649, and his post was given to John Rogers at the Restoration in 1660. In 1627 he was imprisoned in the Tower of London and tortured for making scandalous remarks about King Charles I, his patron the Duke of Buckingham and Queen Henrietta Maria, whom he taught the lute. He seems to have been restored to favour by about 1629, when he sat for the portraitist Ian Lievens, probably at court. He went to the Netherlands in 1630 and later to Madrid, where he performed before the court; he may at that time have been Van Dyck's model for a portrait now in the Prado (see illustration). He took part in the masque *The Triumph of Peace* in 1634 and in *Britannia triumphans* in 1637. Contemporaries praised his brilliant, accurate and smooth playing; for example Constantijn Huygens, who corresponded with him, complimented his playing in 1622. A few of Gautier's compositions are found in manuscripts (*D-ROu*, *GB-En*).

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MONIQUE ROLLIN

Gautier, Judith

(*b* Paris, 25 Aug 1845; *d* St-Enogat, Brittany, 26 Dec 1917). French author and writer on music. She was the daughter of Théophile Gautier and Ernesta Grisi, a cousin of the dancer Carlotta Grisi and sister of Giulia and Giuditta Grisi. Already an ardent partisan of Wagner at 16 (during the interval at the first performance of *Tannhäuser* in Paris she had rebuked Berlioz for his obvious delight in Wagner's humiliation), she married his leading French spokesman [Catulle Mendès](#) in 1866. They visited Wagner at Tribschen in 1869, and separated in 1874. Two years later she went to Bayreuth, where she began a liaison with Wagner; its importance to him during the composition of *Parsifal* is reflected both in his letters to her and in the opera itself. In 1893 she established a marionette theatre in Paris, at which she produced *Parsifal* in her own French translation.

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BRUCE CARR

Gautier [Gaultier], Pierre (i)

(*b* Orleans, 1599; *d* after 1638). French composer and lutenist, active in Italy. He was sometimes called 'Gautier d'Orléans' and 'Gautier de Rome'; he was not related to Denis and Ennemond Gaultier, Jacques Gautier and Pierre Gautier (ii), but he may be identified with Pierre Gautruche, a Jesuit from Orléans who was a teacher at Caen from 1640 and the author of some pedagogical works in Latin. Among these, *Philosophiae ac mathematicae totius institutis* (Vienna, 1661) includes an important section *Musica* inspired by Mersenne's *Harmonie universelle* (1636–7); it appeared in numerous new editions in France and abroad up until the beginning of the 18th century. Pierre Gautier's *Oeuvres* (Rome, 1638) consists of lute pieces arranged according to their keys; it is dedicated to Prince Johann Anton d' Eggenberg, Duke of Crumau, who was the imperial ambassador extraordinary to Pope Urban VIII in 1638. (M. Rollin, ed.: *Oeuvres de Pierre Gautier*, Paris, 1984)

MONIQUE ROLLIN

Gautier, Pierre (ii) [Gautier de Marseille]

(*b* La Ciotat, ?1642; *d* at sea nr Sète, 1696). French composer, opera director, organist and teacher. He probably studied in Paris. In 1682 he was in Marseilles as organist and teacher of the organ, harpsichord and composition. On 8 July 1684 he received permission from Lully to establish an academy of music there: this was Lully's first authorization of an opera house in the provinces. The first performance, on 28 January 1685, was *Le triomphe de la paix*, with libretto as well as music by Gautier; it was performed successfully several times a week until the beginning of Lent. Later in 1685 Gautier was in Paris to hire new performers. The 1685–6 season met with equal success, with performances of Lully's *Le triomphe de l'amour*, *Phaëton* and *Armide*. On 5 February 1687 Gautier's opera *Le*

jugement du soleil was performed before an audience of over 1000 on the terrace of the home of the superintendent of the galleys to celebrate Louis XIV's successful recovery from an operation. During the summer and autumn of 1687 the company performed *Phaëton* and *Armide* in Avignon with great success. At Marseilles early in 1688 Gautier successfully produced Lully's *Atys*, which he took in June to Avignon, where he also prepared Lully's *Bellérophon* for two private performances at the residence of the Marquess of Blauvac. On 4 September of that year he was imprisoned for debt and was forced to sell all his company's properties in both Avignon and Marseilles. Released on 10 September, he left for Lyons, where one of his dancers, Jean-Pierre Legnay, had gone the previous year to organize an opera company; he was now hired as co-manager and conductor. On 16 March 1689 he resigned the post of co-manager but remained as conductor until the company was dissolved in 1692. In 1693 the privilege of giving operas in Marseilles was sublet to his brother Jacques, a sculptor employed as a set designer in Lyons, who became director-in-chief of the academy of music at Marseilles. The performances began successfully in January 1694. The company performed at Aix-en-Provence in the spring of 1695 and at Toulon during the summer. They performed Lully's *Alceste* at Marseilles in 1696 and in May of that year were at Aix, at Avignon in October, at Arles in November and at Montpellier in December. At the end of December Gautier embarked with his brother, some of the company and all his equipment on a return voyage by sea for reasons of economy. The ship was lost in a storm.

As an opera director Gautier was concerned with the quality of his repertory, mostly *tragédies en musique*, in which he showed himself to be a representative of French classicism. He was concerned too with the quality of the performance and staging: a number of singers and dancers from Paris, including some from the Académie Royale, followed him to Marseilles. He also paid reasonable salaries to his artists, to the extent of leaving his other debts unpaid. As a composer he wrote, according to Brossard's *Dictionnaire de musique* (1703), 'dans le style et à l'imitation de Lully'. Yet his surviving works are not those of a mere imitator: his published *airs* and dances (for flute or violin and continuo) are spirited and carefully composed; his use of descending melodic patterns is individual, his imitative writing varied, his bass lines expressive, his rhythms lively, and his use of instrumental colour evocative.

WORKS

Le triomphe de la paix (P. Gautier), 1685, lost; ov., *F-Pn*

Le jugement du soleil (op, Bennecorse), 1687, lost

Recueil de trio nouveaux, vn, fl, ob (Paris, 1699)

Syms., fl/vn, bc (Paris, 1707), contains 9 dance suites

10 airs in Recueil d'airs sérieux et à boire (Paris, 1694–1703)

2 dances in Pièces de clavecin de différent auteurs; 1 piece, fl; 1 motet, Ad te clamo, 1v, bc: *Pn*

23 pieces, *Pn*; upper parts only extant, cited in La Laurencie

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MARCEL FRÉMIOT

Gautier, Théophile

(*b* Tarbes, 30 Aug 1811; *d* Paris, 23 Oct 1872). French poet, novelist and theatre critic. In musical circles, Gautier is best known as the poet of *Les nuits d'été*, the creator of several mid-century ballets, and a critic of dance and opera. He made his début as theatre critic of *La presse* in July 1837, sharing the post with Gérard de Nerval until June 1838 (hence the combined signature 'G.G.');

he remained with *La presse* until the end of March 1855, thereafter working almost exclusively for government papers: the *Moniteur universel* (later *Journal officiel du soir*) until 1871, and finally the *Gazette de Paris*. From 1855 to 1864 the presence of Pier Angelo Fiorentino (A. de Rovray) as music and theatre critic for the *Moniteur universel* prevented Gautier from writing on those subjects. From 1850 to 1855, Ernest Reyer gave technical help in the preparation of music reviews.

Though Gautier lacked formal musical training, his writings in all genres are suffused with musical references, and his music criticism is valuable for its incisiveness and its sensitivity to socio-cultural context. Unable to describe music in technical terms, he had a gift for interdisciplinary simile, often employing anachronism to make his point. His ballet criticism was biased, his music criticism more open-minded. Gautier's taste was eclectic, embracing various Asian musics (which he experienced at first hand), Mozart, and contemporary Western composers on both sides of critical divides. He prized originality and, like many of his contemporaries, spontaneity of musical expression. For him, Meyerbeer's *Les Huguenots* was an uncomfortable mixture of calculation and expressive writing; by contrast, Bellini's *Norma*, for all its composer's limitations in harmony and orchestration, inspired admiration. Gautier remained equivocal about Meyerbeer's compositional talent, but collaborated with him on the prologue to *Struensée* (1846). In 1838 he defended *Benvenuto Cellini* on the grounds that Berlioz was upholding an extreme position during a time of cultural and political compromise. Despite becoming increasingly Wagnerian, Gautier remained supportive of Berlioz throughout the composer's lifetime, writing a generous obituary for the *Journal officiel*.

Gautier first heard Wagner's music in 1850, and soon counted himself a Wagnerian. His Wagnerism was counterbalanced by a longstanding appreciation of Verdi as the head of a new Italian school of opera, but became dominant in the 1860s. In 1857 Gautier was invited with other French critics to *Tannhäuser* at Wiesbaden: disconcerted by the opera's traditionalism in relation to what he knew of Wagner's (later) theories, he likened it to a modern painter's imitation of Van Eyck. By 1869 his view of early Wagner had changed, and his study of *Rienzi* (to coincide with the French première) claimed the composer as a genius and hero. Gautier's attitude towards Wagner was undoubtedly influenced by his daughter Judith and her husband Catulle Mendès, both of whom were prominent Wagnerians.

Contact with Félicien David and Ernest Reyer allowed Gautier to find musical expression for his love for the East. He admired David's *Le désert* of 1844, collaborating with him the following year on a sequence of three Arab-inspired songs. His most fruitful collaborations with Reyer were the *symphonie orientale Le sélam* (1850), inspired by Gérard de Nerval, and the *ballet-pantomime Sacountalâ* (1858). Gautier's travel diaries illustrate his anthropological sensitivity to exotic musics. In the final version (1865) of his diary of a trip to Algiers in 1845, he was dismissive of second-hand academic evaluations of Eastern repertoires as 'barbaric', finding instead in Bedouin music a sinuous complexity which he compared to the white threading in Venetian glass.

Within his literary output, music appears as the central subject (the *nouvelle* entitled *Le nid de rossignols*); as a dramatic episode (the dialogue concerning Wagner's merits in *Spirite*); or as an allusive reference (the abstract poem *Symphonie en blanc majeur* from *Emaux et camées*, which presents a set of variations on the word 'white', ending 18 virtuoso stanzas with a surprise modulation to the word 'pink'). A follower of Hoffmann in his *contes* and *nouvelles fantastiques*, Gautier was an important contributor to the establishment of a Romantic vision of music in France.

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(selective list)

all canevas chorégraphiques, first performed at Paris Opéra unless otherwise stated

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[collection of 18 articles]
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KATHARINE ELLIS

Gautier de Châtillon.

See [Walter of châillon](#).

Gautier de Coincy

(*b* Coincy-l'Abbaye, 1177 or 1178; *d* Soissons, 25 Sept 1236). French trouvère. He was the author of the *Miracles de Nostre-Dame* and of a number of religious chansons, some of which he seems to have set to music. His date of birth is known from the *Chronicum S. Medardi Suessionensis*: 'In the year 1193 Gautier de Coincy became a monk, and was 15 or 16 years old at the time'. In August 1214 he became prior of the monastery at Vic-sur-Aisne, about 16 km west of Soissons. He returned to St Médard in Soissons as abbot on 19 June 1233, where he remained until his death. The extensive learning revealed in his work and his obvious familiarity with contemporary secular song has led some writers to speculate that he spent time at the University of Paris before 1214, but this cannot be supported by documentary evidence.

The *Miracles de Nostre-Dame* is a massive verse narrative, some 30,000 lines in length, recounting the numerous miracles associated with the Virgin. Gautier explained that he found these stories in a Latin manuscript. No such source now survives, however, thus making it impossible to trace the origins of all the material contained in the work. It was written in two large sections, the first between 1214 and about 1222, the second between 1222 and 1233. Gautier identified himself in the work as 'Li prior de Vi' (Vic-sur-Aisne), indicating that his literary activities were probably confined to the years between 1214 and 1233. The popularity and importance of *Miracles* is attested by the fact that it survives in over 80 sources (22 with music) and inspired numerous imitations.

Perhaps following the example of the contemporary *Roman de la rose*, Gautier incorporated a number of songs with music into his narrative. These are set in two larger groups and one smaller one at various places in the text and are, in the majority of cases, new poems in praise of the Virgin set to pre-existent melodies from a variety of sources. The manuscripts in which *Miracles* is extant also include a number of similar songs (some without music) that are not part of the cycle but which nevertheless may be

Gautier's work. Gautier left no doubt about his intention of including songs within the narrative. In the text preceding the first group he said: 'We should sing of the Virgin both day and night as the angels do. All those who sing sweetly enchant the devil and lull him to sleep. Now listen as I sing'.

Gautier is important to the music historian largely for two reasons. First, his work represents the earliest substantial collection of sacred and, above all, Marian songs in the vernacular – songs that were widely imitated in France and elsewhere throughout the later Middle Ages (e.g. *Pour conforter*). This is in sharp contrast to the almost exclusively secular repertory of the worldly trouvères who were his contemporaries or near-contemporaries. Second, the large number of contrafacta that use contemporary trouvère melodies would seem to indicate that Gautier made a conscious effort to put secular melodies to sacred or at least devotional use – he 'sang sweetly' to 'enchant the devil and lull him to sleep'. This concern finds a parallel in the Latin verses of Gautier's contemporary, Philip the Chancellor, who likewise set most of his poems to melodies of secular origin.

Eight of Gautier's poems are set to trouvère melodies, the largest number being contrafacta of songs by Blondel de Nesle (*Amours dont sui, Je pour iver, Qui que face*); a further five draw on various other musical sources: two are based on the same conductus by Perotinus (*De sainte Leocade, Entendez tuit*), two on anonymous monophonic conductus (*Ma viele, Talens m'est pris*), one on a motet (*Hui matin*) and one on a sequence (*Hui enfantés*). Three songs that use borrowed melodies survive in one or more sources in two-part polyphonic form (*Amours dont sui, De sainte Leocade, Entendez tuit*), including a unique two-part setting of Perotinus's *Beata viscera*. Gautier was, however, no mere musical parodist: a number of the songs that are certainly by him are set to melodies elsewhere unknown; most notable, perhaps, is the very beautiful strophic lai *Roine celestre*.

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Edition: *Les chansons à la vierge de Gautier de Coinci*, ed. J. Chailley, PSFM, xv (Paris, 1959) [complete edn except for doubtful works]

nm no music

Amours dont sui espris (De chanter), 1/2vv, R.1546 [contrafactum of: Blondel de Nesle, 'Amours dont sui espris (m'efforce)', R.1545] (melody also used for three conductus: 'Procrans odium', 2vv – duplum = R.1546; 'Purgator crimium', 3vv; 'Suspirat spiritus', 1v)

Amours qui set bien enchanter, R.851 [contrafactum of: 'Sour cest rivage'] (two melodies)

De sainte Leocade, 1/2vv, R.12 [contrafactum of: Perotinus, 'Beata viscera']; ed. in Gennrich (1948), 230

D'un amour coie et serie, R.1212 [contrafactum of: Gilles de Maisons, 'Je chant, c'est mout mauvais signes', R.1356]

Entendez tuit ensemble, et li cleric et li lai, 1/2vv, R.83 [contrafactum of: Perotinus, 'Beata viscera']; ed. in Gennrich (1948), 230, Gennrich (1960), 28 (three melodies)

Esforcier m'estuet ma vois, R.1836

Hui enfantés, R.9246 [contrafactum: sequence, 'Letabundus']

Hui matin a l'ajournee, R.491a [contrafactum of: 'Hier matin a l'enjournee', motet 764]

Je pour iver, pour noif ne pour gelee, R.520 [modelled on: Blondel de Nesle, 'Li plus se plaint d'Amours mai je n'os dire', R.1495]

Las, las, las, las, par grant delit, R.1644

Ma viele, R.617a [contrafactum: monophonic conductus, 'O Maria, o felix puerpera']

Mere Dieu, vierge senee, R.556 (two melodies)

Pour conforter mon cuer et mon courage, R.20 [textual contrafactum of Guilhem de Cabestanh, 'Mout m'alegra douza vos', PC 213.7; model for: Alfonso el Sabio, 'Como Deus é comprida Trinite']

Pour la pucele en chantant me deport, R.1930 [modelled on: Pierre de Molins or Gace Brulé, 'Chanter me fet ce dont je crien morir', R.1429; anon., 'Destroiz d'amours et pensis sans deport', R.1932] (two melodies)

Pour mon chief reconforter, R.885 [contrafactum of: Walter of Châtillons 'Sol sub nube latuit'; Thibaut de Blason, 'Chanter et renvoisier seuil', R.1001] (R.885 and 'Sol sub nube latuit' share a refrain which is missing in R.1001)

Puis que voi la flour novele, R.600 [contrafactum of: Gautier de Dargies or Gontier de Soignies, 'Au tens gent que reverdoie', R.1753]

Quant ces floretes florir voi, R.1677 [contrafactum of: Vielart de Corbie, 'De chanter me semont Amours', R.2030]

Qui que face rotruenge novele, R.603 [contrafactum of: Blondel de Nesle, 'Bien doit chanter cui fine Amours adrece', R.482] (three melodies)

Roine celestre, R.956; ed. in *MGG1*

Sour cest rivage, a ceste crois, R.1831 [contrafactum of: 'Armours qui set'] (on the rediscovery of the relics of St Leocadia in 1219)

Talens m'est pris orendroit, R.1845 [contrafactum: monophonic conductus, 'Ave virgo sapiens']

doubtful works

A ce que je vuel comencier, R.1272 (nm)

Bele douce creature, R.2090

Chanter m'estuet, car nel doi contredire, R.1491 (nm)

Chanter m'estuet de la Vierge Marie, R.1181a

Chanter voel, or men souvient, R.1246a

Chanter voel par grant amour, R.1957a

De la mieus vaillant, R.364 (nm)

De la vierge qui ot joie, R.1739b

Douce dame, sainte flour, R.1984a

Flours ne glais [contrafactum of: 'Le Lai Markiol'], R.192, ed. in Gennrich (1942), 4

Mere au Sauveour, R.2012

Mere de pitié, R.1094a (lai)

Ne flours ne glais, R.192a (lai)

Nete glorieuse, R.1020

Puis que de chanter me tient, R.1247a

Quant je suis plus en perilleuse vie, R.1236 [contrafactum of: Blondel de Nesle, 'Quant je plus sui en paor de ma vie', R.1227]

Tant ai servi le monde longuement, R.709a [contrafactum of: Thibaut IV, 'Tant ai amours servies longuement', R.711]

Vers Dieu mes fais disirrans sui forment, R.677 (nm)

Virge glorieuse [= Nete glorieuse], R.1020 [contrafactum of: Philip the Chancellor, 'Ave virgo virginum']

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

ROBERT FALCK

Gautier de Dargies

(*b* c1165; *d* after 1236). French trouvère. His forebears had participated in the First Crusade in 1099, and he himself took part in the Third Crusade (1189). His name appears as witness or principal in documents of 1195,

1201, 1206 and 1236. These mention also a wife named Agnes and three brothers, Rainaut, Drogo and Villardus. Gautier's father, Sagalo de Dargies, was either a younger son or a descendant of a younger son. Thus the trouvère's arms, shown in miniatures in the *Manuscrit du Roi* (F-Pn fr.844) and the *Chansonier d'Arras* (F-AS 657: see illustration), display martlets of gules rather than of sable, the latter colouring being indicative of the main branch of the family. The hamlet of Dargies is in the département of Oise, Beauvais arrondissement.

The chansons *Ainc mais ne fis chançon* and *Desque ci ai tous jours chanté* are dedicated to Gace Brule, mentioned also in *Or chant novel*. *A vous, messire Gautier* is a *tenso* addressed to Gautier de Dargies by a certain Richart, while *Amis Richart* is one addressed to Richart de Fournival by a certain Gautier; presumably the same pair of participants is involved in both. It is possible that Gautier was also acquainted with other trouvères active in the third crusade, including the Chastelain de Couci, Conon de Béthune, and Hugues de Berzé.

In addition to the customary *chansons courtoises* and the two *tenso*s, Gautier de Dargies wrote three descorts (*De celi me plaing*, *J'ai par maintes fois* and *La douce pensee*), the earliest known works of this genre. His themes and imagery derive for the most part from the fashionable stock of his time, but these materials are handled very skilfully. Greater originality is evident in the treatment of poetic form; several works depart from the average by virtue either of asymmetrical design (*Chançon ferai*, *Desque ci ai*, *Maintes fois*) or of greater than normal length of strophe (*Autres que je ne suel fas*, *Bien me cuidai*, *En icel tens* and *Hé Dieus*).

Individuality of form is present also in the melodies. While bar form remains the norm, *Hé Dieus* has *pedes* of three phrases each, and *Bien me cuidai* uses *pedes* of four phrases each. Four melodies are non-repetitive (*Ainc mais ne fis chançon*, *Chançon ferai*, *Desque ci ai* and *La gent dient*), and *Haute chose* repeats later phrases rather than the customary opening ones. Highly unusual are the late settings of *Chançon ferai* and *Maintes fois* in the *Chansonier d'Arras*; in these, the phrase lengths (defined by repetition patterns) often differ in length from the poetic phrases, creating a complex interplay. A similar technique, carried out more subtly, is present in the main setting of *Maintes fois*. The descorts, containing 47, 63 and 85 verses, are normally analysed as falling into six, seven and nine strophes respectively, no two being structurally identical in the same poem. Most musical phrases are grouped in twos, each group being stated two, three or four times. There are also groups of three phrases as well as twofold and threefold statements of single phrases. A few strophes conclude with one or two phrases not part of a larger repetition.

Gautier's melodies move vigorously. None is restricted to less than an octave, and examples covering a 10th, 11th or 12th are common. The late setting of *Se j'ai esté* in the *Manuscrit du Roi* spans an extraordinary two octaves and a 2nd, a range made possible by an early use of the G clef on the lowest line of a four-line staff. (If octave transposition for this clef were used in order to keep the melody within a smaller span, leaps which are highly uncharacteristic of the style would result at the two points of transition; the range of an octave and a 7th in the Noailles reading of *De*

celi me plaign seems, however, to result from transpositions which represent a late – and perhaps unintended – revision of the original.) Modal organization is frequently individual also, and often varies from one reading to another. In several works there is important use of notes below the final. In the reading of *Bien me cuidai* in the *Manuscrit du Roi*, for example, the final is a 7th above the lowest note. In general, Gautier favoured modes with a major 3rd above the final. In most melodies the final is a tonal centre of importance; some, however, reach an unexpected final while others display little sense of tonal gravitation.

The late setting of *Chançon ferai* in the *Manuscrit du Roi* is given in fully mensural notation and is cast in the 2nd rhythmic mode. The applicability of this information to the florid original setting is, however, doubtful. The ligatures used in the main setting of *Autres que je ne suel fas* are disposed in patterns that invite the use of the 2nd mode, but there is little other evidence of such regularity. On the contrary, the irregular and often highly ornate settings appear quite inappropriate to the use of modal rhythm. The individuality of form, combined with breadth of motion and richness of rhythmic design, show Gautier's melodies to be among the more forceful creations of their kind.

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[K] etc. indicates a MS (using Schwan sigla: see Sources, ms); italics indicate uncertain identification

Ainc mais ne fis chançon jour de ma vie, R.1223; ed. in Bittinger

Au comencier, R.176 (no music)

Autres que je ne suel fas, R.376 [R]

Bien me cuidai de chanter, R.795 (3rd Crusade)

Chançon ferai mout marris, R.1565 [M, A]

De celi me plaign qui me fait languir, R.1421 (descort); ed. in Jeanroy, Brandin and Aubry

Desque ci ai tous jours chanté, R.418

En grant aventure ai mise, R.1633 (no music)

En icel tens que je voi la froidour, R.1989

Haute chose ai dedens mon cuer emprise, R.1624

Hé Dieus, tant sont mais de vilaine gent, R.684

Humilités et franchise, R.1626 [A]

J'ai par maintes fois chanté, R.418 (descort); ed. in Jeanroy, Brandin and Aubry

Je ne me doi plus taire ne tenir, R.1472

La douce pensee, R.539 (descort); ed. in Jeanroy, Brandin and Aubry

La gent dient pour coi je ne fais chans, R.264 [M, A]

Maintes fois m'a on demandé, R.419 [A]

Or chant novel, car longuement, R.708

Quant la saisons s'est demise, R.1622

Quant li tens pert sa chalour, R.1969

Se j'ai esté lonc tens hors du païs, R.1575 [M, V, R] (3rd Crusade); ed. in Aubry

doubtful works

N'est pas a soi qui aime coraument, R.653 [V]

works of joint authorship

Amis Richart, j'eüsse bien mestier, R.1290 (no music) (tenso with Richart de Fournival)

A vous, messire Gautier, R.1282 (A, a) (tenso with Richart [?de Fournival])

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

THEODORE KARP

Gautier de Lille.

See [Walter of châillon](#).

Gautier d'Espinal [Epinal]

(*b* before 1220; *d* before July 1272). French trouvère. He is generally assumed to have been a member of the family of the seigneurs of Epinal; identification has been based on this and on the dedication of *Quant voiver* to the Count of Bar. A Gautier d'Espinal is mentioned in documents of 1232 to 1272. Some scholars feel, on the other hand, that the style of Gautier's works points to an author active earlier in the 13th century.

A few of the chansons attributable to Gautier survive in more than six sources, but several are in no more than three. The opening strophes of *Aïmans fins* and *Desconfortés et de joie parti* were quoted by Girart d'Amiens in his roman *Méliacin*. While the imagery of the poems remains wholly within the stock vocabulary of the *chanson courtoise*, Gautier handled his material with considerable skill. Most strophes contain the same number of syllables per line – generally ten, though sometimes seven or eight. *Partis de doulour*, *Tout esforciés* and *Comencement de douce saison*, however, are of elaborate construction. Gautier did not depend as heavily as most on the standard *abab* rhyme pattern for the opening of the strophe; this in turn is reflected in the formal freedom of a number of melodies.

While bar form still constitutes the norm, *Puis qu'en moi a recouvré* and *Par son dous comandement* are non-repetitive, and *Tout autresi* concludes an otherwise through-composed setting with a variant of the third phrase. *Aïmans fins* presents an irregular pattern of repetition using variation. The structure of *Ne puet laissier fins* is unusual: the rhyme scheme suggests a strophic division into groups of four lines plus three, while the syntactical grouping of the first strophe is three plus two plus two: the melody, on the other hand, may be described as *ABCA'B'C'D*. With regard to melodic construction, Gautier favoured the G modes; a trait characteristic of many of his melodies is the use of one or more tonal centres that exert a force equal to that of the final. In *Tout esforciés* the repeated use of the opening leap of a 5th, *d–a*, forms a strong counterbalance to the final, *g*, while a similar function is filled by the contrast of the chain of 3rds, *a–c'–e'*, against the *g* final in *Aïmans fins*. Strong centres on the fourth degree and on the subfinal are found in *Amours et bone volenté* and *...Quant voi iver*. None of the melodies survives in mensural notation and there are apparently no regular patterns of rhythmic construction. In general, there is an increase in rhythmic activity as the phrases progress towards the cadences. The validity of modal rhythm in his works seems dubious.

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(nm) **no music**

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Amours et bone volenté, R.954

Desconfortés et de joie parti, R.1073

Ja pour longue demouree, R.504 (nm)

Ne puet laissier fins cuers c'adès se plaigne, R.119

Outrecuidiers et ma fole pensee, R.542

Partis de doulour, R.1971 (nm)

Puis qu'en moi a recouvré seignourie, R.1208

Quant je voi l'erbe menue, R.2067, ed. in Gennrich

Quant voi iver et froidure aparoir, R.1784

Se j'ai lonc tens amours servi, R.1082 (nm)

Se par force de merci, R.1059 [music = Thibaut de Blaison, 'Amours, que porra devenir', R.1402, amplified by repetition of last 2 lines]

Tout autresi com l'aimans deçoit, R.1840

Tout esforcies avrai chanté souvent, R.728

possibly by Gautier

A droit se plaint et a droit se gamente, R.749

Comencement de douce saison bele, R.590 [model for: Anon., 'Chanter mestuet de la sainte pucele', R.610]; ed. in Gérold

Par son dous comandement, R.649

doubtful works

Amours, a cuis tous jours serai, R.104 [text only]

En toute gent ne truis tant de savoir, R.1816 (nm)

Jherusalem, grant damage me fais, R.191 (nm)

Quant je voi par la contree, R.501 (nm)

Quant je voi fenir iver et la froidure, R.1988 (nm)

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

THEODORE KARP

Gauzargues, Charles

(*b* Tarascon, *c*1725; *d* Paris, 1799). French theorist and composer. He trained as a choirboy in Tarascon; after being ordained as a priest he became *maître de chapelle* at Nîmes and later at Montpellier. According to Laborde he went to Paris in 1756 to submit his compositions to Rameau. He acted as *sous-maître* of the royal chapel from 1758 to 1775, when he retired to Saint-Germain. He seems to have returned to Paris for the last years of his life. He is credited with having written 40 motets, though only two are extant: *In te Domine speravi* (F-AIXm) and *Cantate Domine* (published in the *Traité de composition*).

He published two treatises. The *Traité d'harmonie* (Paris, n.d., ?2/1798) adheres to Rameau's theory of the fundamental bass, and a clear and methodical presentation of chordal nomenclature is emphasized. He uses Rameau's original terminology for dissonance treatment, cadence types

and supposition chords, yet incorporates concepts from post-Ramist theorists such as d'Alembert and Roussier. Most notably, he makes a distinction between an invertible 7th chord on the second scale degree and a fundamental 6-5 chord on the subdominant, and he discusses augmented 6th chords in modulatory passages involving dominant chords. In the *Traité de composition* (Paris, 1797) he provides musical examples to show how theoretical rules of chordal harmony apply to actual practice. He concludes the work with a discussion of fugue and includes his own five-voice composition as a model.

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CYNTHIA M. GESSELE

Gavaldá, José

(*b* Vinaroz, nr Tortosa, 2 Oct 1818; *d* Madrid, 21 April 1890). Spanish bandmaster. At the age of nine he was chosen to be a choirboy at Tortosa Cathedral. After five years' study with the *maestro de capilla*, Juan Antonio Nin (1804-67), he was named organist of the church of S Blas in that city. Drafted into the army during the Carlist wars, he was stationed at Morella and at 22 held the rank of *músico mayor* in the Guardia Real. At 25 he was sent to Galicia and at 31 became director of music at the Colegio Militar in Toledo. In 1856 he moved to Madrid, where he started the periodical for army bandmasters *El eco de Marte*. In 1867 he sold this highly successful magazine and the copyright of all his military band compositions to the firm of Romero Andía. His other compositions include two symphonies, a six-voice mass with military band accompaniment, written for the Toledo Colegio de Infantería, and a five-voice orchestral *Salve regina*. (*Labor*D)

ROBERT STEVENSON

Gavaldá, Miguel Querol.

See [Querol Gavaldá, Miguel](#).

Gavaux, Pierre.

See [Gaveaux, Pierre](#).

Gavazzeni, Gianandrea

(*b* Bergamo, 27 July 1909; *d* Bergamo, 5 Feb 1996). Italian conductor, composer and writer. He studied at the Accademia di S Cecilia, Rome, and with Pizzetti at the Milan Conservatory. His conducting début was in 1940, after his own opera *Paolo e Virginia* had been well received in 1935, but in 1949 he abruptly gave up composition and refused to allow further performances of his works. From 1948 he was associated with La Scala, Milan, where he was artistic director (1965–8) and continued to conduct into the 1990s. He was a perceptive exponent of the *verismo* school, both in performance and in print, and his edition of Mascagni's *Le maschere* was staged at the Florence Maggio Musicale in 1955 and several times revived elsewhere. His British début was at the 1957 Edinburgh Festival in *Il turco in Italia* with the company from the Piccola Scala, and the same year he conducted *La bohème* at the Chicago Lyric Opera. He conducted the Bol'shoy Opera at Moscow in 1964 and appeared at the Glyndebourne Festival in 1965 (*Anna Bolena*) and at the Metropolitan in 1976 (*Il trovatore*). He recorded several operas by Rossini, Verdi, Mascagni and Puccini, wrote music criticism for *Il corriere della sera*, and published studies of Bellini, Donizetti, Mascagni, Pizzetti, Musorgsky and Janáček, as well as guides to the operas of Mozart and Wagner.

LEONARDO PINZAUTI, NOËL GOODWIN

Gaveau.

French firm of piano and harpsichord makers. Joseph Gaveau (*b* Romorantin, 1824; *d* Paris, 1893) founded the firm in 1847, working with his employees in a small shop at the rue des Vinaigriers in Paris; the workshop and the offices were later transferred to the rue Servan. The firm established an excellent reputation for its small upright pianos, and by the 1880s the business was producing about 1000 pianos a year, achieving a degree of success due to commercial acumen rather than intrinsic quality. Joseph was succeeded by his son Etienne Gaveau (*b* Paris, 7 Oct 1872; *d* Paris, 26 May 1943), who organized the construction of a larger new factory at Fontenay-sous-Bois and, following the example of other well-known piano makers, in 1907 opened a new concert hall, the Salle Gaveau, in the rue la Boétie, Paris. This street also housed the offices of the firm from 1908. Arnold Dolmetsch joined the firm in 1911, and under his direction it produced spinets and small unfretted clavichords along historical principles; this continued after his departure in 1914. The firm undoubtedly hoped to capture part of the new market for plucked keyboard instruments and clavichords from its great rivals, Pleyel. Etienne's sons Marcel and André Gaveau succeeded their father in running the firm. In December 1959 Gaveau joined [Erard](#) to form Gaveau-Erard S.A. In 1971 the production of Gaveau pianos was taken over by the German firm Schimmel, but since 1994 the instruments have been made by the French manufacturer Rameau.

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MARGARET CRANMER

Gaveaux [Gavaux, Gaveau], Pierre

(b Béziers, 9 Oct 1760; d Charenton, nr Paris, 5 Feb 1825). French singer and composer. At the age of seven he became a choirboy at Béziers Cathedral, where he was a soloist for nearly ten years. Intended for the clergy, he studied Latin and began philosophical studies while working at composition with the cathedral organist, Abbé Combès. On the death of the Bishop of Béziers he accepted a post as first tenor at St Séverin, Bordeaux. He continued his musical studies under the direction of Franz Beck and his early success as a composer of motets decided his vocation. He abandoned his clerical plans and was engaged as a conductor and tenor at the Grand Théâtre de Bordeaux. In 1788 he was active in Montpellier and toured in the south of France, and the following year was called to Paris to sing in the Théâtre de Monsieur, which at that time was in the Tuileries. His light and agreeable voice had a fine timbre so that he could sing such major roles as Floresky in Cherubini's *Lodoïska* in 1791 and Romeo in Steibelt's *Roméo et Juliette* in 1793. He was, moreover, an excellent musician and an intelligent actor, and was highly valued as a member of the company because of his competence and dynamism. He remained with the company when it moved to the Théâtre Feydeau, where he began his career as a composer of dramatic works with minor *opéras comiques*; these remained fashionable from his *Le paria, ou La chaumière indienne* (1792) to *Le traité nul* (1797).

Meanwhile, in 1793 Gaveaux founded with his brother Simon a music shop, 'A la Nouveauté', in the Passage Feydeau, in which he published his own works. During the Revolution he wrote a number of patriotic songs, including *Le réveil du peuple*, first sung on 19 January 1795, six months after the fall of Robespierre. This hymn prompted unrest at every performance and was prohibited by the Directory on 8 January 1796.

Gaveaux produced his finest works, *Sophie et Moncars* (1797) and, particularly, *Léonore, ou L'amour conjugal* (1798), during a period in which the nature of the *opéra comique* was becoming diversified. Dalayrac and Cherubini were writing veritable *dramas lyriques* on affecting subjects, and the influence of German music was imposing a new style (similar to Singspiel) on the genre; but the traditional form, with its characteristic mixture of airs and spoken dialogue, was retained. *Léonore, a fait historique* with a libretto by Bouilly, later provided Beethoven with the subject of *Fidelio*. It enjoyed considerable success; Gaveaux himself sang the part of Florestan and Mme Scio that of Leonore. *Ovinska, ou Les exilés de Sibérie* (1800) and *La rose blanche et la rose rouge* (1809) suffered from mediocre librettos, but *Le bouffe et le tailleur* (1804) and *Monsieur Deschalumeaux* (1806) were more successful and were revived several times during the 19th century.

When the companies of the Théâtres Favart and Feydeau merged in 1801, Gaveaux remained a member, but he took only secondary roles as his

voice was losing its grace and it was becoming difficult for him to keep up with such rivals as Elleviou or Martin. In 1804 he was appointed a singer in the imperial chapel. He was affected by mental illness and left the stage in 1812. Apparently cured, he resumed his publishing activities, directing the shop in the Passage Feydeau himself from 1813 to 1816. He wrote one more *opéra comique*, *Une nuit au bois, ou Le muet de circonstance* (1818). In 1819 he retired to a mental asylum.

Gaveaux's older brother, Simon Gaveaux (b Béziers, 1759), was a répétiteur and music prompter at the Théâtre Feydeau. He managed (with Pierre) the publishing company in the Passage Feydeau until 1812 and from 1813 to 1829 directed a new shop in the rue Feydeau by himself. He was probably the author of a *Nouvelle méthode pour le flageolet suivie de petits airs*, though the title-page attributes it to a G. Gaveaux l'aîné.

WORKS

stage

unless otherwise stated, all are opéras comiques, first performed in Paris, Théâtre Feydeau (to 1801) and OC (after 1801), and published in Paris shortly after first performance

L'amour filial, ou Les deux Suisses (opéra, 1, C.A. Demoustier), 7 March 1792, later as L'amour filial, ou La jambe de bois

Le paria, ou La chaumière indienne (opéra, 2, Demoustier), 8 Oct 1792

Les deux ermites (opéra, 1, B. Planterre), 17 April 1793

La partie carrée (opéra-bouffe, 1, L. Hennequin), 26 June 1793, unpubd

La famille indigente (fait historique, 1, Planterre), 24 Mar 1794

Sophonime, ou La reconnaissance (opéra, 1, Demoustier), 13 Feb 1795

Delmon et Nadine (2, E.-J.-B. Delrieu), 11 June 1795

Le petit matelot, ou Le mariage impromptu (opéra, 1, C.-A.-G. Pigault-Lebrun), 28 Dec

Lise et Colin, ou La surveillance inutile (opéra, 2, E. Hus), 4 Aug 1796

La gasconnade (1, Leroi), 10 Oct 1796

Tout par hasard (1, Monnet), 22 Oct 1796

Céliane (opéra, 1, J.M. Souriguière de Saint Marc), 31 Dec 1796

Le mannequin vivant, ou Le mari de bois (1, R.C.G. de Pixérécourt), 1796, unperf.

Le traité nul (com., 1, B.J. Marsollier des Vivetières), 23 June 1797

Sophie et Moncars, ou L'intrigue portugaise (op. vaudeville, 3, J.-H. Guy), 30 Sept 1797

Léonore, ou L'amour conjugal (fait historique, 2, J.-M. Bouilly), 19 Feb 1798

Le diable couleur de rose, ou Le bonhomme misère (opéra bouffon, 1, G. Lévrier-Champrion), Arts, 23 Oct 1798

Les noms supposés (com., 2, J.-B. Pujoux), 11 Dec 1798, rev. as Les deux jockeys, 17 Jan 1799

Le locataire (OC, 1, C.-A. Sewrin), 26 July 1800

Le trompeur trompé (OC, 1, B. Valville), 2 Aug 1800

Ovinska, ou Les exilés de Sibérie (3, Bidon de Villemontez), 20 Dec 1800

Le retour inattendu (1, Valville), 29 March 1802

Un quart d'heure de silence (OC, 1, P. Guillet), 9 June 1804

Le bouffe et le tailleur (1, P. Villiers and A Gouffé), Paris, Montansier, 21 June 1804

Avis aux femmes, ou Le mari colère (com., 1, Pixérécourt), 27 Oct 1804

Le mariage inattendu (1), Paris, Montansier, 1804

Trop tôt (1), Montansier 1804

Le diable en vacances, ou La suite du diable couleur de rose (opéra-féerie, 1, M.-A. Désaugiers and J.-S.-F. Bosquier-Gavaudan), Montansier, 16 Feb 1805

L'Amour à Cythère (2, ballet-pantomime), Opéra, 29 Oct 1805, *F-Po*

Monsieur Deschalumeaux, ou La soirée de Carnaval (opéra bouffe, 3, Creuzé de Lesseur), 17 Feb 1806

L'échelle de soie (OC, 1, F.-A.-E. de Planard), 22 Aug 1808

La rose blanche et la rose rouge (drame lyrique, 3, Pixérécourt), 20 March 1809

L'enfant prodigue (opéra, 3, Riboulté and Souriguière), 23 Nov 1811

Pygmalion (scène lyrique, J.-J. Rousseau), 1816, ?unperf.

Une nuit au bois, ou Le muet de circonstance (1), 10 Feb 1818

1 air in L.-C.-A. Chardiny: L'histoire universelle, 1790; numerous other excerpts, arrs. pubd

other works

Vocal: 6 romances imitées de Athala (Paris, n.d.); Recueil de canzonettes italiennes (Paris, 1800); other romances; L'apothéose de J.-J. Rousseau; Hymne de l'Être suprême (Paris, 1792); La réveil du peuple (Paris, 1795); other Revolutionary works

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PAULETTE LETAILLER

**Gaviniés [Gaviniès, Gaviniez,
Gavigniès, Gavignès, Gabignet
and other variations], Pierre**

(*b* Bordeaux, 11 May 1728; *d* Paris, 8 Sept 1800). French violinist and composer. He was Leclair's successor as leader of the French violin school. The esteem with which he was regarded is indicated by his inclusion in Fayolle's *Notices sur Corelli, Tartini, Gaviniés, Pugnani et Viotti* (Paris, 1810) and by Viotti's having labelled him (according to Pipelet) 'the French Tartini'. He was admired as a performer, composer, teacher and philanthropist.

Gaviniés was the son of François Gaviniés, a violin maker, and Marie Laporte. Accurate information about his early training is limited, though his talent was undoubtedly nurtured by the artists who frequented his father's violin shop. By 1734, possibly to further Pierre's musical education, his father moved the family and business to Paris. At the age of 11 he appeared in private concerts, and at 13 he made a successful Concert Spirituel début, performing a Leclair duet with L'abbé *le fils*, a pupil of Leclair; there is no evidence to suggest that Gaviniés was also one of his pupils. Later in 1741 he performed 'Spring' from Vivaldi's 'Four Seasons' at the Concert Spirituel, after which his activities are not known for several years; some believe that he was employed by the Duke of Orleans during this period. From 1748 Gaviniés performed frequently at the Concert Spirituel, playing both alone and with others, including the violinist Guignon, the flautist Blavet and the singer Marie Fel. His whereabouts from 1753 to 1759 remain a mystery except for the fact that one year was spent serving a prison sentence for an illicit affair with a young countess. In prison he composed his famous 'Romance' – a work which appeared in numerous versions during his lifetime. In 1759 he returned to the Concert Spirituel, and on 6 November 1760 his *Le prétendu*, an *intermède* in three acts, was presented by the Comédie-Italienne.

The early 1760s were perhaps the apex of Gaviniés's career. He published three sets of sonatas for violin and basso continuo, one set for two violins and six concertos. Several symphonies were performed at the Concert Spirituel, where he conducted the orchestra from his position as leader. In the winter of 1763–4, the Mozart family attended some of his concerts. After 1765 he performed little, perhaps because of his envy of Antonio Lolli, a phenomenal virtuoso who had become popular for a novel effect involving scordatura. Between 1769 and 1772, Gaviniés organized five benefit concerts for a free school of design. With Simon Leduc and Gossec, he directed the Concert Spirituel from 1773 to 1777, during which time the orchestra was enlarged and the quality of performance improved remarkably. After this he remained in Paris but seldom played in public. A wealthy benefactress bequeathed him an annuity of 1500 livres in 1788; the annuity may not have survived the Revolution, however, for Gaviniés took a position playing in the orchestra of the Théâtre de la rue de Louvois in the 1790s.

When the Paris Conservatoire was established in 1795, Gaviniés accepted the position of violin professor. He is reported to have been an enthusiastic and well-liked teacher. Although physical infirmities eventually forced him to remain in his home, his fabulous technique was not affected and he remained active until his death. In 1800 (or possibly 1794) he published his famous *Vingt-quatre matinées*, a series of difficult études.

Gaviniés was a charming and affable humanitarian. He never married, but he had numerous female admirers and friends. He was a friend of J.-J. Rousseau and other French writers. Partly due to his generous nature – he favoured pupils who were less affluent, in some cases giving them free lessons or even supporting them – he died in relative poverty. The most valuable belongings that he left were several manuscripts of unpublished works and some musical instruments. He was given a grand and dignified funeral, attended by pupils and friends; the cortège included Gossec, Méhul and Cherubini.

Gaviniés was best known to his contemporaries as a violinist; nearly every aspect of his playing was praised. He was most profusely complimented for his expressiveness, for the purity and dimension of his tone and for the remarkable flexibility of his bowing. His improvisations were admired and his sight-reading ability was renowned. His own études reflect an interest in the development of dexterity of the left hand and a supple bow technique. Among his many famous pupils were Baudron, Capron, M.-A. Guéni, Simon Leduc, Moria and L.H. Paisible.

Gaviniés's works for the violin, comprising sonatas, duos, concertos and études, reveal something of his own virtuosity. All of the sonatas and duos have three movements. Many of the slow middle movements are *romances*. In the early works, some of the finales take the form of a moderate theme and variations or a minuet. The first movements of the second set of sonatas usually have two strongly contrasting themes. The entire range of the violin is exploited, with unusual emphasis on the lower register. Double stopping is employed in various ways and there is much ornamentation, despite the broad, sweeping, melodic curves. Gaviniés was extremely explicit regarding dynamics and articulation, although fingerings were added infrequently. In the duos, the violins have parts of equal importance.

The concertos, perhaps the best of Gaviniés's works, share many traits with the sonatas but demand greater virtuosity. Broken chords, flourishes of notes in one bowstroke, pedal points, wide melodic leaps and extensions to the upper register abound. The solo part has no separate theme. Some critics detect influence from the Mannheim school, and some believe that Gaviniés's concertos were precursors of the Romantic concerto. Wyzewa and Saint-Foix felt that Gaviniés's influence was apparent in Mozart's violin concerto k211.

The études in the *Vingt-quatre matinées* represent the acme of 18th-century violin technique. Even more difficult than the works of Tartini, they remained unsurpassed until the advent of Paganini. Although the extreme upper register is avoided, enormous leaps and complex passages in the fourth to seventh positions are characteristic. The études vary in style from archaic to progressive and, unlike the studies of many contemporaries, display various moods and technical problems within each piece.

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[printed works published in Paris](#)

Le prétendu (intermède, 3, A.-F. Riccoboni), Paris, Comédie-Italienne, 6 Nov 1760 (after 1760)

Vocal: 'Qu'il est doux, qu'il est charmant' [Romance de Gaviniés], c1755, pubd in many arrs.; 'On craint un engagement' [Romance from Le prétendu]; 'Vous dittes toujours maman', romance, *F-Pn*; arrs. and songs in contemporary anthologies, incl. 'La chute imprévue', the possible origin of 'Der vorgegebene Zufall', an 'operette' attrib. Gaviniés by Gerber

Orch: 6 concs., solo vn, str, 2 ob, 2 hn, op.4 (1764); Dernière étude en concerto, solo vn (1805), lost; ?3 syms., perf. c1762, lost; 2 vn concs., *Pc*; 1re suite sur des noëls, vn, 2 orch, *Pc*; 2me suite sur des noëls, *Pc*; Chaconne, composed as interlude for perf. of Rameau: Hippolyte et Aricie, 1767, lost

Chbr: 6 sonates, vn, bc, op.1 (1760), ed. A.F. Ginter (Madison, WI, 1995); Recueil d'airs à 3 parties, 2 vn, va/vc (c1763); 6 sonates, vn, bc, op.3 (1764); 6 sonates, 2 vn, op.5 (c1774), ed. A.F. Ginter (Madison, WI, 1999); 3 sonates, vn, vc ad lib (1801) [no.1 entitled 'Le tombeau']; Airs en quatuor, perf. 1763, lost; Sonata, vn, db, *Pc*

Other inst: Vingt-quatre matinées, études, vn (1800 [1794 according to Fétis]); Sonata, hpd, *Pc*

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JEFFREY COOPER/ANTHONY GINTER

Gavioli.

Italian family of mechanical instrument makers, later active in France.

Giacomo Gavioli (*b* Cavezzo, nr Modena, 16 Feb 1786; *d* Paris, 1875)

began as a maker of horse-drawn cabriolets. In 1818 he went to Modena to work for the county watch repairer. In 1828 he advertised as a

'manufacturer and retailer of carillons and organs'. He became Modena's leading watch and clock-maker; his clock for the Palazzo Comunale is still in use there.

His son Lodovico [Louis] Gavioli (i) (b Cavezzo, 5 Aug 1807; d Paris, 1875) began to show his mechanical genius in his early innovations in clock design. During the 1830s he began making mechanical or self-playing instruments, including a harp-playing android *David* (1838). He also made a mechanical orchestra called the Panarmonico. He undertook repairs to small mechanical instruments (barrel pianos and organs) for street musicians, and eventually mastered their manufacture. At the 1845 Triennial Exhibition in Modena he was awarded a prize for a street organ of his own design, as a result of which he decided to manufacture the *armonico a mano* as his main source of income. He also built a barrel recital organ for Queen Isabella II of Spain. In 1854 he moved to Paris and set up as a maker of mechanical orchestras, taking over the old Pleyel piano and harp factory in Faubourg Saint-Antoine. The Italian king allowed Gavioli to use the Austro-Estense coat of arms on his factory. The following year he received a gold medal at the Paris Exposition for a mechanical flute-playing android; he also took out an English patent for the Claviaccord, a portable reed organ. Lodovico and his sons Anselmo [Anselme] (1828–1902) and Claudio [Claude] (1831–1905) began making street pianos, and later made fairground and dance organs. The firm's reputation, however, was based on the building of the Stratarmonica, the first true street organ; this was a large barrel organ on wheels with moving figures in its prospect.

Anselmo took over the management of the firm in 1863, but suffered a setback when his factory was destroyed during the Franco-Prussian War in 1870. With financial backing from Prosper Yver and Leonce Julaguier, in 1871 he reorganized the company under the name of Gavioli & Cie. In 1876 Anselmo patented an improvement in pipe construction called the *frein harmonique*, or harmonic bridge. This consisted of a piece of metal positioned in front of the mouth of a narrow-scaled pipe to stabilize the wind curtain at the languid, allowing the pipe to be blown at high pressure without overblowing, an innovation soon used by makers of church and concert-hall organs as well. Until almost the end of the 19th century all street organs had been operated by pinned barrels (see [Barrel organ](#)). In 1892, using the principle of the Jacquard loom, Anselmo invented the 'keyframe and music book' system, in which a long series of hinged perforated cards (the 'book') is fed through the keyframe mechanism for playing. The advantages of the system were the compactness of the music programme, the simplicity of the method of preparing 'the book' (the holes were punched out on a treadle-operated machine) and, above all, that the music played could be much longer and more complex. This invention, together with Anselmo's two-pressure system, patented in 1891 (low pressure for the pipes, high pressure for the action), heralded the beginning of a new era for street and fairground organs. Anselmo's son and successor Lodovico (ii) (1850–1923) excelled in arranging music, and this period in the company's history marked the high point in its musical superiority over other fairground organ makers. The firm produced some of the finest mechanical instruments of the age: around the turn of the century Claudio invented a book-playing 'mechanical band' called the Coelophone

Orchestre but it seems to have had limited production, and none is now known to exist.

The Gavioli firm did not benefit as it should have done from these and other inventions. Financial problems plagued Lodovico (ii) and shortly after his father's death his foreman Charles Marengi left, with others trained by Gavioli, to start a rival business. Despite this setback, the firm went on to develop what many consider its masterpiece, the large 110-key Gavioliphone, which, after six years of design work, was put on the market in 1906 and seems to have been particularly popular in England. The centre of book-organ building was shifting from Paris to Belgium, where thriving builders such as Mortier and Hooghuys were capitalizing on a new interest in organs for dance halls. Gavioli tried to counter this, opening a branch factory in Waldkirch where a small number of 'German Gavioli' organs were made to suit the different demands of a German market. The firm might have held its lead in the industry, had it not tried to produce an even more ambitious 112-note keyless instrument (using paper rolls) with an experimental action and wind system. Patented in 1907, this new instrument was beset with mechanical problems, and purchasers sued Gavioli for damages under the terms of their guarantee. This, along with the fact that Mortier was infringing Gavioli's patents, is probably what prompted the sale of the business to [Limonaire Frères](#) in 1910.

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

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ARTHUR W.J.G. ORD-HUME, BARBARA OWEN

Gavotte

(Fr.; Old Eng. gavot; It. *gavotta*).

A French folkdance still performed in Brittany in the mid-20th century; also a French court dance and instrumental form popular from the late 16th century to the late 18th. The courtly gavotte was a lively duple-metre successor to the 16th-century branle; it often had a pastoral affect in the 18th century, and frequently appeared as a movement of a suite, usually after the sarabande.

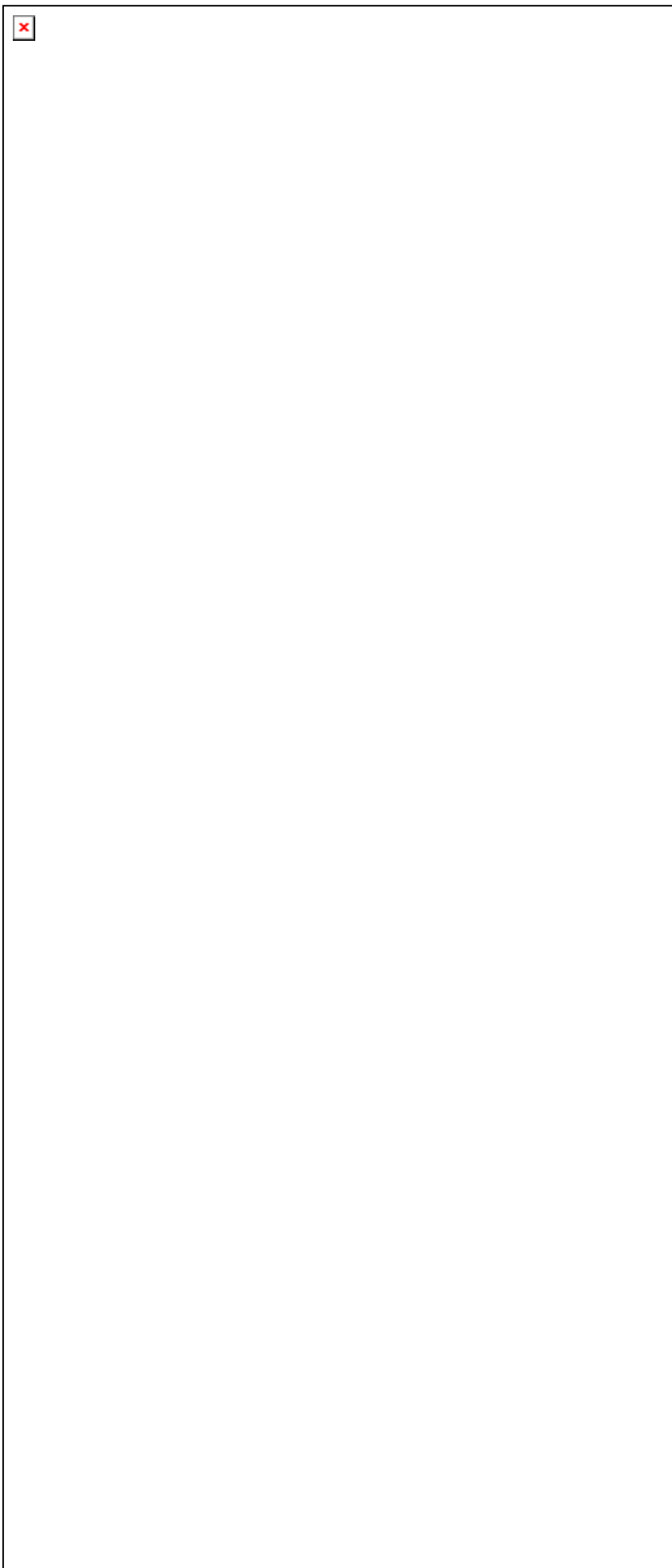
'Gavotte' is a generic term covering many types of folkdance from the area of Basse-Bretagne in France, but it is used also in Provence and the Basque areas. J.-M. Guilcher's study of the gavotte in Brittany (1963) revealed great variety in modern practice, especially in the type of steps used, floor patterns and formations and musical accompaniment. Gavottes

in some areas are accompanied by singing, with a soloist alternating either with a group or with another soloist; in other areas gavottes are accompanied by instruments such as the violin, drum, bagpipe or a kind of shawm. Various metres are used, including 4/4, 2/4, 9/8 and 5/8. Gavottes written in the 20th century are thought to derive from 19th-century practices and thus are probably not related to the court dances that gained popularity in the late 16th century.

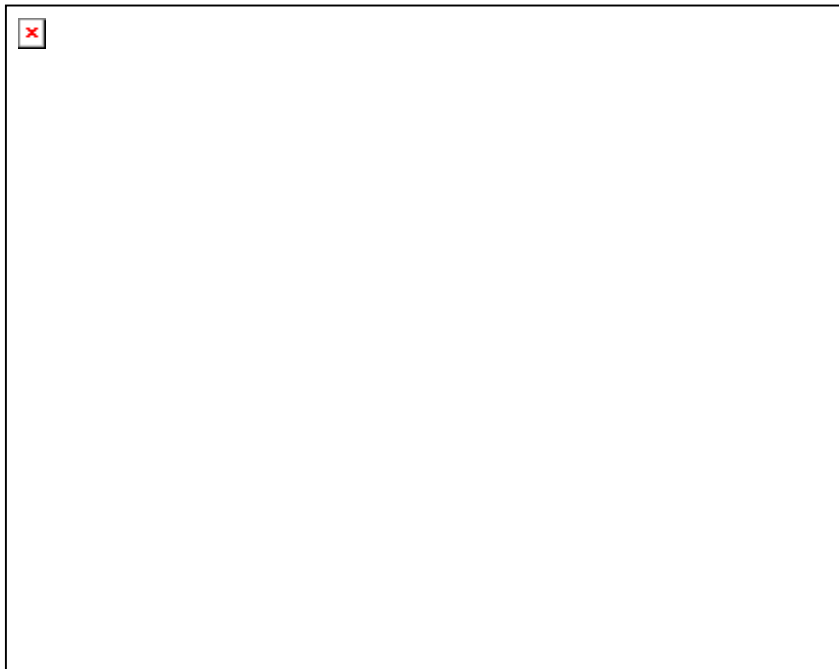
The earliest description of the gavotte as a court dance appeared in Arbeau's *Orchésographie* (1588). Apparently the gavotte was a set of branle *doubles* or variations. Arbeau described it as a relatively new form of the branle, consisting of the same sideways motion by a line or circle of dancers. Unlike the branle, in which sideways motion was achieved by the dancer's continually bringing the feet together, the gavotte required crossing of the feet twice in each step pattern, and each step was followed by a hop. Various pantomimic motions, such as the choice of a leader for the next dance, usually formed part of a gavotte performance. The gavotte was mentioned as a popular court dance related to the branle by other writers as well, including Michael Praetorius (*Terpsichore*, 1612), F. de Lauze (*Apologie de la danse*, 1623), Mersenne (*Harmonie universelle*, 1636), and even by Pierre Rameau as late as 1725 (*Le maître à danser*). No further information as to steps and movements was given by any of these writers: Lauze wrote that 'the steps and actions are so common that it will be useless to write of it'; Rameau described the gavotte as a regular part of the ceremonial of formal court balls, but as he failed to describe the steps it is not certain how much the dance may have changed by his time.

[Ex.1](#) shows how the steps mentioned by Arbeau might fit with one of the gavottes included in Praetorius's *Terpsichore*. Like the example, most 17th-century gavottes were in duple metre and consisted of repeated four- and eight-bar phrases, and most were uncomplicated by counterpoint, syncopation or attempts at musical relationships between successive strains. Apparently a wide variety of rhythmic figures was possible within the duple metre, one of the most common being frequent use of dotted crotchet-quaver figures at the beginnings of bars. Occasionally, as in a collection of ballets performed at the Vienna court in the 1660s and 1670s (see DTÖ, Ivi, 1921/R), phrases had an odd number of bars. A ballet by J.H. Schmelzer in that collection includes five consecutive gavottes, each titled as though it represented the national gavotte of a different country (e.g. 'gavotte tedesca', 'gavotte anglica' etc.); the national titles probably referred to costumes worn during the dances for which the music was written, rather than to any particular national traits in the music. [Ex.2](#) shows two of the opening strains of these national gavottes. Other sources for the 17th-century gavotte include the Kassel Manuscript (Ecorcheville), a collection of 17th-century dances now in Uppsala (*S-Uu* Imhs.409), and G.M. Bononcini's op.1 (Venice, 1666).





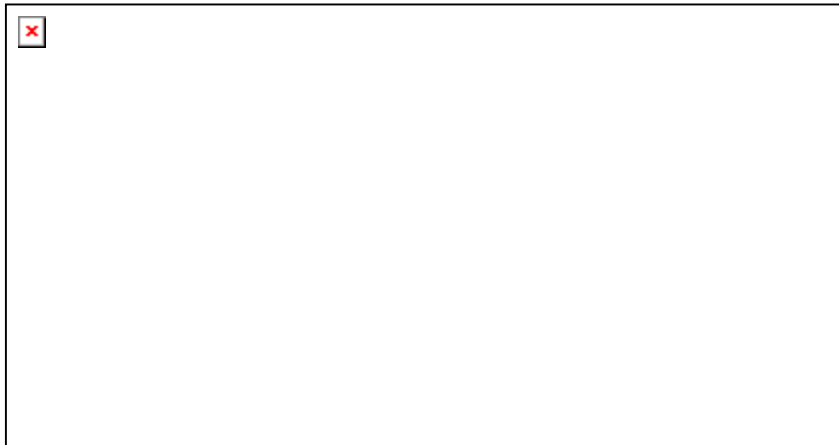
Another type of dance called gavotte, whose relationship to the branle-gavotte is unclear, was one of the French court dances introduced during the reign of Louis XIV, probably in the 1660s or earlier. At least 17 actual choreographies are extant in the Beauchamp-Feuillet notation, all dating from after 1700 (see Little and Marsh). Most are social dances, although two (Little and Marsh, nos.4220 and 4520) are for theatrical performance. Ex.3 (Little and Marsh, no.4880) shows the opening phrase of a typical social gavotte, a couple dance (rather than a circle or line dance) popular in aristocratic circles in the early 18th century. The dance phrases, like those of the branle-gavotte, are generally four bars long as seen here, with a rhythmic point of arrival at the beginning of the fourth bar. The phrase of music that accompanies it, which begins one minim beat earlier than the dance phrase, is eight minims long, divided into two groups of four, with rhythmic point of arrival strongest on the fourth and eighth beats. In practice dance and music form counter-rhythms, and the tension is released only at the common point of arrival at the beginning of the fourth bar. A characteristic step pattern of the couple gavotte was the *contretemps de gavotte* followed by an *assemblée*, which may be abbreviated as 'hop-step-step-jump'; the second half of ex.3 shows how it fitted the music (the landing on both feet in the jump occurs on the first beat of the fourth bar). Gavotte step-units were widely used in the contredanse.



Gavottes were popular in ballets and other theatrical works. Lully set 37 titled gavottes in his stage works, beginning as early as 1655 in the *Ballet des plaisirs*. Later French ballet composers, including Campra, Destouches and Rameau, continued this practice, Rameau in particular using it more than any other dance in his stage works (e.g. in the prologue to *Hippolyte et Aricie*, 1733, in Act 2 of *Les Indes galantes*, 1735, and in the prologue and Act 4 of *Castor et Pollux*, 1737). Other productions including danced gavottes were Handel's *Amadigi* (1715) and *Il pastor fido* (2nd version, 1734), Grétry's *Céphale et Procris* (1773) and Mozart's *Idomeneo* (1781).

Like most Baroque dances, the gavotte was used as both an instrumental and a vocal air as well as for dancing. The stylized gavotte, like the dance, had a time signature of 2 or C, a moderate tempo, phrases built in four-bar

units and a performing style often characterized by quavers executed as *notes inégales*. Mattheson claimed that the gavotte expressed 'triumphant joy', but most others thought the affect to be one of moderate gaiety – pleasant, tender, avoiding extremes of emotional expression. It was often considered a pastoral dance, an association emphasized in J.S. Bach's settings of gavottes in the first two English suites for keyboard, both of which have a drone bass that may be intended to imitate the sound of a musette (ex.4; note also the drone in Schmelzer's *Gavotta bavarica*, ex.2b). The tempo varied according to the character of the piece and the amount of ornamentation. J.-J. Rousseau (1768) wrote that the gavotte, while usually a 'gay' dance, could also be slow and tender. Unlike the more serious Baroque dances such as the allemande and courante the gavotte never lost its relative simplicity of texture and clear phrasing. Gavottes were most often written in binary form, or as a set of variations, or as a rondeau (see [Rondo](#)). Occasionally two gavottes occurred consecutively in a suite, the first then repeated da capo.



Gavottes and gavotte rhythms abound in French vocal music, not only in brunettes and other songs but also in secular and sacred ensemble music. As early as 1668 Bacilly spoke of 'enchanted' French songs that were gavottes, including suggestions for their performance (*Remarques curieuses sur l'art de bien chanter*, i, chap.11). Sung gavottes may be found in the works of L'Affilard (*Principes*, 5/1705) and in cantatas by André Campra and Montéclair.

In the first half of the 18th century the gavotte was one of the most popular instrumental forms derived from a dance, frequently forming part of keyboard and instrumental suites, where it usually appeared after the more serious movements (allemande, courante, sarabande), along with other popular dances like the minuet and the bourrée. Gavottes for keyboard were composed by D'Anglebert, Blow, Purcell, J.C.F. Fischer, Johann Krieger, Lebègue, Gaspard Le Roux and François Couperin. Gavottes were also used in music written for small ensemble (e.g. solo and trio sonatas), such as G.B. Vivaldi's *Sonata da camera* op.14 (1692), Marin Marais' *Pièces de violes* (1711; gavotte 'La petite') and Couperin's *Les nations* (1726). Instrumental gavottes appeared in both French and Italian styles. The Italian style, characterized by a fast tempo, contrapuntal texture and virtuoso performance techniques without the use of *notes inégales*, was popular in violin music. Examples abound in the works of Corelli, and include pieces entitled 'Gavotta' which begin on the bar, not before it (op.4 no.5), and pieces entitled 'Tempo di gavotta' (op.2 no.8). Several gavottes

by Bach also illustrate this style (e.g. the orchestral suites bwv1066 and 1069, most of the gavottes for solo string instruments and the 'Tempo di gavotta' in the sixth keyboard partita bwv830), as do the famous 'Harmonious Blacksmith' variations by Handel (keyboard suite no.5, 1720), although they are not so titled. A gavotte aria, 'Sehet in Zufriedenheit', closes Bach's wedding cantata *Weichet nur, betrübte Schatten*, accompanied by strings and the pastoral oboe, and a choral gavotte, 'Love and Hymen, hand in hand', forms part of a wedding scene in Handel's *Hercules*.

The title 'gavotte' has appeared in more recent compositions, including Johann Strauss's 'Gavotte der Königin' from *Das Spitzentuch* (1880); Richard Strauss's Suite for 13 wind instruments op.4 (1884); Saint-Saëns's Gavotte for piano solo op.23 (1872), Orchestral Suite op.49 (1877) and Suite op.90 (1892); Prokofiev's Classical Symphony op.25 (1916–17); and Schoenberg's Suite for piano op.25 (1925). While all these share the duple metre of the old dance, none seems to have more than a vague neo-classical association with older music, nor exhibits any of the rhythms characteristic of the Baroque gavotte.

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MEREDITH ELLIS LITTLE

Gavoty, Bernard

(*b* Paris, 2 April 1908; *d* Paris, 24 Oct 1981). French critic, writer on music and organist. He studied the organ and harmony at the Paris Conservatoire (1934–7) under Marcel Dupré and Georges Caussade, and took a degree in literature at the Sorbonne. He was in charge of the Jeunesses Musicales de France and in 1942 was appointed resident organist at St Louis-des-Invalides in Paris, the great organ of which he inaugurated after its reconstruction in 1957. He was music critic for the *Figaro* under the pseudonym of Clarendon from 1945 until his death. He was also a radio and television producer at the ORTF from 1948.

Many of Gavoty's works are enthusiastic biographies of organists (Vierne, Jehan Alain) and other famous musicians whom he knew personally; he was author of *Les Grands Interprètes*, a popular series of biographies of contemporary musicians illustrated by the photographer Roger Hauert (Geneva, 1953–62; Ger. trans., 1953–62). He was also known for his

critical attitude to the experiments of the avant garde. His writings are characterized by polished language and a style that is lively and vivacious with a frequent use of paradox.

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ed.: *Les souvenirs de Georges Enesco* (Paris, 1955)
with Daniel-Lesur: *Pour ou contre la musique moderne?* (Paris, 1957)
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CHRISTIANE SPIETH-WEISSENBACHER

Gavrilin, Valery Aleksandrovich

(*b* Vologda, 17 Aug 1939; *d* 28 Jan 1999). Russian composer. He started to study music at a children's home in Vologda with the pianist T.D. Tomashevskaya. He studied at the Leningrad special middle school for music attached to the conservatory in the class of S. Ya. Vol'fenzon (1953–8), and then at the Conservatory itself (1958–64) with Orest Yevlakhov (composition) and F.A. Rubtsov (folklore). He taught composition at the N.A. Rimsky-Korsakov Music School in Leningrad (1965–73). He became a member of the USSR Union of Composers in 1965, was nominated People's Artist of Russia (1965), and was a laureate of state prizes of the RSFSR (1967), and of the USSR (1985).

The recollection of his childhood in Vologda and the surrounding villages during the war have played a major role in Gavrilin's artistic development. His impressions of life in the north-western Russian backwoods, the tragedy of that time (the composer's father died in 1941 on the Leningrad front) and his contact with the rich and lively traditions of folk singing in many ways defined his future musical language. His years at the conservatory coincided with the epoch of Khrushchev liberalism, and the slight lifting of the Iron Curtain. The young composer became acquainted with not only the classical heritage, but the music of Stravinsky, Prokofiev, Shostakovich, Bartók, Hindemith, Berg and contemporary works of the Polish avant garde.

Gavrilin achieved recognition with his *Russkaya tetrad'* ('Russian Exercise-Book') for voice and piano (1965) which was unanimously welcomed by the patriarchs of Soviet music – Kabalevsky, Khachaturian, Khrennikov, Shostakovich and Sviridov. In this work the composer found a musical image which became characteristic of him – the portrait of a northern Russian peasant girl. The story of her unfulfilled love (the theme of a woman's fate is traditional for Russian peasant lyrics) is the basis of the cycle. The musical material is virtually indistinguishable from its folk source, but nonetheless bears an individual stamp. Feelings of despair, bitterness and solitude dominate the ingenuous transitions from *chastushka* to lament; commentaries take the form of economic but varied piano accompaniment. The harmony is largely tonal but encompasses effects ranging from two-part writing in parallel 4ths to multi-layered, highly dissonant polytonal clusters. Frequently unusual progressions are primarily governed by the modal gravitation of the melodic pitches. These tendencies are further developed in the three *Nemetskiye tetradi* ('German Exercise-Books') which are unique manifestos of the Russian neo-romanticism of the 1960s and 70s, and testify to the spiritual kinship between certain Russian composers and the German Romantics.

The years Gavrilin spent in the theatre and the cinema gave rise to the creation of the genre which the composer called an 'action'. In these 'actions' there are no librettos, stage directions, recitatives, or arias. They usually consist of a succession of songlike solo numbers, alternated with choruses and occasionally linked by short instrumental intermezzos. There is however a strong theatrical element; whatever the symbolic or psychological content of a song, it is easy to guess the identity of the characters and the images. Thus, the *Voyennyye pis'ma* ('Wartime Letters') convey those feelings so well known to the wartime generations: expectations of a letter from the front, the terrible moment of receiving a 'killed in battle notice', the happy recollections of times before the war. The main hero – a soldier who has not returned from the front – is easily recognizable as a native of a northern Russian village. His largest composition in this genre is *Perezvonī* ('Chimes'). It represents a fusion of heterogeneous elements originating from the folk theatre, fairy tales, rituals, superstitions and children's games. The composer compiled the text in the spirit of folk poetry, *priskazki* (story teller's introductions), *pribautki* (humorous catch-phrases) and nonsense rhyme; the subject matter represents the succession of images which appear to a person before death. The musical language is an amalgamation of a folk style and virtuoso choral writing; the score abounds in numerous devices which originate from folk polyphony (such as *chastushka pod yazik*, in which the voice imitates the sounds of instruments in lines of humorous folk poetry), from Russian polyphonic liturgical singing (especially the '*strochnoye peniye*' (line singing) of the 17th century) in addition to choral recitation, quasi-aleatory devices, imitative techniques and complex polyphonic forms. *Perezvonī* is considered a model work of 20th-century Russian choral music.

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Belinsky, after A. Chekhov), 1982; Dom u dorogi [The House near the Road] (Belinsky, after A. Tvardovsky), 1984; Podporuchik Romashov [Lieutenant Romashov] (B. Eyfman, after A. Kuprin), 1985; Zhenit'ba Bal'zaminova [The Marriage of Balzaminov] (Belinsky, after A.N. Ostrovsky), 1990

Choral: Skomorokhi [Folk Entertainers] (B. Korostilyov), Bar, male chorus, orch, 1967; Voyenniye pis'ma [Wartime Letters] (A. Shul'gina) S, Bar, chorus, orch, 1972; Svad'ba [The Marriage] (V. Gavrilin, Shul'gina, trad.), S, chorus, orch, 1978–81; Perezvoni [Chimes] (Gavrilin, Shul'gina, trad.), soloists, spkr, chorus, ob, perc, 1981–2; Pastukh i pastushka [The Shepherd and Shepherdess] (after V. Astafyev, V. Gavrilin, trad.), chorus, inst ens, 1983; cants., choruses

Vocal: Nemetskaya tetrad' [Ger. Exercise-Bk] (H. Heine), B, pf, 3 bks, (1963–76); Russkaya tetrad' [Russ. Exercise-Bk] (trad.), Mez, pf (1965); Vecherok [Evening], S, Mez, pf: Al'bomchik [Little Album] (Gavrilin, Shul'gina, trad.), Tantsi, pis'ma, okonchaniye [Dances, Letters, Conclusion] (A. Akhmatova, I. Bunin, Gavrilin, S. Nadson, Shul'gina), 1973–5; other song cycles

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ALEKSANDR SERGEYEVICH BELONENKO

Gavrilov, Andrey

(b Moscow, 21 Sept 1955). Russian pianist. His early studies with his mother, a great believer in 'emotional richness' were countered by later work with Tat'yana Kestner (a student of Goldenweiser), whom he described as 'very German'. He completed his studies with Lev Naumov who, he claims, curbed his 'ungovernable temperament'. His international career was launched when he won the 1974 Tchaikovsky Competition, and

memorable débuts followed in Salzburg, France, Finland and, in 1976, the USA and England, where his performances of Prokofiev's First Concerto and Ravel's Concerto for the left hand at the Royal Festival Hall caused a sensation. Appearances with the Berlin PO were followed in 1979 by a tour of Japan. In the same year his career was effectively terminated when, on returning to the USSR, he was accused of anti-Soviet bias and of open criticism of the musical-political establishment. It was not until 1984, after severe privation, that Gavrilov was able to resume his international appearances. However, these were increasingly dogged by controversy. References to undue aggression and an overbearing keyboard manner became frequent, although his recordings of the complete Bach concertos, the Goldberg Variations and the French suites can be as reflective as they are virtuosic. His formidable brio and articulacy in works such as Balakirev's *Islamey*, the complete Chopin études, Ravel's *Gaspard de la nuit* and Rachmaninoff's Third Concerto have justifiably won him many awards. Gavrilov's finest performances are both intensely personal and of true Russian Romantic vintage.

BRYCE MORRISON

Gawriloff, (Siegfried Jordan) Saschko

(b Leipzig, 20 Oct 1929). German violinist of Bulgarian origin. He studied until 1937 with his father, a violinist in the Gewandhaus Orchestra, then at the Leipzig Conservatory (1942–4) and in Berlin (1945–7). He was leader of the Dresden PO (1947–8), the Berlin PO (1948–9), the Berlin Radio SO (1949–53), the Museum and Opera Orchestra in Frankfurt (1953–7) and the Hamburg Radio SO (1961–6). He taught at the Nuremberg Conservatory (1957–61) and was a professor at the North-west German Music Academy in Detmold (1966–9) and at the Folkwanghochschule in Essen (1969–82); in 1963 he established a violin class at the Darmstadt summer courses. In 1982 he succeeded Max Rostal at the Hochschule für Musik in Cologne. He won the international competitions at Berlin and Munich in 1953 and the Genoa Paganini Competition in 1959, when he was awarded the city of Nuremberg prize.

Gawriloff has toured Europe, the USA, East Asia and Africa. A player of clear tone and clean lines, he is an eloquent interpreter and has made many recordings and broadcasts. He gave the first performance of Maderna's *Widmung* for solo violin (1971, Darmstadt), Hans Jürgen Bose's Sonata for solo violin (1976) and works by Frank Michael Boyer, Werner Heider, Dieter Kaufman, Ligeti, Wolfgang Rihm, Schnittke and Isang Yun, among others. He plays with Aloys Kontarsky and Siegfried Palm and in 1970 formed a trio with Alfons Kontarsky and Klaus Storck. He has also performed and recorded sonatas with Arnulf von Arnim.

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RUDOLF LÜCK/TULLY POTTER

Gawroński [Rola-Gawroński], Wojciech

(*b* Sejmany, Troitsk district, 28 March 1868; *d* Kowanówko, nr Poznań, 5 Aug 1910). Polish pianist, composer and conductor. His dates of birth and death have been given incorrectly in other sources. At the Warsaw Music Institute he studied the piano with Strobl, theory with Roguski and composition with Noskowski. He left in 1891, but also studied composition privately in Warsaw with Minchejmer, later in Berlin with Moszkowski. For a short time he gave music lessons in Kaunas and for several months played in the orchestra at Vilnius Cathedral. After his wife's death he went to Vienna, where he became acquainted with the Leschetizky method of teaching; it is possible that he also studied orchestration with Brahms. As a pianist he gave concerts in various towns in Poland and Russia, being particularly admired for his interpretations of Chopin and Bach. From 1895 to 1902 he was director of the music school in Orel. He taught in Warsaw from 1902, and also became professor of the music school in Łódź. He provided illustrations to Przybyszewski's lectures *Chopin i naród* ('Chopin and the nation') at the Philharmonia in Warsaw.

Gawroński's music is very varied both in nature and in quality. It comprises works for piano and violin, chamber music, choral and orchestral works, operas and songs. A number of his works were published by Gebethner and Wolff in Warsaw, a few by Röder of Leipzig. The music is eclectic, but his successful career included the award of prizes at composers' competitions in Leipzig (first prize for the String Quartet in F major op. 16, 1898), Moscow (String Quartet in F minor op. 17, 1903), as well as the K. Wołodkowicz competition (the opera *Maria*) and others; these prizes brought him wide renown. His songs, piano pieces and string quartets were often performed. Now they are of historical importance only.

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Ops: Samuel Zborowski, c1896; *Maria*, 1899, Warsaw, 1911 or 1913–14, orch pts. *PL-Wtm*; *Pojata*, c1900

Choral: Samuel Zborowski, poem, chorus, orch, c1896; *Antygona*, poem, chorus, orch, c1900

Inst: Conc. for orch (Sym.), *Wtm*; 4 str qts, F, op. 16, f, op. 17, D, op. 19, A, op. 23, all unpubd; Sonata, vn, pf, op. 27, unpubd; Sonata, va, pf, op. 22 (Kraków, 1953); other vn and vc pieces, pubd Warsaw and Leipzig

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ZOFIA CHECHLIŃSKA

Gay.

See Gai.

Gay, Jesús Bal y.

See Bal y Gay, Jesús.

Gay, John

(*b* Barnstaple, c30 June 1685, *bap.* 16 Sept 1685; *d* London, 4 Dec 1732). English playwright and poet. As a member of the Scriblerus Club he was a close friend, collaborator and long-time correspondent of Alexander Pope and Jonathan Swift. His importance to the history of opera lies in his invention of the ballad opera, a form that took the London theatre by storm and permanently affected its artistic development. *The Beggar's Opera* had its première at Lincoln's Inn Fields on 29 January 1728 and was performed 62 times during the season – a figure without precedent in the history of the London theatre. Evidence of its success is the appearance of a pirate production at the Little Theatre, Haymarket, as early as June 1728, something that had never happened before in London. The extraordinary success of Gay's opera proved the existence of a large, almost untapped theatre public in London and triggered a boom in new theatres and experimental drama in the following decade.

The Beggar's Opera has often been taken as a harsh attack on both Italian opera and Sir Robert Walpole, but neither seems to be true. Gay had provided the libretto for Handel's *Acis and Galatea* (1718) and, while he mocks the Faustina–Cuzzoni rivalry in *Polly and Lucy*, he does so without real animus. The Royal Academy of Music was in financial trouble of its own making, and there is no evidence that the success of *The Beggar's Opera* played any significant part in its collapse. The satire on Walpole in *Macheath and Peachum* is more clever than devastating. Gay's sequel, *Polly*, is by far the more damaging attack on Walpole. It was suppressed before the planned performances in December 1728. In *Polly* he turned Macheath into a West Indian pirate, and the work concludes with his richly deserved execution. *Polly* is rather lifeless, and Gay probably benefited from its suppression. He rushed a huge edition into print (10,500 copies) and reaped a handsome profit. It was eventually performed in 1779. Modern critics have been inclined to see the suppression of *Polly* as vengeance for *The Beggar's Opera*. Gay responded wittily in *The Rehearsal at Gotham* (unperformed), a farce about an innocent puppet show misinterpreted as personal satire by an audience of country bumpkins.

Gay's last venture into ballad opera, *Achilles* (Covent Garden, 10 February 1733), was a posthumous success but has found few subsequent admirers. *Achilles in petticoats* has possibilities, but the piece is short on action and only intermittently funny. Gay must be viewed as a clever, minor writer with one stupendous and virtually inexplicable success to his credit. How he got the idea for *The Beggar's Opera* no-one has ever been able

satisfactorily to explain: it is one of the most genuinely original works in the history of the theatre, and it is still revived regularly with great success.

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ROBERT D. HUME

Gay [née Pichot Gironés], María

(*b* Barcelona, 13 June 1879; *d* New York, 29 July 1943). Spanish mezzo-soprano. She studied with Juan Gay Planella, her first husband, and then in Paris with Ada Adini. She sang in concerts at Brussels, and soon afterwards (in 1902) appeared there at the Théâtre de la Monnaie as Carmen. Until the late 1920s she performed at the world's leading opera houses, including Madrid, Covent Garden, La Scala, the Metropolitan and Chicago, where she sang regularly between 1910 and 1927. She was a mainstay of the Boston Opera Company and its short-lived successor (1909–14, 1915–17), singing such roles as Delilah, Amneris and Santuzza. With her second husband, the tenor Giovanni Zenatello, she featured prominently in the first open-air seasons in the Verona Arena (from 1913) and, after her retirement, directed a school of singing in New York. If her merits as a singer were debatable (though her middle and lower registers were rich and resonant) she owed her fame above all to her realistic Carmen, a portrait inspired by the atmosphere of the notorious gypsy quarter in Seville.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Gay, Noel [Armitage, Reginald Moxon]

(*b* Wakefield, 15 July 1898; *d* London, 4 March 1954). English composer, lyricist and publisher. He became the honorary deputy organist at Wakefield Cathedral at the age of 12, then won a scholarship to the RCM at 15, studying with Sir Frederick Bridge and Sir Walter Parrott. After brief service in World War I he took a degree in music at Christ's College, Cambridge; while there he began to compose popular songs, and subsequently Charlot commissioned him to write for his 1926 revue. Having adopted his now familiar pseudonym, Gay became a leading writer of popular songs, several of which became closely identified with leading British performers. These included *I took my harp to a party* (Gracie Fields), *There's something about a soldier* (Cicely Courtneidge), *Run, rabbit, run* (Bud Flanagan) and *All over the place* (Tommy Trinder). Many of his songs were interpolated into films and became dance-band favourites. Alongside his collaborations with other lyricists, most notably with Frank Eyton in the 1940s, his own lyrics include *Leaning on a Lamp-Post*, made popular by George Formby. He sometimes adopted the pseudonym Stanley Hill for his more sentimental writing.

Gay's most successful work and a perennial of the repertory remains the musical comedy *Me and My Girl*, first given in London in 1937. The show includes possibly the most famous of his songs, 'The Lambeth Walk', which is typical of Gay in its short-phrased melody, rhythmic repetition and simple harmony, and whose stylistic immediacy is to be found in all of his best work, such as *The sun has got his hat on* and *Let the people sing*. *Me and My Girl* was revived with a new book and additional interpolated songs in 1984 under the auspices of Gay's publishing firm (founded in 1938), by then an international entertainment agency headed by his son Richard Armitage (1928–86). It also played on Broadway for some 1500 performances from 1986. A further show, *Radio Times*, was staged in 1992, one of many compilations drawing upon Gay's catalogue.

WORKS

(selective list)

Musical comedies: *Hold my Hand*, 1931; *That's a Pretty Thing*, 1933, rev. as *La-Di-Da-Di-Da*, 1943; *Jack o'Diamonds*, 1935, rev. as *Susie*, 1942; *Love Laughs—!*, 1935; *Me and My Girl*, 1937 [incl. *The Lambeth Walk*; film, 1939 as *The Lambeth Walk*]; *Wild Oats*, 1938; *Present Arms*, 1940; *The Love Racket*, 1943; *Meet Me Victoria*, 1944; *Ring Time*, 1944; *Sweetheart Mine*, 1946; *Bob's Your Uncle*, 1948

Contribs. to revues, incl. *The Charlot Show of 1926*, 1926; *Clowns in Clover*, 1927; *Folly to be Wise*, 1931 [incl. *The King's Horses*]; *Stop Press*, 1935; *Lights Up*, 1940 [incl. *Let the people sing*, *Only a Glass of Champagne*, *You've done something to my heart*]; *Gangway*, 1942

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Songs for films, incl. Tondeleyo (White Cargo, 1929); There's something about a soldier (Soldiers of the King, 1933); Who's been polishing the sun? (The Camels are Coming, 1934); The fleet's in port again (Okay for Sound, 1937); All Over the Place (Sailors Three, 1940)

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JOHN SNELSON

Gay and lesbian music.

This article considers the record, in both historical documentation and biographical reclamation, of the struggles and sensibilities of homosexual people of the West that came out in their music, and of the contribution of homosexual men and women to the music profession. In broader terms, it is further concerned with the special perspectives from which Western music of all kinds can be heard and examined.

1. Homosexuality and musicality.
2. The gay and lesbian movement.
3. Musical theatre, jazz and popular music.
4. AIDS and HIV.
5. The 1990s.
6. Divas and disco.
7. Anthropology and history.

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PHILIP BRETT, ELIZABETH WOOD

Gay and lesbian music

1. Homosexuality and musicality.

To think about sexual categories as arbitrary, or contingent on historical or social practice, is still difficult because sexuality, like musicality, has been so thoroughly naturalized during the 20th century and intimately embedded in an individual sense of self (Jagose, 1996, pp.17–18). But, while maintaining the importance for modern society of the categories of heterosexuality and homosexuality and the process of acculturation that surrounds them, thinking historically about that sense of self has, paradoxically, become the basis of much gay and lesbian critical work. It also underwrites 'queer theory', the intellectual phenomenon based on the recuperation of the pejorative term 'queer' and the inflecting of gay and lesbian knowledge with postmodern knowledge and ways of thinking. Arguing along lines proposed by Foucault, Halperin (1990, pp.24–5) pinpoints the historical difficulty: 'Homosexuality presupposes sexuality, and sexuality itself ... is a modern invention' which 'represents the *appropriation* of the human body and of its erogenous zones by an ideological discourse'. Before the beginning of the 19th century deviant

sexual acts such as sodomy were not particularized according to gender or even species, and some ancient modes of same-sex desire, such as Sapphism and pederasty, can be traced through Western culture. By the end of the century, however, the dominant model of heterosexuality was posited upon its binary opposition to an actual (but still incoherent) homosexual identity. A similar process of identity formation can be seen in music, where 'musicality' replaced the earlier and vaguer 'musicalness' as an inherent quality attributed to 'nature' but actually constructed in musical institutions of various kinds, particularly educational ones involved in the development of musical talent (see Kingsbury, 1988).

The connection between musicality and homosexuality, and a strong supposition that the music profession was made up largely of homosexuals, entered public discourse as an indirect result of sexology, the scientific work fundamental to the modern understanding of sexuality, beginning with K.F. Ulrich's pioneering work on Uranism in the 1860s and expanded by Richard von Krafft-Ebing, Magnus Hirschfeld, Albert Moll and other German authorities. English studies around the turn of the century advocating a liberal attitude towards the 'invert' or 'Urning' frequently refer to the German sources. 'As to music ... this is certainly the art which in its subtlety and tenderness – and perhaps in a certain inclination to *indulge* in emotion – lies nearest to the Urning nature. There are few in fact of this nature who have not some gift in the direction of music' (Carpenter, 1908, p.111). Havelock Ellis addressed the topic even more arrestingly ('it has been extravagantly said that all musicians are invert') and quoted Oppenheim to the effect that 'the musical disposition is marked by a great emotional instability, and this instability is a disposition to nervousness', concluding that 'the musician has not been rendered nervous by his music, but he owes his nervousness (as also, it may be added, his disposition to homosexuality) to the same disposition to which he owes his musical aptitude' (1915, p.295).

Such beliefs, when juxtaposed with the public scandals in many European countries (most importantly the trials and imprisonment of Oscar Wilde in 1895) created a climate in which neither the presence of homosexuals in music nor their contributions to it could be acknowledged, and in which the experience of social oppression that informs gay and lesbian lives could not be connected to musicality. Discussion of forbidden and illegal sexuality and music was impossible. The art of music, the music profession and musicology in the 20th century were all affected by attitudes to homosexuality that have played a part in forming the widespread belief that music transcends ordinary life and is autonomous of social effects or expression. These attitudes have also contributed to the resistance to critical inquiry into the politics, especially the sexual politics, of music and into issues related to sexual diversity such as gender, class, ethnicity and race, religious belief and power.

Conversely, the non-specificity of musical language and the doctrine of its autonomy from social issues led to a special situation in which music plays an important part as both safety valve and regulator in the mechanism of the 'closet', which is not only a symbol of the hidden nature of many gay and lesbian lives but is arguably the most important attribute of 20th-century homosexuality. In the words of the gay author Wayne

Koestenbaum, 'Historically, music has been defined as mystery and miasma, as implicitness rather than explicitness, and so we have hid inside music: in music we can come out without coming out, we can reveal without saying a word' (1993, pp.189–90). The privilege of freely expressing desire and other feelings in music, a lifeline to those whose basic emotions are invalidated, appears also to have led to an unspoken agreement to preserve the *status quo*. Although heavily populated by gays and lesbians, the various branches of music have been slow to exhibit any overt opposition to the heteronormative order of things (Brett, in *Queering the Pitch*, 1994, pp.16–18).

Most homosexuals internalized their oppression. According to Weeks (1981, p.105), Wilde complained that he had been led astray by 'erotomania' and extravagant sexual appetite; the Irish patriot Roger Casement thought his homosexuality a terrible disease that ought to be cured; and the liberal humanist Goldsworthy Lowes Dickinson saw it as a misfortune ('I am like a man crippled'). Many homosexual musicians combined such internalization of oppression with some manner of protest. The various mechanisms thus employed are sometimes difficult to decipher and musicology has as yet little experience with their cryptography, but they are arguably always there. Ravel's 'conspicuous sublimation' (Kramer, 1995, p.203); Strayhorn's self-effacement; Smyth's guarded codes in her operas and memoirs yet exultant lesbian erotic in her suffrage music (Wood, in Solie, *Musicology and Difference*, 1993, and 1995); the social radicalism of Blitzstein and Tippett; the eccentricity of Vladimir Horowitz; Ned Rorem's separation of his two roles as gay man and composer; Britten's pacifism and homoerotic discourse under cover of the musical treatment of canonic literature; Poulenc's musical camp juxtaposed with religiosity; the insider allusions in the songs of Cole Porter and Noël Coward; Landowska's fixing on the antediluvian harpsichord as the vehicle for her virtuosity; Henze's flight from serialism, and from Germany; Ferrier's (and many other singers') cultivation of a 'sapphonic' voice (Wood, in Brett, *Queering the Pitch*, 1994); the audacity and despair of blues singers such as Ma Rainey, Bessie Smith and Billie Holiday; Dent's debunking of Beethoven and other received notions; Szymanowski's involvement with the Dionysian (and his two-volume homoerotic novel, *Ephesos*); Copland's early embrace of eroticism (figured through orientalism or 'blackness') and subsequent eradication of corporeal or erotic elements in favour of a 'pure and absolute' style achieved by means of what has been called a 'compositional scorched-earth campaign' (Metzer, 1997); Virgil Thomson's collaboration with Gertrude Stein and the subversiveness of his criticism; Partch's 'hobo' voices; the falsetto-enhanced 'lonesome-cowboy' vocal disguise of Elton John, or his representation in music at the funeral of Princess Diana, the royal outcast; Cage's dual embrace of both noise and silence within music; Harrison's gamelan and championing of Esperanto; Oliveros's cultivation of communal 'deep listening', and her attachment to the accordion; Bernstein's exaggerated showmanship; even the aggressively blank faces of the Pet Shop Boys: all these, or yet other aspects of the art and self-presentation of these men and women, might be read as signs of both an accommodation to as well as subversion of the pervasive fact of the closet.

It will be objected that in many cases a 'straight' equivalent may be found. But a list of this kind, which could easily be expanded, shows not only how very considerable the homosexual presence has been in 20th-century Western music but also prompts questions as to how and why, in the post-Freudian age, a basic element of subjectivity could have been so little examined in relation to music, or why that relation should have been so obsessively denied. The fact that homosexual people represent different sometimes, opposing, stylistic and ideological positions, no matter what part of the music business they are involved in, argues against a unified 'homosexual sensibility' in music, any simple relation between sexual identity and musical expression. It does not support the view that there is no connection between the two.

Enabling the weird dissociation of homosexuality and music, in spite of their being so patently intertwined for an entire century, is the mechanism described as the 'open secret'; its function 'is not to conceal knowledge, so much as to conceal the knowledge of the knowledge' (Miller, 1988, p.206), and its effect is to strengthen the binary oppositions (public/private, inside/outside, hetero/homosexuality) and to consign homosexuality to the private sphere, always on the verge of visibility and therefore always under surveillance as an unthinkable alternative. To the extent that music, as a performance art, must occupy the public sphere, with (as it were) all its secrets on display, then what Miller calls a 'fantasmatic recovery' of enormous proportions has to be mounted to keep those secrets from making any difference. To what degree resistance can be effective in such a situation is a matter of considerable debate in queer theory. Some incline to what has been termed the entrapment model (Sinfield, 1994, pp.21–7: derived from Althusser and various interpretations of Foucault), in which subversion merely contributes to containment or to a general postmodernist notion of the subject as completely determined by ideology and therefore without agency. Theories developed from Gramsci, Raymond Williams and Žižek, on the other hand, offer more possibilities of effective resistance by refusing to accept a totalizing system and by recognizing that any 'dominant ideology' is itself constantly undergoing diverse internal disturbances which dissidence may turn to its advantage in particular historical situations. 'Coming out' has been the most undeniably effective political action in recent years. Earlier times demanded different tactics. One of the most effective of these, retaining a certain power to the present, is 'camp', a disruptive style of humour that defies canons of taste and by its very nature evades any stable definition. Other solutions existed for those who refused this self-marking performative style. Britten, for instance, was arguably better advised in exploiting the open secret and capitalizing on his success to ensure wide circulation of the powerful critiques of the family, heterosexual relations, organized religion, patriarchal authority and militarism contained in his works.

Gender adds layers of complexity to the social situation of homosexuals in almost all musical contexts (as do race and ethnicity and class). The male homosexual has been in a particularly ambiguous position in most Western contexts because, especially if white, he had the option of exerting male privilege and power, providing he was not publicly exposed. Some who adopted that expedient behaved in particularly oppressive or offensive ways towards others, for they often overcompensated in elaborating their

disguise. Lesbians, on the other hand, were treated as a minority not only because of their sexuality but also, in most musical contexts, because of a hierarchical gender system that pressed all women into certain roles (diva, harpist, pianist), castigated them for transgressing them and put severe obstacles in their path towards others (composer, conductor, saxophone player, impresario).

This system (by no means extinct) was exacerbated to an unusual degree in the concert hall context by the emphasis in the Romantic era on the enduring artwork of 'absolute music' and therefore on its creator, who became arguably more powerful, in spite of the reaction against Romanticism, as a result of high modernism's war on the non-subservient virtuoso performer (see *Women and music* and [Feminism](#)). Male and female homosexuals, therefore, have had very different experiences in various music worlds, but the basis for their common interest is the codification and regulation of gender roles with appropriate sexual positions and identities. The assignment of the male homosexual to a feminine position is mirrored, though not exactly, by the mockery aimed at a challenging or creative lesbian whose work is constantly labelled 'virile', 'manly' and 'unnatural', or 'deficient in the feminine charm that might have been expected of a woman composer', as demonstrated in turn-of-the-century critical responses to the music of Ethel Smyth and Rosalind Ellicott (Kertesz, 1995; Fuller, 1994). That similar criticism was directed at that icon of womanly respectability, Mrs H.H.A. Beach, when she wrote a powerful mass or symphony (the composer George Chadwick called her 'one of the boys'), indicates the link and overlap between gynophobia and homophobia, as in the 'masculine protest' of Charles Ives (Solomon, 1987; Tick, in Solie, *Musicology and Difference*, 1993; Kramer, 1995, pp.183–8).

Threatened masculinity tends to see all musicians and their activities as feminine and to value (or devalue) them accordingly. Since people in music all share to some extent the taint of the effeminate or feminized, powerful institutional forces had to be mobilized to counteract that image, especially with the large-scale entry of music into the universities after World War II. The widespread adoption of a neo-serialist technique, the development of arcane forms of music analysis, the separation of a high art from any form of popular cultural expression and the equation of musical scholarship with scientific inquiry are all signs of a dominant masculinist, highly rational, heteronormative discourse in music all too unhappily but accurately characterized by the word 'discipline'.

[Gay and lesbian music](#)

2. The gay and lesbian movement.

In the wake of the 1950s civil rights movement, which began to change the status of African-Americans in the USA, various New Left counter-discourses arose, including a reinvigorated feminist movement for women's rights. A militant gay and lesbian movement, fomenting in the USA after World War II, was catalysed by the Stonewall riot of 1969, when patrons of a New York gay bar, mostly working-class men and drag queens, fought a pitched battle with police on a routine raid. The movement borrowed from the struggle of oppressed racial minorities, devised its own tactics and linked its theory to both the sexual freedom movement and to the new

oppression theories of feminism. Consensus grew among the various counter-discourses that unless a sexual revolution was incorporated into a political revolution there could be no real transformation of society and social relations. Alliances led in some contexts not only to the inclusion of lesbian, gay, bisexual, transgender and transsexual concerns under one umbrella but also, somewhat later, to the involvement of the sexual minorities with the politics of race and class.

The subsequent global spread of the movement was complemented by initiatives in humanistic scholarship, consisting (as with feminism) of both a historical branch designed to uncover those 'hidden from history' and a theoretical branch concerned with the pertinent questions of sexual identity and subjectivity and their relation to capitalist society, although the two often overlapped. This scholarly initiative has given rise to a situation in which modern sexuality is both 'the most meaning intensive of human activities' (Sedgwick, in Stanton, 1992, pp.1–46) and 'a sign, symbol, or reflection of nearly everything in our culture' (Gould, *ibid.*) as well as 'the name that can be given to a historical construct' (Foucault) of social and sexual relations whose contents and meanings are in constant change and flux.

From the start, homosexual identity was seen as contingent: 'our homosexuality is a crucial part of our identity, not because of anything intrinsic about it but because social oppression made it so' (Altman, 1971, p.230; 1993, p.240). Questions about identity persisted, however, for a variety of reasons: identity categories were perceived by many as instruments of the homophobic and heterosexist order they sought to oppose; they tended to efface 'hyphenations' in identities as white domination of the movement came under fire; and they were thrown into disorder by the onset of the decentred, split subject of postmodern thought.

Accordingly, emphasis moved from identity towards representation. Some sense of this can be gained from Morrissey's self-presentation as 'a prophet for the fourth gender', punning on 19th-century sexology's 'third gender' while refusing to be determined by it (Hubbs, 1996). In an attempt to establish self-determination in the feminist subject, it was suggested that the role playing of working-class lesbian bar culture could be rehabilitated as a 'combo butch-femme subject' that seduces the sign system with artifice and camp rather than internalizing the torments of dominant ideology (Case, in Abelow and others, 1993, pp.294–306; for a musical application, see Peraino, 1992). Music, especially popular music, often seems to respond in its playful, coy or disruptive tactics around the vocal as well as the visual representation of sex and gender (consider Madonna, Prince or Boy George) to Judith Butler's notion of these supposedly natural characteristics as 'performative' utterances (i.e. like speech-acts) to which subjects submit in a constrained repetition as part of entry into language and society. Butler proposes the notable inversion in which 'if a regime of sexuality mandates a compulsory performance of sex, then it may be only through that performance that the binary system of gender and the binary system of sex come to have intelligibility at all', (*ibid.*, 307–20; for a musical explication, see Cusick, in Barkin and Hamessley, *Audible Traces*, 1998).

It might have been expected that the academic investigation of gay and lesbian musics, the critique of heteronormative assumptions in such areas as music theory and an exploration of music and subjectivity, would also have begun in the 1970s. But the hermetic nature of postwar musicological discourse, and the policing of music that led many to acquiesce in the *status quo*, hindered the process. This policing, sometimes overt, as in the imprisonment of Henry Cowell (Hicks, 1991), but more often silent and insidious, also hindered feminist inquiry in musicology and the acceptance of women composers into the concert hall repertory and in opera.

Avenues for protest did of course exist or could be created, as left-wing radicals demonstrated through a revived folksong movement in the 1960s. During the 1970s gay and lesbian musicians began to find the means to give their sexuality musical expression in various interesting ways, often by a radical reinterpretation of an existing musical genre or institution. Concert music and its scholarship were virtually impermeable at this stage because of the venues, conventions and institutions governing its performance and the aseptic ideological pressure of high modernism. Even opera, with its enormous gay and lesbian following (and open invitation to ridicule), was less susceptible than ballet to queer subversion: La Gran Scena Opera Company (founded in 1981) never became as successful as its older sister, the virtuoso drag ballet company Les Ballets Trockadero de Monte Carlo (founded in 1974). On the other hand, the entire opera world (and to some extent that of musical comedy and other music-theatre genres) had long been a stage on which gays and lesbians could perform, or see performed, their presence and humanity. Impresarios, managers, producers, critics, librettists and composers contributed to this atmosphere along with singers, characters and roles. 'Where else can you see two women making love in a public place?' (Reynolds, in Blackmer and Smith, *En Travesti*, 1995, p.133). Such coupling runs the gamut, moreover, from the 'principal boy' of lower-class British pantomime, with her fish-net stockings and full-hipped swagger, to the aristocratic Oktavian playing butch to the Marschallin's femme in a fin-de-siècle Viennese bedroom, which has sometimes been seen as a symbolic performance of lesbian desire (Mary Garden refused to 'out' herself by creating the role); and the potential for such interpretation grew when modern performing practice, putting original tessitura before gender sensibility, assigned full-throated mezzos and sopranos to castrato roles. Historical female couplings without cross-dressing, too, can take on fresh significance as a result of being exposed to a marginal perspective, like Dido and the Sorceress in Judith Peraino's account of Purcell's opera (in Blackmer and Smith, *En Travesti*, 1995, pp.99–131). Closet dramas or parables abound: Szymanowski's *King Roger*, Henze's *The Bassarids*, Britten's *Albert Herring*, *Owen Wingrave* and *Death in Venice*; Britten's *Peter Grimes* is a powerful allegory of homosexual oppression (Brett, 1977, 1983) along lines suggested already by operas, such as Janáček's *Kát'a Kabanová* and (more especially) Shostakovich's *Lady Macbeth of the Mtsensk District*, that explore the oppression of women. 'Real' gay or lesbian characters are harder to find. Mel and Dov, the inter-racial couple in Tippett's *The Knot Garden* (1970), appear to be opera's first 'out' gay males; predictably, they break up, one of them returning to heterosexual lifestyle. Countess Geschwitz, the one heroic and truly loving character of Berg's *Lulu*, stands as a shining example of musico-dramaturgy that

manages to transcend essentialism and stereotyping (see Morris, in Blackmer and Smith, *En Travesti*, 1995).

A remarkable phenomenon of the period immediately after the Stonewall incident was the emergence of lesbian-feminist or 'women-identified' singer-songwriters, bands, choruses, record labels and production companies (Olivia and Redwood were both founded in 1973). Venues such as women's coffee-houses and women-only music festivals were also established, with largely lesbian audiences. Rarely broadcast, 'women's music' was a grass-roots movement from its beginnings in Maxine Feldman's *Angry Atthis* and Madeline Davis's *Stonewall Nation* (both 45 rpm singles, 1971) and Alix Dobkin's album *Lavender Jane Loves Women* (1973) through its growth and achievement in the work of such artists as Holly Near, Meg Christian and Cris Williamson, whose first album, *The Changer and the Changed* (1975), has been described as 'the best-selling independent album of all time' (Post, *All Music Guide*, 1994, p.1039). With an emphasis on acoustic instruments, the music is grounded in folksong styles, sometimes inflected with blues, rock, jazz, reggae and even classical music. Openly addressing lesbian desire and relationships as well as the feminist critique of patriarchy, misogyny and homophobia, it became important as an arena in which lesbian community could be forged in the USA.

Another phenomenon was the inception of gay and lesbian bands and choruses. Among the earliest was New York's Victoria Woodhull All-Women's Marching Band (1973), named after a 19th-century feminist and presidential candidate (and not exclusively lesbian, although its theme song was 'The dykes go marching in'), and Catherine Roma's Anna Crusis Women's Choir in Philadelphia (1975), a leading organization in the performance of new music by women. The Gotham Male Chorus, founded in 1977, later incorporated women to become the Stonewall Chorale, the first gay and lesbian chorus. In 1978 Jon Sims founded the San Francisco Gay Freedom Day Marching Band and Twirling Corps, which became a noted focus for the political aspirations of the large gay and lesbian community in that city; a Gay Men's Chorus soon followed.

While several of these initiatives began as different expressions of communal pride, they have burgeoned into cultural institutions and lasting, full-scale artistic movements across the world. The choruses in particular have thrived, founding their own international organization, Gay and Lesbian Association of Choruses, at the Gay Games in San Francisco in 1982, and now greatly outnumbering the bands, who also founded a national association, Lesbian and Gay Bands of America, in 1982. In particular, they have contributed to the queer critique of musical institutions and authorized culture by mixing traditional, popular and highbrow musics of all kinds within single concerts; and, by means of a substantial commissioning programme supported by frequent performances and festivals and faithful audiences, have stimulated creativity among gay and lesbian composers and given support to other significant contemporary music seen as sympathetic to the movement. A Society of Gay and Lesbian Composers was founded in San Francisco in the 1980s in response to this and other stimuli.

[Gay and lesbian music](#)

3. Musical theatre, jazz and popular music.

The musical theatre has been a special place for gay identification and expression, arguably exceeding even opera in this regard. Not only have gay men traditionally had great affinity for it, but they have shared in its production at every level. Among them are leaders in the field such as Cole Porter, Ivor Novello, Lorenz Hart, Noël Coward, Arthur Laurents, Leonard Bernstein and Stephen Sondheim. If the dream of every sensitive gay young man was to take Broadway or the West End by storm, the actual thematics of musical theatre were as heterosexist as those of any other representational form of the pre-Stonewall era. Nevertheless, ways were found to introduce coded or not-so-coded messages (like 'You're a queer one, Julie Jordan' in *Carousel*, 1945) for a knowing homosexual audience while staying within conventional narrative boundaries. These might include title (Novello's final work, *Gay's the Word*, 1950), lyrics such as Coward's 'Mad about the boy' (from *Words and Music*, 1933), with its coded references to A.E. Housman and Greta Garbo, or Porter's *Farming* (Bronski, 1984, p.113), characters and plot, such as the 'tomboy' Maria in *The Sound of Music* (Wolf, 1996), and performers such as Mary Martin as a cross-dressed lesbian in the role of Peter Pan (Wolf, 1997). There has also been a long tradition of appropriation of the material from musicals in every conceivable gay context. With the 1970s articulation of gay and lesbian identity, musicals with gay themes or characters arrived, many of them becoming mainstream commercial successes. If *Cabaret* (Masteroff/Kander/Ebb, 1966) both spectacularized and masked homosexuality, and *Applause* (Comden/Green/Strauss/Adams, 1970) presented it as pathology, Michael Bennett's *A Chorus Line* (Hamlisch/Kirkwood/Dante/Kleban, 1975) sentimentalized it in a characteristically liberal way. *La cage aux folles* (Fierstein/Herman, 1983), affectionately portrays a gay couple, one of whom is a drag queen, and *Kiss of the Spider Woman* (McNally/Kander/Ebb, 1992) adapted Manuel Puig's powerful novel about the growing attachment between two prisoners, one homosexual and the other heterosexual. The musical theatre has even dealt with the HIV/AIDS crisis, most notably in *Falsettoland* (1990), the final part of William Finn's trilogy, and also in Jonathan Larson's *Rent* (1996), based on Puccini's *La bohème*.

Jazz's more limited relation to homosexuality can be delineated through two careers. Billy (Dorothy) Lee Tipton, the jazz pianist, performed gender as undetected drag, but her impeccable improvisations, gift for mimicry, same-sex 'marriages' and adopted sons may have had more to do with success in a male-dominated music and its venues than in a dildo and tuxedo, and serve to show that difference is in the eye of the beholder (Middlebrook, 1998). Billy Strayhorn, composer of one of the most famous titles in the history of jazz, 'Take the A train', and a good deal else many people associate with his mentor, Duke Ellington, seems willingly to have accepted virtual anonymity and the hiding of his abundant talent behind Ellington's benign and affectionate protection in order to be openly gay (Hajdu, 1996, pp.79–80). Queer lore sees jazz itself (like heavy metal) and its audience as fundamentally heterosexual, but John Gill (1995) explores this half-truth and critiques attitudes towards gay or bisexual jazz musicians, such as Sun Ra, Cecil Taylor and Gary Burton, in a manner that has opened up the topic.

The long tradition of male and female impersonators, who always sang as part of their act, unlike the lip-synching drag artists of the technological age, is closely linked with queer presence and representation in popular culture. The famous openly lesbian male impersonator, Gladys Bentley, who attracted the rich and famous to her act in Harlem and introduced scat-singing and lewd extemporary parodies of popular songs as well as explicit lesbian lyrics into her act, represents an extreme of the interwar years. At times her strong, fierce voice ascends into what sounds like a male falsetto, tapping what Emma Calvé called the 'fourth voice' to mark her 'third sex'. In the USA at least, drag and (to a lesser extent) male impersonation carried the stigma of gender liminality that also marked homosexuality, leading to bans in many places (e.g. Los Angeles) in the repressive 1930s. British drag, on the other hand, survived into the television age, usually through impersonators. Impersonation and popular music were not outside the force of the closet and the 'contract' to which highbrow musicians were obliged to subscribe. Even Julian Eltinge, perhaps the most celebrated female impersonator of the earlier part of the century (with a pleasing alto voice), went to great lengths to hide his homosexuality; many pop stars have shown extraordinary reluctance to disclose their sexual orientation.

On the other hand, Ma Rainey and Bessie Smith could record a number of overtly lesbian songs in the 1920s, and gay and lesbian performers could become popular in the New York Prohibition era 'pansy craze' (Chauncey, 1994). Later, rock and roll included homosexuality among its counter-culture effects, through flamboyant performers like Little Richard and songs like his 1956 hit *Tutti Frutti*, or even Elvis Presley's *Jailhouse Rock* (1957) with its reference to homoerotics behind bars. Later groups such as the Doors (Jim Morrison singing *I'm a Backdoor Man*, 1968) and the Rolling Stones (whose notorious *Cocksucker Blues*, 1970, Decca refused to release) maintained this tradition. 'Raga-rock', almost exclusively associated with George Harrison and the Beatles, was in fact initiated by the lead singer and principal songwriter of the Kinks, Ray Davies, with an Indian-influenced song, *See my Friends* (1965), about his own sexuality; it confirms the often-observed link between exoticism or orientalism and Western homosexual culture (Bellman, 1998). Further steps led to Lou Reed's *Walk on the Wild Side* (1972), with its tribute to Andy Warhol's New York clique, already been reflected in the work of the influential group Velvet Underground, Elton John's popular gay love song, *Daniel* (1972), to Rod Stewart's *The Killing of Georgie* (1976), the first top-40 hit unambiguously about gay people, and to Tom Robinson's celebratory *Glad to be Gay* (1977). The era also saw a number of independent (even rebellious) women singers. Janis Joplin, whose major relationships were with women, and who seemed as unashamed of this as of the rest of her colourful life, possessed an intensity that might have founded an entire movement but for her premature death in 1970. Dusty Springfield, the spirited British soul singer who was a lesbian icon, survived a career slump in the 1970s and cemented her gay following by later recording with The Pet Shop Boys.

In the 1980s the mainstream music industry seemed to respond to the increasing conservatism of Britain and the USA with further closeting of artists and their music. David Bowie, for instance, and others who

responded to the swinging-both-ways 1970s, would no longer advertise their sexual ambivalence or pretend to be gay, and gay performers in the mainstream were usually guarded and their songs still coded. A number of British male groups composed largely of gays – Soft Cell, Frankie Goes to Hollywood, Erasure, The Pet Shop Boys – maintained a discreet front. Even gender-bending Boy George and Culture Club kept up evasive talk long after almost anyone had ceased speculating about them (Morrissey theorized this evasiveness). Jimmy Somerville and his group Bronski Beat were a notable exception, performing out songs in an out manner and reaching the charts at the same time. The openly gay duo Romanovsky and Phillips became widely known and developed beyond their San Francisco folk beginnings with *Trouble in Paradise* (1986). Surprisingly, the moody balladeer Johnny Mathis, long an idol for soulful gay youths, came out in 1982 without much fuss.

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4. AIDS and HIV.

The growing crisis over AIDS and HIV infection (from about 1981) which, because it was at first associated with male homosexuals and intravenous drug users in Western societies, received little governmental attention, eventually spurred activism, particularly as the homosexual artistic communities, which were particularly hard hit by it, felt themselves to be further targeted by repressive governmental measures. The resulting wave of politicization of the arts produced in music a sense of community manifest in the numerous AIDS benefits and memorials of the late 1980s and early 90s: for example, the Live Aid event at Wembley Stadium, north-west London, and many tributes to the casualties in classical and popular music; the 1985 hit (*That's what friends are for*) by Dionne Warwick and Elton John; concerts among classical music organizations; and a string of commemorative works. These included John Corigliano's Symphony no.1 (1989) and a continuing, collectively produced AIDS Quilt Songbook (first performed at Alice Tully Hall, New York, in 1992) that alludes to the great quilt of the NAMES project (a collective, international work of art, numbering over 43,000 panels, to commemorate individually those who have died of AIDS). As much a work of protest as commemoration is Diamanda Galás's three-album project, begun in San Francisco in 1984 with the title *Masque of the Red Death* (after Edgar Allan Poe), eventually becoming the four-movement *Plague Mass* (as recorded in the Cathedral of St John the Divine, New York, in 1990).

A feature of the effect of AIDS and HIV in music was the re-use and reinterpretation of earlier music associated with gay consciousness. Two famous disco hits of the Village People, whose creator, Jacques Morali, died of AIDS in 1991, resurfaced allusively, *Go West* as an AIDS anthem by the Pet Shop Boys and YMCA in a lugubrious 'classical-music' version for cello, voice and guitar with clarinet obbligato in the film *Longtime Companion* (1990). This, the opening number in a 'Living with AIDS' concert near the end of the film, both mourns the recent dead (as well as the era of sexual freedom and its music) and encourages survival through gay humour and irony. The first CD of the Chrysalis 'Red Hot' series promoting AIDS awareness and benefiting research and relief consisted of covers of Cole Porter by various artists in a context that gave new and

poignant meaning to such songs as 'I've got you under my skin': the record not only literally made 'gay music' of Porter's songs for the first time but also carried a warning to the listener against letting the music 'reinforce an overall sense of social abstraction'. Though gays and lesbians devised more radical forms of social protest during the same period, the adoption by liberal people in general of an issue strongly affecting the queer community marked a distinct change and support was particularly strong in music and other artistic fields.

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5. The 1990s.

This second wave of political action coincided with changes within musicology and criticism brought about by the belated impact of post-structural interdisciplinary ways of thinking: this began a process of wresting 'absolute' music from the ideology of universal values, transcendence and autonomy; it also heralded a more inclusive, as well as more firmly located, critical practice that refused to leave the category 'music' unmarked in the traditional manner but embraced all musical phenomena and avoided meaningless comparisons between different genres and cultural practices. There soon emerged a group of gay and lesbian scholars and critics prepared to work on gay and lesbian topics and with a set of procedures, derived from feminist and post-structuralist critiques, with which to accomplish it, work characterized by the same refusal to obey traditional genre separations as had been characteristic of the earlier gay and lesbian musical organizations. In the USA, the founding in 1989 of the Gay and Lesbian Study Group of the American Musicological Society constituted a recognition of this phenomenon.

Among the effects was to throw into greater relief gay and lesbian composers of the post-World War II era. No lesbian in music before or since Ethel Smyth had been as publicly committed to feminist activism or as candid about same-sex desire as Pauline Oliveros, who strongly represented her own lesbian feminism and community among the American avant garde from the 1960s onwards. The increasingly celebrated Lou Harrison had always been assertive of his gay identity. The death of John Cage in 1992 opened the way for long-delayed discussions of his partnership with Merce Cunningham and the radicalism that stopped short of declaring his sexuality. Important during the mid-90s was the self-identifying of 11 gay male composers on a CD, *Gay American Composers* (1996), followed a year later by a disc devoted largely to an earlier generation of males as well as one celebrating lesbian composers of the present day. Several mainstream recording companies had already issued recordings under such titles as *Out Classics*, *Sensual Classics* and *Classical Erotica*, but what these principally illustrated was the increasing commodification of gay or lesbian desire and its commercial exploitation. Lesbian musicians and composers, in particular, have a tradition of not only remaining outside commercial and institutional networks but also of resisting all musical models, and the work of the composer Sorrel Hays (formerly recorded as the pianist Doris Hays), as well as that of the performance artist and composer Meredith Monk, strongly maintains that tradition at a time when gay and lesbian artists were under increasing pressure to join the mainstream.

The gay presence in music during the 1990s was enhanced by such works as John Corigliano's *Of Rage and Remembrance*, a new version of the third movement of his Symphony no.1 incorporating chorus and soloists, who sing a text by William Hoffman, librettist of *The Ghosts of Versailles*, and, in a startling application of chance technique, the names of personal friends they have lost to AIDS and wish to commemorate. *Harvey Milk*, an opera by Stewart Wallace and Michael Korie on the life and times of a gay activist assassinated in 1978, was not a critical success. But opera companies marketing to their audience, are more frequently producing gay and lesbian operas, for example Matthias Pintscher's *Thomas Chatterton* (Dresden) and Paula M. Kimper's *Patience and Sarah* (New York).

In popular music, the 1990s also saw a reversal of the cautious approach of the 1980s and the emergence of openly lesbian musicians into the mainstream from the alternative space of women's music. The extraordinary singer and songwriter kd lang, who had earlier invaded the heterosexist field of country music with strongly woman-identified music and had gained a lesbian following, came out in 1992 (see Mockus in Brett, *Queering the Pitch*, 1994). So did Melissa Etheridge and Indigo girls, which gave lesbians clear representation in popular culture, consolidating, as it were, the sexually ambiguous representations of Tracy Chapman, Michelle Shocked and Madonna, as well as the out-lesbian images of Phranc and Two Nice Girls. The growth in women's punk bands and the 'riot grrrl' phenomenon of the Pacific Northwest meant that lesbians could also project a more aggressive image in music.

Rob Halford, famous for three decades as front man of the heavy metal group Judas Priest, came out in 1998 and revealed how simple it had been to transfer the sometimes scary accoutrements of the gay leather world on to the metal stage without disturbing the primarily straight male audience. A knowing gay heavy-metal audience invested in super-masculinity had always understood homoerotics in place of straight homosocial bonding (Walser, 1993, pp.108–36). At the close of century, numerous gay and lesbian singers and queercore bands had a crossover popular following, or recorded on mainstream labels. The institution of the Gay/Lesbian Music Awards in 1996 consolidated and encouraged an already prolific field of endeavour.

By the end of the 1990s, then, an art-form, a scholarly discipline and a journalistic medium that had all set their faces rather sternly against the notion that deviant sexualities had anything to do with them, though the evidence to the contrary lay all around, found themselves with a modest inundation of 'queer' material – to use the term which, once a form of abuse, had been reclaimed around 1990 as an umbrella for the alliance of people of all unorthodox sexualities and those willing to associate with them.

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6. Divas and disco.

The approach so far in this discussion has been along the traditional modernist lines of emphasizing production: the composer and, perhaps less so, the performer. An arguably better way of defining 'gay and lesbian music', is to invert that model and, invoking the 'politics and epistemologies

of location, positioning, and situating' (Haraway, 1991, p.196), to consider both the audience and particular venues as creating (if only by contingency and for the moment) a label for the music.

In answer to the question 'What is Gay Music?' posed by *Out* magazine (November 1996, pp.108–14), Peter Rauhofer said: 'It's all about the diva effect, an attitude that gay people immediately identify with'. This statement has a certain appeal as a generalization across 20th-century homosexual cultures in the West, including both gay males and lesbians. Among affluent males the diva effect tends to produce a devotion to sopranos (Joan Sutherland or Maria Callas, most notably, the latter being central to Terrence McNally's play *The Lisbon Traviata*) and a subject position known as the Opera Queen, widely discussed and theorized (Bronski, 1984; Mordden, 1984; Koestenbaum, 1993; Morris in Solie, *Musicology and Difference*, 1993; Robinson, 1994). Lesbian devotion may be equally intense, as instanced by the story of the young woman who committed suicide after being refused admission to Mary Garden's dressing room (Castle, in Blackmer and Smith, *En Travesti*, 1995, pp.25–6). It differs in attaching itself to dramatic sopranos, mezzo-sopranos or contraltos, especially if they are suspected of 'belonging' (like Garden) or if they cross-dress frequently in such roles as Orpheus, Oktavian or the Poet in *Ariadne auf Naxos*. The tradition goes back beyond Garden (George Sand was 'mad' about Malibran) and included among its celebrated divas Olive Fremstad, the Wagnerian soprano who is the heroine of Willa Cather's *The Song of the Lark* and Marcia Davenport's *Of Lena Geyer* (Castle, and Wood, in Brett, *Queering the Pitch*, 1994).

In the cult of the queer, Judy Garland is a saint, heaven is 'Somewhere over the rainbow' (from *The Wizard of Oz*) and 'friend of Dorothy' the secret mantra of its votaries. Other such divas might include Marlene Dietrich, Mae West, Edith Piaf, Zarah Leander (the deep-voiced diva of the German scene), Bette Midler (who began her career in a New York bathhouse), Barbra Streisand and Madonna. Any supposed lesbian leanings among these idols are beside the point: more crucial are certain characteristics, portrayed in their singing, such as vulnerability (or actual suffering) mixed with defiance, to which their admirers relate; the quality of their humour is also an important ingredient.

The diva effect may have less strong a hold upon exclusively straight audiences; when it does occur, it is often imbued with camp elements of excess and style associated in straight culture with homosexuals. Liberace, for instance, appealed to a broad (but not gay or lesbian) audience by developing a canny mixture of sentimentalism and transvestism around his candelabra and piano. His repertory included musical as well as sartorial camp, for example his cross-dressing of Porter's 'Night and Day' in the *haute couture* of Beethoven's 'Moonlight' Sonata (for a cultural appraisal see Kopelson, 1996, pp.139–85, and Garber, 1992). His manipulation of the 'open secret' was more extreme than that of many less flamboyant but also closeted gay musicians: the openly flaunted markings of a hidden identity allowed those who adored him to use their adoration (and his and their mother-love) to bolster their own sense of identity and superiority.

Another notable sphere of queer interest and sponsorship has been the dance floor. Disco (not simply a category of music but 'also kinds of dancing, club, fashion, film, etc., in a word, a certain *sensibility*, manifest in music, clubs, etc., historically and culturally specific, ideologically and aesthetically determined – and worth thinking about': Dyer, 1992, p.149) is widely maligned; but dance-club life throughout Europe and the USA was transformed after the 1970s with the advent of Gloria Gaynor, Sister Sledge, Sylvester, the Weather Girls and many others, to whose fast-and-heavy beat, colourfully synthesized sounds and comforting sentiments gay men and sometimes lesbians gyrated and celebrated 'family' in safe queer spaces that were close to realizing what opera and *The Wizard of Oz* could only begin to suggest. More localized and specialized forms, such as the even faster and louder House music of the 1980s, and later Acid and Techno, developed as Disco moved into the straight mainstream. In the 1990s gay dance music was strongly affected by the artistry of RuPaul, possibly the recording industry's most successful drag queen. Like rock and roll before them, Disco and House were heavily derived from black performing styles and sounds, the African-American diva from Grace Jones to RuPaul being as important here as in the opera house. They momentarily displaced racial tensions to create an idealized arena for queer identity to be performed (Currid, 1995); this is as close as can be to gay music, one might think, yet its placing of queer performativity on the platform of black 'diva-inity' leads to a complicated play of identification.

Focus on a particular audience and its 'situated knowledge' may also undermine traditional critical arguments seeking to eradicate all identity in music save nationality. The *New York Times* review (by Paul Griffiths, 7 July 1998) of Kimper's opera and the CRI recording of the music of lesbian composers mentioned above, concludes that 'sexual preference, as well as sex, is inaudible', and calls that conclusion 'inevitable'. The response immediately suggests itself, 'inaudible to whom'? Modernist criticism, anxious to check the proliferation of meaning and keep forms of authority and canons of taste in place, puts the onus of proof on 'the music itself'. But the notes cannot so easily be separated from their context (of performance, venue, genre and audience, as well as musical allusion): if stripped of all associations – an impossibility – they can yield no meaning.

In some few cases, such as the bizarre juxtapositions in Poulenc's instrumental music, a homosexual sensibility *is* clearly audible, but then only to someone who has some grasp of the aesthetics of that much-discussed but uneasily defined phenomenon known as 'camp'. Further, the orientalism or exoticism of a great range of 19th- and 20th-century music can be heard not simply as decorative acculturation but as an audible manifestation of some dissatisfaction with prevailing Western *mores*. More complicated musical strategies, such as the set of motivic and tonal interactions that signal the tragedy of internalized oppression in *Peter Grimes*, may be revealed as criticism involves itself more deeply and widely with such questions. Such markers, however, are possibly more prevalent in (closeted) homosexual culture in which classical music is so heavily implicated than in openly lesbian or gay music, such as Disco or the kinds of alternative women's music mentioned above. Here, context exerts so powerful an influence as to overthrow conventional associations: even the opening of Beethoven's Fifth Symphony, that quintessential

model of heroic masculinity, met its gay destiny when, tricked out with a heavy beat and other accoutrements, it hit the Disco scene in the 1970s as *A Fifth of Beethoven*.

The identity of music is the sacred issue ... that women, working-class laborers, gays and lesbians, blacks, religious or ethnic communities, or anyone else should identify music in some other way or imagine music to embody completely different and differentiated cultural spaces, that becomes blasphemy against what MUSIC is. Imagined in this way it may not be MUSIC anymore. (Bohlman, 1993, p.417: after McClary, 1991)

Accordingly, an important strategy among gay and lesbian critics is to insist on the possibility and the importance of different receptions of all kinds of music, an insistence which can undermine any authority or objectivity criticism might claim for itself and of destroying the essentializing or minoritizing drive to confine gay or lesbian music criticism to style analysis. A special lesbian relationship to music itself has been insisted upon and explored (Cusick, in Brett, *Queering the Pitch*, 1994: originally proposed at the first Feminist Theory and Music conference, 1991); this prepared the ground for a good deal of later critical work (not all of it by self-identifying gay, lesbian or bisexual critics) that refuses previous protocols in an effort to reach imaginative and varied views as to what kinds of phenomena might coexist as 'lesbian and gay – or queer – music' and how these might relate to sets of other positions, even the hegemonic one.

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7. Anthropology and history.

The discussion so far has pertained to the 20th century, to Europe, North America and their outposts, and has largely been confined to recent musical phenomena. 'Gay and Lesbian Music' is arguably confined to these specific times and places. Beyond the West, the dilemma becomes even more apparent. In non-Western musics, gender and sexual ambiguities and inversions, not to mention same-sex sexual practices, found in many cultures with different musics and different sexualities, have drawn the imagination of the West, with its attraction to and cultural fantasies about them. The symbolic inversions around the cross-dressed male 'talèdhèk' in Balinese song and dance; transsexual performance by spirit-guides or 'halaa' among Temiar people; the Hawai'in 'māhū' of indeterminate gender; or the Mapuche of the southern Andes: all these bear witness to the warning that 'gay, lesbian, bisexual, homosexual, heterosexual ... conjure but a limited glimpse of the variations on gender that are beginning to emerge from cross-cultural research' and 'reduce the complexity of personhood to a handful of oppositions contrived by an ethnocentric discourse' (Robertson, 1992).

Some of the musics of non-Western cultures became source material for homosexual Western composers cruising off-limits but cannot be amalgamated with or subsumed under a Western category. Homosexual or pederastic composers from Saint-Saëns onwards were at one time particularly susceptible to the attractions of orientalism, perhaps because of the projection of illicit sex discerned by Said's critique (1978), perhaps, as Lou Harrison has suggested, because of an identification with the Other or even (as in the case of Cage) because of dissatisfaction with available

resources: this topic remains problematic and interesting in relation to gay and lesbian music. But since orientalism in music at the turn of the present century is represented most strongly by non-gay minimalism, no essentialist link ought to be imagined. Interestingly, ethnomusicology has been even more nervous of categories of sexual behaviour manifest in music than has historical musicology.

Given that the study of sexuality is a modern phenomenon, a long history of homosexuality in music is an impossibility. There is room, however, to explore how same-sex sexual or erotic relations have been regarded in different times and places and how the social experience of being involved in them might affect musical utterance: 'it will be history written from the perspective of contemporary gay interests' (Halperin, 1990, p.29) asking questions never posed during musicology's long preoccupation with straight fact. An example might be the placing of Hildegard of Bingen's lyrical effusions in a context of the medieval eroticization of the body focussed (in her case) on same-sex desire: pointing out 'how insistently "queer" medieval Christianity can be', Holsinger (1993, p.120) suggests that 'rather than looking for "actual" lesbians and gay men in the Middle Ages, why not try outing medieval devotion itself?' Turning to organum, he explores the writings that constantly represent polyphonic practice in corporeal terms as 'coupling' (*copula*) and in relational terms as the product of their male singers. Such rhetoric, he suggests, not only explains the link between sodomy and polyphony in the puritan tradition but uncovers a queerness at the heart of organum that is also represented in some homoerotic verses of its leading composer, Leoninus (Holsinger, 2001, chap.4). Ironically, then, the polyphony and harmony that differentiate Western music most notably from that of other cultures can be seen as from the start connected to same-sex desire and 'art music' originally fell into disrepute through roughly the same association that it has been trying so hard to avoid in the 20th century.

There seem few enough clues at present about how the frequent accusation of sodomy against musicians of the late medieval and early modern periods should play into a notion of the music they produced. It is not known whether composers like Nicolas Gombert, Dominique Phinot, Tiburzio Massaino, Johann Rosenmüller and Jean-Baptiste Lully shared anything but shame for their sexual desires, and whether even that affected their composition. The first four undoubtedly suffered, Gombert serving a three-year stint in the galleys, Phinot being executed (his body was burnt), Massaino going into exile and Rosenmüller being imprisoned together with the schoolboys involved. A canon at Loreto, Luigi Fontino, was beheaded in 1570 for sodomy with a choirboy (Sherr, 1991); and it has been suggested that Gombert's first book of motets (1539) may have been assembled as an apologia with a view to gaining him a pardon (Lewis, 1994, pp.333–67). Lully, on the other hand, made a fortune and founded an operatic tradition, apparently undamaged by attacks on 'les sodomites' at court that culminated for him in the removal from his house of the page whom he was suspected of sodomizing. Moreover, since the librettist Campistron was a member of the sodomitical court circle, Lully's last two stage works, *Acis et Galatée* (1686) and *Achille et Polyxène* (1687) may represent the earliest known gay collaboration.

If Lully's case is well documented, particularly in ribald contemporary comments, recent speculation about Zelenka appears to derive solely from a structural and semantic analysis of his trio sonatas (Reich, 1987); no evidence concerning Zelenka's sexuality or sexual practices survives: he remained unmarried and was a solitary, unassuming figure, seen by some contemporaries as a reserved, even bigoted, Catholic. It is one thing to infer a musician's participation in same-sex culture and to examine ideological traces of homophobia in the literature that result from his status as a 'suspect' (as with Thomas's essay on Handel in Brett, *Queering the Pitch*, 1994), but another for same-sex desire to be discerned internally and then used to make a lesser-known composer of the period appear deviant and exciting and his music therefore more marketable. This new Zelenka image belongs rather to the late 19th century, as exemplified in the decadent movement and such key figures as J.-K. Husymans, Walter Pater and Oscar Wilde (see Hanson, 1997), than to the early 18th.

Very different from this case is the increasing number of examinations of works for cultural traces that are writ large in the surrounding societal context, or identity-based critical interpretations enriched with a sense of the history of culture. Work on communities of nuns and on the many women composers of Italy, for instance, has prompted questions about how early modern religious eroticism might reflect an erotics of these suppressed voices, and has invited lesbian interpretations of the work of the many religious women who exhibit extravagant devotion to the Virgin Mary. Recent work (by Cusick) on Francesca Caccini also shows how a feminist and specifically lesbian approach can enliven and illumine the discussion of historical issues around music and the patriarchy. In view of the various inflections of the Orpheus legend, too, significance has been read into the fact that in the Monteverdi-Striggio *Orfeo* the male singer loses his female lover only to ascend to heaven in the arms of another man. Whether or not Handel had homosexual relationships, the revelations about the circles in which he moved – and exactly how his modern biographers articulate their anxiety about the possibility he might have done so – makes Thomas's essay a salutary contribution to Handel scholarship. The castrated male who is the central figure of every *opera seria* in Handel's time not only complicated questions of gender and sexuality but also embodied the threat represented by the music itself: these 'Italian Syrens' are compared by the anonymous author of *Satan's Harvest Home* (1749) to the 'Chromatic Musick' of ancient Greece and the 'Women Singers and Eunuchs from Asia' by whose agency, apparently, the ancient Romans 'quite lost the Spirit of Manhood, and with it their Empire'. Italy was 'the *Mother and Nurse of Sodomy*' where 'not a Cardinal or Churchman of Note but has his *Ganymede*' (pp.51, 56). In North Germany an Italian castrato was not needed to sound the anti-effeminate alarm: mere minuets in symphonies seemed to J.A. Hiller 'like beauty spots on the face of a man: they give the music a foppish appearance, and weaken the manly impression made by the ... serious movements' (Head, 1995).

A gay and lesbian discourse about music will undoubtedly wish to do more in the way of exhuming those musicians identified with same-sex desire. But there are equally important issues to be addressed. Attention has been drawn to a vein of homophobia in traditional musical scholarship. Whether it be reaction against the prospect of a great composer's deviance, the

invention of an 'artistic persona' (following literary New Criticism) to evacuate the connection between the life of a gay or lesbian artist and his or her work of all meaning, or the recent movement to import from literary criticism Harold Bloom's theory of the 'anxiety of influence', with its assumption that male relations are always fraught with contention rather than love (Whitesell, 1994–5), an opposing or context-providing protest has to be registered. Procedures need to be followed that do not leave homosexuality lying unregistered in the clothes of the open secret as mere decadence or a taste for elaboration. Inevitably part of the focus will be questions of artistic collaboration, sponsorship (for example by the Paris salon and circle of the Princesse de Polignac, including Nadia Boulanger, and in American music around Bernstein, Copland and Barber) and even the effect on heterosexually identified composers of being liberated by a circle consisting largely of homosexuals and their culture, as was Stravinsky by the *Mir iskusstva* ('World of Art') group around Diaghilev, or of their music becoming the centre of a homosexual cult, as Wagner's appears to have become in Germany.

The greatest challenge for a gay and lesbian approach is undoubtedly the German canon in art music and its satellites. Composers in this tradition are still assumed to be stable entities; and idealization surrounding them includes the default position of exclusive heterosexual activities. The literature about them, however, frequently reveals an embarrassment or evasion that implies an ingrained homophobia in musical scholarship. Since sexual orthodoxy can never be assumed, especially among musicians, the constant parade of heroism and masculinity in the repertory from Beethoven to Strauss, and its representation in criticism and scholarship, may seem like a ruse to divert attention from an endemic queerness so firmly repressed that even to suggest it is an error of taste and judgment (as in the cases of Handel, Beethoven, Schubert, Schumann and Brahms). More nuanced studies of the circumstances of such composers may link them to patterns of same-sex love or desire, such as have been discerned among the literary figures of the age of sensibility and of Romanticism (whether or not these patterns included sexual acts). Reception of their music from a gay or lesbian standpoint (e.g. Cusick, 1994; Brett, 1997; Wood, 2000) should broaden the range of criticism across the entire historical spectrum, throw new light on the meanings people attach to the music they identify with and help to open the way towards new discussion of the power of music of various kinds in peoples' lives.

Following the inception of a homosexual identity (see §1), Tchaikovsky became the first musician widely known to fit the role. As early as 1908 he was called the one 'thorough-going Uranian' to attain 'to the highest eminence in this art' (Carpenter, p.111). Tchaikovsky was without peer in reaching a German level of technique and formal command. His manifest deviance enabled critics so minded to keep the German symphonists themselves untainted. It is worth noting, in the light of some of the criticism that has linked Tchaikovsky's supposed sentimentality, morbidity and lack of formal values with his sexuality, that his concert music was initially heard as 'free from the frightful effeminacy of most modern works' (Bernard Shaw) and as 'impersonal' and containing 'glimpses of the strong man's hand' (Ernest Newman; see Brown, 1999).

In novels, plays, films and other representations in dominant culture, the homosexual always dies: and it is significant that a fierce controversy has developed around Tchaikovsky's death. Suicide has been suggested – whether at the direction of Tsar Alexander III, of his own volition, at the behest of his (homosexual) brother Modest to avoid a homosexual scandal or (stranger still) at the direction of former classmates worried about the honour of the old school. Defenders of the 'official' account of cholera in Modest's biography attribute these rumours to an essentialist (and homophobic) image of Tchaikovsky as tragically pathological without perhaps allowing sufficiently for the equally essentialist (and unrealistic) implications of the composer's being fully accepting of his sexuality and its consequences. A gay or lesbian approach to him will in any case wish to redress the balance towards his lively aspects, and the difference he made to the fields of concert music, opera and ballet. For instance, Matthew Bourne's remarkable reinterpretation of *Swan Lake* (1995), in which a tightly feathered male *corps* replaced the swans in tutus and the love music became the occasion for breathtakingly homoerotic spectacle, attained for some an authenticity beyond anything imagined by historically informed performing practice. Tchaikovsky's own life also reveals moments of potential resistance, such as the entire ballet he and Saint-Saëns danced for each other on the story of Pygmalion (Tchaikovsky) and Galatea (Saint-Saëns). That occasion in December 1875 epitomizes the social predicament of homosexual musicians throughout the ensuing century: two composers, celebrated throughout Europe, occupying a central site, the stage of the Moscow Conservatory, to enact a closet drama; private delight cannot have been unmixed on that occasion, as on so many others in so many other lives, with the apprehension of disclosure. Such tensions of the human spirit brought about by the forces of oppression and the counterforces it also generates are much in need of deciphering in order to make greater sense of social and musical experience, both then and now. By focussing on such matters, a gay and lesbian perspective has the means to expand the entire critical and historical enterprise.

[Gay and lesbian music](#)

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Gaye [Gay], Marvin

(*b* Washington, DC, 2 April 1939; *d* Los Angeles, 1 April 1984). American soul singer, drummer, songwriter and producer. He started singing professionally as a member of the Rainbows, a Washington-based doo-wop group. He subsequently joined the Marquees, who signed a recording contract with Chess Records and through which Gaye met the producer and vocalist Harvey Fuqua, joining his doo-wop group, the Moonglows. In 1960 Fuqua and Gaye moved to Detroit and were both signed to Motown Records. Gaye adopted the new spelling of his surname at this point and made solo recordings for the Motown subsidiary Tamla Records in the mould of a jazz-pop ballad singer. When these proved commercially unsuccessful, he recorded more youth-oriented rhythm and blues, first entering the charts with *Stubborn Kind of Fellow* in 1962. Most of his hits from this time were gospel-influenced dance tunes written by Gaye and Mickey Stevenson or one of a variety of other Motown songwriters. Beginning with *Can I get a witness* (1963) Gaye recorded several transitional hits written for him by Holland, Dozier and Holland. At the same time he sang a series of duets such as *What's the matter with you baby* (1964, with Mary Wells), *It takes two* (1967, with Kim Weston) and *Ain't no mountain high enough* (1967, with Tammi Terrell). During this period he also played the drums for a number of Motown sessions (including recordings by Smokey Robinson and the Miracles and 'Little' Stevie Wonder) and co-wrote Martha and the Vandellas' 1964 hit *Dancing in the Streets*.

In the late 1960s Gaye made such seminal recordings as *I heard it through the grapevine*, *Too busy thinking about my baby* and *That's the way love is*, but after the death in 1970 of his duet partner, Tammi Terrell, he went into temporary seclusion. When he returned to recording he embarked on a new stage in his career, insisting on total artistic control of every aspect of his recordings. Inspired by Isaac Hayes's *Hot Buttered Soul* (Stax, 1969), he recorded the conceptually unified album *What's going on* (1971) in which he combined the percussive vogue of the early 1970s with a jazz sensibility and touches of classical string writing. His lyrics addressed a variety of social concerns, some specific to African Americans and others of universal relevance. In addition to the title song, *Mercy Mercy Me (The Ecology)* and *Inner City Blues (Makes me wanna holla)* were top ten pop and rhythm and blues hits. He subsequently produced similarly innovative and complex material, some of which was uneven as he dealt with a number of personal and professional problems and a drug addiction. After signing with Columbia Records in 1982, he had a top ten hit with *Sexual Healing*. Shortly after this comeback he was shot by his father.

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ROB BOWMAN

Gayer [Gaier, Geyer], Johann Christoph (Karl)

(b ?1668; d Prague-Hradčany, 16 Nov 1734). Bohemian composer and choirmaster. He was an unpaid musician at Prague Cathedral, from about 1690, and from about 1701 to 1726 was choirmaster of the church of the Nativity in the Loreto at Hradčany. On 6 October 1705 he succeeded Wentzeli as *capellae magister seu praefectus chori* to the cathedral and held that post for nearly 30 years until his death (when he was succeeded by Görbig); by a careful choice of members he raised the standard of the ensemble. Besides his musical activities he was German registrar to the Prague court of appeal. His son Vojtěch (Adalbert) was viol player or cellist of the cathedral from 1727, and assisted as choirmaster during his father's final illness. By 1705 Gayer had begun to assemble a library of contemporary Italian sacred music and of his own compositions, and he enlarged it in 1717 with new acquisitions from Naples and Rome (some of these were apparently bought by the cathedral chapter). His music collection was acquired after his death by the Crusaders' monastery in Prague (now partly in *CZ-Pnm*, see Koronthály).

Gayer's style is close to that of late Baroque Venetian church music. In most of his works vocal counterpoint alternates with homophonic sections accompanied by strings, trombones, trumpets and organ; sometimes the instruments merely double the voices. Little use is made of the *da capo* aria. Gayer's best works, for example his *Regina coeli*, are remarkable for skilful use of fugue and other contrapuntal procedures. Some of his music was in use up to the early 1760s at the Crusaders' monastery.

WORKS

in *CZ-Pnm* unless otherwise indicated

Requiem, c, ed. in EDM, 2nd ser., *Sudetenland, Böhmen und Mähren*, iv (1943); Requiem, F; Dies irae, Tuba mirum, Lachrymosa, g; 2 TeD, C, both for 2 choirs
Regina coeli, A, ed. in EDM, 2nd ser., *Sudetenland, Böhmen und Mähren*, iv (1943); Laudes de dominica, A; Eja fideles, off, A; Omnes gentes plaudite, recit, b, aria, G, from off; Deus meus, ad te de luce vigilo, ps, G
Lamentatione del giovedì sera, F; Ecce Dominus veniet, advent aria, C; Caeli sydera rorate, aria and chorus, c; Gloria in excelsis, versetto, C
Missa solemnis, *CZ-Bm*; Pleno choro jubilemus, motet, C: both of doubtful authenticity

Other works cited in 18th-century inventories, incl. Cistercian monastery, Osek, 1706, and Crusaders' monastery, Prague, 1737–8: lost

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MILAN POŠTOLKA

Gayer, Johann (Andreas) Joseph Georg (Jakob)

(*b* Andělská Hora, nr Karlovy Vary, 18 May 1746; *d* ?Homburg, 1811). Bohemian composer and violinist. His relationship to J.C.K. Gayer (?1668–1734), if any, is not known. He acquired his musical education at minor Bohemian towns and became an organist; later he studied the violin with Václav Pichl and composition with K. Loos in Prague. Then he left Bohemia, and in 1774 he was appointed Konzertmeister to the Landgrave of Hesse at Homburg.

Gayer's works, listed in detail by Gerber according to the composer's own specification, included 30 symphonies, 40 violin concertos, 26 concertos for horn and other wind instruments, four piano sonatas and sacred music (a Mass in E \flat ascribed to him in *I-MOe* may not be authentic); all his music is apparently lost.

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MILAN POŠTOLKA

Gaytán y Arteaga, Manuel González.

See [González gaytán y arteaga, manuel](#).

Gaz, José.

See [Gas, José](#).

Gazarossian, Koharik Alis

[Łazarosyan, Goharik Alis]

(*b* Constantinople [now Istanbul], 21 Dec 1907; *d* Paris, 29 Oct 1967). Armenian composer and pianist. As a child she studied the piano in her native city with a pupil of Liszt, the Hungarian musician Professor H. Hege. In 1926 she entered the Paris Conservatoire, where her teachers were Paul Dukas (composition) and Lazare Lévy (piano). In 1947, during a stay in the United States she worked with Edward Weiss, a student of Busoni. She travelled extensively in Europe, performing in Great Britain, France, Germany, Switzerland, Italy, Austria, as well as in Egypt, Lebanon and Turkey. Gazarossian devised 24 programmes of piano music (by other composers), arranged according to their tonality and named 'bien tempéré', which she performed on occasion in her recitals. Many of her compositions were inspired by Armenian liturgical chants and, in particular, the folksongs collected by Komitas. Her piano music is gracious, immediate and well-balanced, written with a sense of pianistic flair.

WORKS

(selective list)

Pf Suite, 1934; Prélude et fugue, 1v, str qt, perf. 1938; Arkayc crag [The Flickering Lantern] (after D. Varuzhan), 1v, orch, 1939; 3 chansons populaires arméniennes, 1v, pf, 1940; Cantiques, vn, pf, perf. 1945; Les arméniennes, pf, 1947; Sonate, pf, 1956; 24 études, pf, 1958; Mi mor patmut'yun [The Story of a Mother] (ballet, after H.C. Andersen), 1960; Pf Conc. no.1, perf. 1960; Mouvement perpétuel, vn, pf, 1961; Pf Conc. no.2, 1964; 11 préludes, pf, 1967; 30 songs, choral works, folksong arrs.

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SAHAN ARZRUNI

Gazkue y Murga, Francisco.

See Gascue y murga, francisco.

Gaztambide (y Garbayo), Joaquín (Romualdo)

(*b* Tudela, 7 Feb 1822; *d* Madrid, 18 March 1870). Spanish composer and conductor. Orphaned at an early age, he became a choirboy at Tudela Cathedral in 1830 and studied there with Rubla. In 1834 he was a pupil of Guelbenzu at Pamplona and in 1842 entered the Madrid Conservatory to study the piano with Pedro Albéniz y Basanta and composition with Ramón Carnicer. In 1845 the Italian company at the Teatro de la S Cruz in Madrid made him the director of its chorus. In 1846 he went to Paris as conductor of a ballet company, but in 1848 returned to Madrid as director of the Teatro Español, where his first zarzuela, *La mensajera*, had its première in December 1849. This began a series of successes for Gaztambide as a conductor of opera and zarzuela companies in Madrid. For several seasons he conducted operas at the Teatro Real, and he directed the first performance in Spanish of Meyerbeer's *Le prophète*.

In 1862 he was appointed director of the concert society at the Madrid Conservatory, which was later, under Francisco Barbieri, to become the Madrid Sociedad de Conciertos. In 1868 Barbieri appointed him its director, and in that capacity he brought to the Spanish public the most modern works of the time. He was the first to conduct in Spain a work by Wagner, the overture to *Tannhäuser*, which met with great enthusiasm. In 1869 he formed a large zarzuela company and set off on a tour of South America, beginning in Havana. His own work *Catalina* was the first to be presented, but during the performance a popular uprising took place, which caused the suspension of all theatrical spectacles. Badly shaken economically, the company went on to Mexico, where it achieved success. However, Gaztambide fell ill there; in Veracruz he gave his last concert and in January 1870 he embarked for Spain, reaching Cádiz seriously ill. In Madrid he underwent a liver operation, and died a few days later.

Gasztambide composed 44 zarzuelas, of which *Catalina* (1854) was the best and most successful. Also important were *Los magyares* (1857), *El juramento* (1858) and *La conquista de Madrid* (1863). He composed several works in collaboration with Barbieri and others. Javier Gaztambide was his cousin.

WORKS

all zarzuelas, all first performed in Madrid

La mensajera (2, L. Olona), Español, 24 Dec 1849; *A última hora* (1, J. Olona), Basilio, 29 May 1850; *Las señas del archiduque* (2, C. Suarez Bravo), Basilio, 8 June 1850; *Escenas en Chamberí* (1, J. Olona), Variedades, 19 Nov 1850, collab. R.J.M. Hernando, C.D. Oudrid and F.A. Barbieri; *La picaresca* (2, E. Doncel y Asquerina), Circo, 29 March 1851, collab. Barbieri; *Al amanecer* (1, M. Pina), Circo, 29 May 1851; *Tribulaciones* (2, T.R. Rubí), Circo, 14 Sept 1851

Por seguir a una mujer (4, L. Olona), Circo, 24 Dec 1851, collab. Hernando, Barbieri, Oudrid and J. Inzenga; *El sueño de una noche de verano* (3, P. Escosura), Circo, 21 Feb 1852; *El estreno de un artista* (1, D.V. de la Vega), Circo, 5 June 1852, vs (Madrid, ?1857); *El secreto de la reina* (3, L. Olona), Circo, 13 Oct 1852, collab. Hernando and Inzenga, vs (Madrid, 1852); *El valle de Andorra* (3, L. Olona, after J.H. Vernoy de Saint-Georges), Circo, 5 Nov 1852, vs (Madrid, ?1855); *La cotorra* (1, L. Olona), Circo, 26 April 1853

Don Simplicio Bobadilla (3, M. and V. Tamayo y Baus), Circo, 7 May 1853, collab. Barbieri, Gaztambide and Hernando; *La cisterna encantada* (3, Vega), Circo, 17

Nov 1853; El hijo de familia (3, L. Olona), Circo, 24 Dec 1853, collab. Oudrid; Un día de reinado (3, J. García Gutiérrez and L. Olona), Circo, 15 Feb 1854, collab. Barbieri, Gaztambide and Oudrid; Catalina (3, L. Olona, after E. Scribe: *L'étoile du nord*), Circo, 23 Oct 1854, vs (Madrid, ?1860); Estebanillo (3, Vega), Circo, 5 Oct 1855, collab. Oudrid; Los comuneros (3, A. Lopez de Ayala), Circo, 14 Nov 1855

El sargento Federico (4, L. Olona), Circo, 22 Dec 1855, collab. Barbieri; El amor y el almuerzo (1, L. Olona), Circo, 23 March 1856, vs (Madrid, ?1865); Entre dos aguas (3, A. Hurtado), Circo, 4 April 1856, collab. Barbieri; El lancero (1, D.F. Camprodón), Zarzuela, 31 Jan 1857, vs (Madrid, ?1860); Los magyares (4, L. Olona), Zarzuela, 12 April 1857, vs (Madrid, ?1870); Amar sin conocer (3, L. Olona), Zarzuela, 24 April 1858, collab. Barbieri; Casado y soltero (1, L. Olona), Zarzuela, 8 June 1858, vs (Madrid, ?1870)

Un pleito (1, Camprodón), Zarzuela, 22 June 1858, vs (Madrid, ?1865); El juramento (3, L. Olona), Zarzuela, 20 Dec 1858, vs (Madrid, ?1870); La hija del pueblo (2, E. Alvarez), 22 Dec 1859; El diablo las carga (3, Camprodón), Zarzuela, 21 Jan 1860; Una vieja (1, Camprodón), Zarzuela, 11 Dec 1860, vs (Madrid, ?1865); Anarquía conyugal (1, J. Picón), Zarzuela, 17 April 1861; Una niña (1, Camprodón), Zarzuela, 24 April 1861; La edad en la boca (1, N. Serra), Zarzuela, 11 May 1861; Una historia en un mesón (1, Serra), Zarzuela, 5 June 1861

Del palacio a la taberna (3, Camprodón), Zarzuela, 20 Dec 1861; En las astas del toro (1, C. Frontaura), Zarzuela, 30 Aug 1862, vs (Madrid, ?1860); Las hijas de Eva (3, L.M. de Larra), Zarzuela, 8 Oct 1862; Matilde y Malek-Adel (3, Frontaura), Zarzuela, 7 March 1863, collab. Oudrid; La conquista de Madrid (3, L. Olona), Zarzuela, 23 Dec 1863; Antes del baile, en el baile y después del baile (1, Palacio, Alvarez), Zarzuela, 3 June 1864; Los caballeros de la tortuga (3, E. Blasco), Zarzuela, 23 Dec 1867; La varita de virtudes (magia, 3, Larra), Zarzuela, 7 March 1868

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TOMÁS MARCO/R

Gazzaniga, Giuseppe

(*b* Verona, 5 Oct 1743; *d* Crema, 1 Feb 1818). Italian composer. His father intended him for the priesthood, but he studied music secretly and after his father's death devoted himself to it entirely. In 1760 he went to Venice to study with Porpora, who encouraged Gazzaniga to accompany him to Naples. There Porpora obtained a free place for his young pupil at the

Conservatorio di S Onofrio in Capuana for six years. During this time Gazzaniga studied composition and counterpoint with his patron. In 1767 he became a composition pupil of Piccinni, with whom he studied for three years; a year later he made his *début* with his comic intermezzo *Il barone di Trocchia* in Naples. In 1770 he returned to Venice; there he made friends with Sacchini, whose generous advice was of great benefit to him in his compositions. In the 1770s Gazzaniga wrote operas for various Italian theatres. In 1780 he was again in Naples, where he directed the revival of Jommelli's *Armida abbandonata* at the Teatro S Carlo and in the following year revived his own *Antigono*. His *Il finto cieco*, on a libretto by Da Ponte, was performed at the Burgtheater, Vienna, in 1786 and brought Gazzaniga commissions from Italy, Germany and England; but Da Ponte in his memoirs had little to say in his favour.

Gazzaniga achieved widespread acclaim with his one-act *Don Giovanni, o sia Il convitato di pietra* to a libretto by Bertati (1787, Venice), later also known as *Don Giovanni Tenorio*. The work was performed not only in Italy, but also in Paris (1792), Lisbon (1792) and London (1794); Kunze has recorded no fewer than 32 editions of the libretto up to 1821. Though Bertati's text was decisive in Da Ponte's own *Don Giovanni* for Mozart, it is unclear whether Mozart had studied Gazzaniga's score; his letters say nothing of Gazzaniga's opera, and no Viennese performance of the work is known, though he may have encountered Gazzaniga's music through his Ottavio, Antonio Baglioni, who had been Gazzaniga's Giovanni in Venice. Four years after the Venice première Gazzaniga accepted an appointment as *maestro di cappella* at Crema Cathedral, and subsequently composed few dramatic works. Little is known of the composer's final years, though letters and documents mention responsibilities beyond the cathedral and allude to economic hardship. Stefano Pavesi, who was his pupil from 1802, succeeded Gazzaniga as *maestro di cappella* following the latter's death from colic in 1818.

Gazzaniga belongs to the last generation of Italian *buffa* composers whose most brilliant representatives, Paisiello and Cimarosa, provide a link with the comic opera of Rossini. His music typifies the late 18th-century *opera buffa* style. It is less rich in harmony and texture than Paisiello's, but nevertheless closer to the combination of conciseness and judiciously applied sentiment of Paisiello than to the extravagant comic prolixity of Cimarosa. Gazzaniga's style tends to be concise and relatively thin in texture, emphasizing the forward motion of the music as well as the declamation of the text. He seems to have been less tied to symmetrical groups of two and four bars than some of his contemporaries, and interesting rhythmic or melodic details often make up for rather basic harmonies and lean textures. One of the more striking aspects of Gazzaniga's music for his *opere buffe* is its expressive clarity; there is never any doubt about the emotional content or the type of character singing. Though sometimes predictable he often avoided dullness with witty details that enhance the dramatic situation. Gazzaniga was not well educated, but a letter to Simon Mayr shows that he took an interest in older masters as well as in contemporary music, and that he possessed a substantial library.

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operas

- Il barone di Trocchia (int, 2, F. Cerlone), Naples, Nuovo, carn. 1768
La locanda (dg, 3, G. Bertati), Venice, S Moisè, carn. 1771, *D-DI, Rtt, DK-Kk, F-Pn, H-Bn, I-MOe, Pl, Tf, US-Bp, Wc*
- Calandrano (dg, 3, Bertati), Venice, S Samuele, 1771, *A-Wn, D-DI, F-Pn*; rev. G. Rust, as *L'avaro deluso*, Bologna, Formagliari, 1773
Ezio (os, 3, P. Metastasio), Venice, S Benedetto, Feb 1772, *P-La*
- La tomba di Merlino (dg, 3, Bertati), Venice, S Moisè, aut. 1772
L'isola di Alcina (dg, 3, Bertati, after L. Ariosto: *Orlando furioso*), Venice, S Moisè, 1772, *A-Wn, D-DI, DS, F-Pn, H-Bn, I-Fc, Tf, DK-Kk, S-Skma*
- Zon-Zon (L'inimico delle donne) (dg, 3, Bertati), Milan, Regio Ducal, aut. 1773, *F-Pn, I-Rmassimo*
- Armida (os, 3, after T. Tasso: *Gerusalemme liberata*), Rome, Argentina, 1773, arias *Mc, Nc, Rc*
- Il matrimonio per inganno (ob), Pavia, 1773
- Il ciarlatano in fiera (dg, 3, P. Chiari), Venice, S Moisè, 1774
- Perseo ed Andromeda (os, 3, V.A. Cigna-Santi), Florence, Pergola, 15 Sept 1775; ? as *Andromeda*, Prague, 1781 (private perf.), Brunswick, 1783
- L'isola di Calipso (os, G. Pindemonte), Verona, Filarmonica, 1775
- Il re di Mamalucchi (dg), Prague, 1775; as *Il Mamalucco*, Pesaro, Sole, 1776
- Gli errori di Telemaco (os, C.L. Rossi), Pisa, Prini, 1776
- Il regno dei pazzi, Ferrara, 27 Dec 1777 (private perf. at Count Pinamonte Boncossa's); as *Il re dei pazzi* (int), Venice, S Giovanni Grisostomo, aut. 1778
- La bizzaria degli umori (dg, 2), Bologna, Zagnoni, 1777, *B-Bc, F-Pn, I-Bc*
- Il marchese di Verde Antico (int, 2), Rome, Capranica, Jan 1778; collab. F. Piticchio [early version of *La vendemmia*], *I-Rdp* (sinfonia only), *US-SFsc*
- La vendemmia (opera giocosa, 2, Bertati), Florence, Pergola, 12 May 1778, *A-Wn, D-DI, Wa, F-Pn, H-Bn, I-Fc, US-LOu*; rev. G. Petrosellini, as *La dama incognita* (int), Vienna, Burg, 11 Feb 1784
- La finta folletto (int, 2), Rome, Capranica, 29 Dec 1778
- Il disertore (Il disertor francese) (dg, 2, F. Casorri, after L.S. Mercier), Florence, Pergola, 5 April 1779, *D-Wa, I-Bc*
- Antigono (os, 3, Metastasio), Rome, Argentina, 1779, *Nc*
- Il ritorno di Ulisse a Penelope (melodramma, 2, G.A. Moniglia), Rome, Argentina, 1779
- La viaggiatrice (dg, 2, F.S. Zini), Naples, Fondo, 1780
- Antigona (os, G. Roccaforte), Naples, S Carlo, 1781, *Nc* (inc.)
- La stravagante (commedia, 2, Zini), Naples, Fondo, 1781
- Amor per oro (dg, 3, C. Arcomeno), Venice, S Samuele, 1782, *US-Wc*
- La creduta infedele (commedia, 3, Cerlone), Naples, Fiorentini, 1783
- L'intrigo delle mogli (commedia, 2, G. Palomba), Naples, Fondo, 1783
- La dama contadina (int, 2), Rome, Capranica, carn. 1784
- Il serraglio di Osmano (dg, 2, Bertati), Venice, S Moisè, 27 Dec 1784, *D-DO, Wa, F-Pc, I-Fc, Tf* (Act 2 only); as *La fedeltà di Rosana*, Perugia, Pavone, carn. 1786; as *Il palazzo di Osmano*, Lisbon, 1795
- Tullo Ostilio (os, 3, F. Ballani), Rome, Argentina, 1784, *Tf*
- La moglie (donna) capricciosa (dg, 2, F. Livigni), Venice, S Moisè, aut. 1785, *A-Wn, D-DI, Wa, F-Pn, H-Bn, HR-OMf* (Act 2 Finale only), *I-Fc, Gl*; lib. rev. Giotti (int), Florence, 1791
- Il finto cieco (dramma buffo, 2, L. Da Ponte, after M.-A. Legrand: *L'aveugle clairvoyant*), Vienna, Burg, 20 Feb 1786, *F-Pn, I-Fc, US-Bp*
- Circe (os, 3, D. Perelli), Venice, S Benedetto, 20 May 1786, *?D-Bsb, P-La*

La contessa di Novaluna (dg, 2, Bertati), Venice, S Moisé, aut. 1786
 Le donne fanatiche (dg, 2, Bertati), Venice, S Moisé, aut. 1786
 Don Giovanni (Tenorio), o sia Il convitato di pietra (dg, 1, Bertati), Venice, S Moisé, 5 Feb 1787 as pt 2 of G. Valentini and others: Il capriccio drammatico; *A-Wgm, F-Pn, GB-Lbl, I-Bc, Mc, OS, US-Wc*; ed. S. Kunze (Kassel and Basle, 1974)
 La Didone (os), Vicenza, Nuovo, sum. 1787
 La cameriera di spirito (dg, 2, G. Fiorio), Venice, S Moisé, aut. 1787
 L'amore costante (La costanza in amor rende felice) (commedia, 4, Bertati), Venice, S Moisé, 1787, *F-Pn*
 Erifile, Venice, S Samuele, aut. 1789, *I-Mc* (scena and duet only)
 Gli Argonaliti in Colco (os, 3, S.A. Sografi), Venice, S Samuele, carn. 1790, *D-Mbs, GB-Lbl, US-Wc*
 Idomeneo (os, 3, G. Sertor), Padua, Nuovo, 12 June 1790, *D-Mh, US-Wc*
 La disfatta dei Mori (os, 3, G. Boggio), Turin, Regio, 1791, *P-La*
 La dama soldato (dg, 2, C. Mazzolà), Venice, S Moisé, 1792, *I-Tf* (Act 1 only)
 La pastorella nobile (dg), Fortezza di Palma, aut. 1793
 La donna astuta (dg, 2), Venice, S Moisé, 1793 [?rev. version]
 Il divorzio senza matrimonio, ossia La donna che non parla (dg, 2, Sertor), Modena, Rangoni, 5 Feb 1794
 Fedeltà e amore alla pruova (dramma eroicomico, 1, G. Foppa), Venice, S Moisé, 1798, *A-Wn, F-Pn*
 Il marito migliore (dg, 2, T. Menucci di Goro [A. Anelli]), Milan, Scala, 3 Sept 1801; as *I due gemelli*, Bologna, Comunale, 1807
 Martino Carbonaro, o sia Gli sposi fuggitivi (farsa, 1, Foppa), Venice, S Moisé, 1801
 Arias in *L'ape musicale* (commedia, Da Ponte), Vienna, 27 Feb 1789
 Scena and aria in L. Brusasco: *Il Manescalco*, *I-Tf*
 Doubtful: *La Pallacorda* (int), Rome, 1770; *Le orfane svizzere* (dg, Chiari), Novara, 1774; *La fedeltà d'amore*, 1776; *Il marchese carbonaro* (ob), Vienna, 1777; *Le gelosie villane* (ob, T. Grandi), Novara, 1778; *Achille in Sciro* (os, Metastasio), Palermo, 1780; *L'amante per bisogno* (dg, C.G. Lanfranchi Rossi), Venice, 1781; *L'Orvietano* (ob), Rome, 1781; *Demofonte* (os, Metastasio), Palermo, 1782; *La vivandiera* (ob), Berlin, 1786; *L'italiana in Londra* (ob, G. Petrosellini), Piacenza, 1789; *Giasone e Medea* (os, G. Palazzi), Venice, 1790; *La schiava della China* (ob), Ancona, 1790; *I due sposi ridicoli* (ob), Rome, 1793; *Gl'amori in villa* (ob), Piacenza, 1793

other vocal

Orats: *I profeti al Calvario*, 4vv, orch, 1781, *I-CHf, Nc, Pca*; *Susanna*, 6vv, orch, 1787, *Mc*; *Humanae fragilitatis exemplum*, Venice, 1792, lib only; *San Mauro abate*, 4vv, insts, 1793, *Bc*; *Sansone*, 5vv, orch, *Bc*

Liturgical: *Messa breve concertata*, C, 4vv, 1791, *I-CRE, Mc*; *Messa per li defonti*, E; 3vv, orch, 1792, *D-MÜs, I-CRE*; *Miserere*, f, 4vv, orch, 1794, *Mc*; *Messa in pastorale*, 3vv, org, *US-R**; *Missa pro defunctis*, 4vv, insts, *D-Mbs*; *Mag, D*, 4vv, orch, *I-CHf, Mc*; *Mag, B*; 4vv, orch, *CRE*; *TeD*, 4vv, insts, *D-DI, TeD, C*, 4vv, org, orch, *MÜs, I-Mc, Sd*; *Requiem, Tantum ergo*, 4vv, insts, *I-Bc, CRE, Mc*; *Ky breve*, Gl, Cr, 3vv, insts, *Bc*; *Tantum ergo*, S, vns, *Bc*; *Stabat Mater*, c, 4vv, orch, *D-MÜs, I-BGc, CRE*; *Stabat Mater*, d, *CRE*; other works in *A-SI, CH-E, D-Hs, MÜs, I-Baf, CRE, Mc, Sd*

Other sacred: *Cant. ... per la promozione alla sacra porpora dell' ... Cardinale Mariolini* (G. Manfredini) (Bologna, 1777); *Cant.*, Fano, 1777, lib only; *Salmi, cantici ed inni cristiani* (L. Tadini), 1–3vv, kbd, (Milan, 1817), collab. S. Pavesi; other works in *I-BGc, CHf, CRE, Fa, Mc, S-Smf*

Single arias, duets etc. in A-Sl; CH-E, Gc, N, Zz; CZ-BER; D-Bsb, DI, F, GÖs, HR, Hs, LEm, RH, Rtt, Zl; DK-Kk, Sa; GB-Lbl; HR-Dsmb, Sk, Zha; I-AN, BGc, BGi, CHf, MAav, Mc, Rc, Tf, RUS-Mk, S-L, Skma, Smf, St, US-BEm, Eu, R, SFsc, Wc

instrumental

Sinfonias and ovs.: D, 1771, CH-Zz, HR-Dsmb (inc.); D, 1772, I-BGc; C, D-Dl; C, US-BEm; D, I-Rdp; S-Skma; E: I-CHc (inc.)

3 piano concertos, A-Wgm

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Gazzaniga, Marietta

(*b* Voghera, nr Milan, 1824; *d* Milan, 2 Jan 1884). Italian soprano. After her début at Voghera in 1840 as Jane Seymour in *Anna Bolena* and Romeo in *I Capuleti e i Montecchi* she sang in Italian cities, notably in Verdi roles. She created the title role in *Luisa Miller* (1849, Naples) and Lina in *Stiffelio* (1850, Trieste). Verdi claimed in 1852 that he had disliked her in both; he was irritated just then at the failure of *Rigoletto* in Bergamo, which was blamed on her performance as Gilda. She went on nonetheless with such lyric coloratura parts as well as with heroic ones (Norma and Paolina in *Poliuto* at Bologna in 1852). She undertook several North and Central American tours, during the first of which (1857–8) her husband, Count Malaspina, died of smallpox on the voyage to Havana. In New York in 1866–7 an admiring critic reported 'greater purity and less vehement forcing of tone'. She went on singing in the Americas each year until 1870; by then she had exchanged her old part of Leonora in *Il trovatore* for the lower-lying part of Azucena.

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JOHN ROSSELLI

Gazzelloni, Severino

(*b* Roccasecca, Frosinone, 5 Jan 1919; *d* Camino, 21 Nov 1992). Italian flautist. He studied at the Accademia di S Cecilia in Rome, gaining his diploma in 1942 and making his début there in 1945. He quickly became a teacher at the conservatory in Pesaro and first flautist of the Rome RAI SO. With a catholic musical taste, he showed great affection for Baroque music, particularly Bach's sonatas and Vivaldi's Concertos op.10, which he recorded and which he played with a beautiful full tone, impeccable phrasing and astonishing articulation. He was even more renowned for his performances of avant-garde works, many of which were composed for him. Notable among these are *Interpolation* by Haubenstock-Ramati, *Hi-kyò* by Kazuo Fukushima, *Serenata no.2* by Maderna, and *Quanti* by Hans Ulrich Lehmann. These works formed part of his recorded repertory, which also included superb performances in *Le marteau sans maître* by Boulez, Berio's *Serenata I* and Nono's *Y su sangre ya viene cantando*. Because of his great virtuosity in this music and obvious sympathy with its style, he enlightened composers in the possibilities of the new developments in flute techniques with which some leading composers had been experimenting. Gazzelloni, one of the outstanding players of his generation, also gave international masterclasses throughout Europe.

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Gdańsk

(Ger. Danzig).

City in Poland on the Baltic coast. First mentioned in 997 as 'urbs Gyddanyzc', it was originally a Slavonic settlement, and in the 12th century became the seat of Pomeranian princes subordinated to the Polish crown. In 1308 the town was captured by the Teutonic Knights, and between 1454 and 1793 it was subject to the Polish kings. It was part of Prussia until 1807, a free city dependent on France until 1814, and then part of Germany. A free city once more after 1920, it was annexed by Germany in 1939 and finally returned to Poland after 1945.

1. To 1600.

Gregorian chant was sung in many churches and monasteries during the Middle Ages, particularly by the Cistercians at Oliwa (1186), at St Mary's and St Catherine's in the city itself, and in the Dominican church of St Nicholas (1227). Sacred music was also cultivated in schools, and in the 14th century lay clerks contributed to ecclesiastical music; in the 15th century organists and Kantors were appointed. The church of St Mary was built between 1343 and 1502, and became the centre of the city's music. Blasius Lehmann of Budziszyn installed a new organ (1509–11), transferring the previous instrument to another part of the building. In 1522 another organ was installed at the high altar and in 1524 Lehmann built yet another instrument (the fifth in the church) over the chapel of St Rajnold. A further organ was built in 1585 by Antonius Friese; this fine 60-rank instrument survived several modifications until it was destroyed in World War II. There were also organs in the churches of St Catherine and St Nicholas by the middle of the 15th century, and at other churches by the end of the 16th. In the first half of the 16th century the Reformation reached Gdańsk; several churches remained Catholic, while both Catholic and Protestant services were held in St Mary's until 1572 when it became wholly Protestant. Church music was instrumentally accompanied in St Mary's as early as the mid-16th century, and the Kantor was also a teacher at the attached choir school.

The earliest records of the city's musicians' guild date from the late 14th century. The guild's apprenticeship lasted seven years, and members enjoyed many privileges; however, itinerant minstrels were permitted to perform in the town for a maximum of two weeks, and were even invited to play at the Dwór Artusa (Ger. Artushof). The municipal trumpeters formed an independent guild; they played from the towers of St Mary's, St Catherine's and St Peter's. In the second half of the 16th century the town council formed a city band (Kapelle), combining its four permanent instrumentalists (employed since the early 15th century) with the singers and instrumentalists of St Mary's. The city Kapelle was conducted by the organist of St Mary's, who became the most influential figure in the city's musical life. Outstanding Kapellmeister in the 16th century who were also composers were the Netherlanders Franziscus de Rivulo (1560–66) and Johannes Wanning (1569–99); Piotr Druziński, organist at the church of St

Barbara from 1586 to 1603, was also a fine composer. In 1593 a balcony with a positive organ was constructed at the Dwór Artusa for the Kapelle, which performed there alternately with guild members.

2. 17th and 18th centuries.

Musical life remained concentrated at St Mary's, whose many outstanding musicians and composers were also members of the city Kapelle, taking part in performances at the Dwór Artusa; the same man was customarily Kapellmeister of both church and city. Nikolaus Zangius (1599–1602) and Andrzej Hakenberger (1608–27), both used the Venetian polychoral style in their compositions. Gregor Schnitzkius, employed by St Mary's School, had a great interest in didactic music, as is shown by his *Musices praecepta* (1619). Paul Siefert, born in Gdańsk, won a scholarship from the city council to study with Sweelinck in Amsterdam; after short stays in Königsberg and Warsaw he returned to Gdańsk, and became organist of St Mary's from 1623 until his death in 1666. The great antagonist of Siefert was Kaspar Förster the elder, Kapellmeister (1627–52) and bookseller. He engaged in a famous theoretical debate with Siefert and the Polish court *maestro di cappella* Marco Scacchi, a debate which started with the criticism of Siefert's first volume of psalms (Gdańsk, 1640), published by Scacchi in his *Cribrum musicum* (Venice, 1643). His son Kaspar Förster the younger was a pupil of Carissimi in Rome, singer at the Polish court, *maestro di cappella* at the Danish court and composer of sonatas, church concertos and dramatic dialogues in the new style. He was Kapellmeister of St Mary's only from 1655 to 1657, but under him music in the city reached a peak. Afterwards the Kapelle declined, despite the numerous petitions to the council of Förster's successor Balthasar Erben (1658–86), a pupil of Froberger. Johann Valentin Meder was his successor as Kapellmeister (1687–99) and Henry Doebelius, grandson of Siefert, was organist from 1673 to 1693.

In the 17th century most Gdańsk churches had musical establishments which attempted to compete with those of the city and St Mary's. At St John's the post of organist was held from 1643 to 1666 by Ewaldt Hintz, also a pupil of Froberger, and St Catherine's had several outstanding Kantors, including Christoph Werner (1646–50) and Crato Bütner, composers of music in the *seconda pratica*. Thomas Strutz, organist at Holy Trinity (1642–68) and St Mary's (1668–78), composed sonatas, sacred songs and chorale cantatas, as well as passions and oratorios of which only the texts (in German) survive. Vocal music with organ only was cultivated at the Catholic church of St Bartholomew. Testimony to an interest in music in the new Italian style is offered by manuscripts copied by Gdańsk musicians and containing a lot of fine Italian and German works, and also by the compositions of Gdańsk composers or Polish court musicians. Most such collections, which belonged to the churches of St John, St Catherine (copies prepared by Bütner) and St Bartholomew, were lost during World War II.

Chamber music was also cultivated in the 17th century. The most prominent musicians were related to the city Kapelle and included the English viol player Valentine Flood (1634–6), the Italian violinist Carlo Farina (1636–7), the lutenists Esias Reusner and Paweł Roszkowicz, and

the composer and guildmaster Martin Gremboszewski (1626–55). The first opera was staged in 1646, when the city Kapelle assisted the Warsaw court ensemble in *Le nozze d'Amore e di Psiche* for the arrival of Louise Maria Gonzaga, the second wife of the Polish king Władysław IV Vasa. The libretto was by Virgilio Puccitelli, and the music was prepared at the Polish court, probably by Scacchi, possibly with contributions by other royal musicians. In 1695 J.V. Meder performed his *Nero*, the first German opera heard in Gdańsk; the city council was not keen to support him, however, and forbade the performance of his *Die wiederverehligte Coelia* (1698), which he was forced to take to the nearby town of Schottland.

In the 18th century the standards of Gdańsk church music declined, and with worsening economic conditions the city ceased to be an attractive place of work. The organ gradually became the only instrument used in churches. The city Kapelle and the Kapelle of St Mary's were led by Maximilian Dietrich and Johann Balthasar Freisslich (1699–1731 and 1731–64 respectively), Friedrich Christian Möhrheim (1764–1780), Georg Simon Löhlein (1780–1782) and Benjamin Gotthold Siewert (1782–1811), after whose death the post was combined with that of organist at St Mary's under the title Musikdirektor. In 1818 the city Kapelle ceased to exist.

During this period the other church ensembles were dissolved, firstly that of Holy Trinity (1750) and subsequently those of St Catherine (1788), St Bartholomew (1796) and St John (1826). Yet several fine organs were installed during the 18th century; notable composers for the instrument were Daniel Magnus Gronau (at St Mary's 1712–17) and Tobias Volckmar (St Catherine's 1717–30). The musicians' guild ceased its activities during the 18th century; church and civic music was increasingly replaced by public concerts, initiated in 1740 by the organist Jean Du Grain and centred on the city Kapelle. These concerts often featured travelling virtuosos, including Farinelli (1765) and Georg Joseph Vogler (1782 and 1789).

3. From 1800.

A large number of both secular and ecclesiastical music societies were formed during the 19th century. Oratorios were performed by the Singakademie (founded by T.F. Kniewel in 1818), which was particularly outstanding under F.W. Markull, organist of St Mary's from 1836 to 1858, and Georg Schumann (1890–96). Other choral societies included the Freunde der Singkunst and the Gesangverein zu Danzig (both 1817). Polish choirs were also formed later in the century, including the Jedność society (1884) and the Lutnia choir (1896). The Danziger Theater was built in 1801, and operas, operettas and, less frequently, symphony concerts were given there. Richard Genée was the son of a bass at the theatre, and held the post of Theaterkapellmeister, as did Felix Weingartner from 1885 to 1887. From 1879 Carl Fuchs was an important figure in the city's musical life; he was active as pianist, conductor, organist, writer and critic. Music schools were established early in the 19th century by C.A. Reichel and C.F. Ilgner, and in 1899 a conservatory was founded by Ludwig Heidingsfeld, becoming the Westpreussisches und Riemann-Konservatorium in 1906.

During the insecure interwar period four German music schools and a single Polish academy of music (1929) were active. Many Polish choirs

were founded, particularly as a result of the Polish choral festivals held after 1921. Concerts were sponsored by the Polish Society of Music (1925); orchestras included those of the Polish Society of Music (1925–33) and the Polish Catholic Youth Association (1933–9). Music was also taught at all levels in schools. The theatre continued to be run by Germans, and was rebuilt in 1935–6; the theatre orchestra also gave symphony concerts as the Danziger Landesorchester. From 1929 operas were also performed in the open air at the resort of Sopot, including Wagner's *Ring* in 1939.

Although Gdańsk was badly damaged during World War II, concert life and music education revived relatively rapidly after 1945. Polish Radio began broadcasts in that year, and offered support to young musicians, amateur groups and choral societies; organ music was broadcast from Oliwa. The Baltic PO was founded in 1945 under exceptionally unfavourable conditions and was run by the Gdańsk Music Society until 1949, when it was nationalized. However, in the same year an opera studio was founded; this had an adverse effect on the orchestra, reducing the number of its performances to two, and later one, monthly. The situation improved in 1961–2 when attempts to broaden its repertory were made; the orchestra's activities expanded to include chamber concerts and solo recitals, school concerts, jazz and, from 1964, festivals of young musicians. The first postwar opera performance was of Moniuszko's *Halka* (1949), experimentally prepared by Iwo Gall. The first performance by the Philharmonic Opera Studio took place in 1950; at first Romantic works prevailed, but under the directorship of Kazimierz Wiłkomirski (1952–5) Classical and contemporary works were introduced. A particularly outstanding aspect of Gdańsk's musical life has been its ballet (managed by Janina Jarzynówna), which performed its first complete programme in 1952. In 1961 the opera, under Jerzy Katlewicz, resumed the practice of open-air performances at Sopot.

Ensembles active in the city include the Baltic PO (1975) and Baltic State Opera, the Capella Gedanensis and the Schola Cantorum Gedanensis (1978). The Gdańsk Institute of Music was founded in 1945; it was followed by the State High School of Music (1947), renamed the Stanisław Moniuszko Academy of Music, as well as secondary and elementary schools of music. There are periodic music festivals, meetings and competitions, such as the International Festival of Organ Music at Oliwa Cathedral, the Gdańsk Meetings of Young Composers (1987), the Meetings of Guitarists International (1985), the Baltic Opera Meetings (1984) and the International J.P. Sweelinck Organ Competition.

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PAWEŁ PODEJKO, BARBARA PRZYBYSZEWSKA-JARMINSKA

Ge, Gangru

(b Shanghai, 8 July 1954). Chinese-American composer and violinist. He received degrees in violin performance (1978) and composition (1981) from the Shanghai Conservatory, where he later taught composition (1981–3). After emigrating to the USA, he completed the DMA in composition (1991) at Columbia University. His principal teachers included Chen Gang, Alexander Goehr, Chou Wen-chung and Mario Davidovsky. Among his honours are commissions and awards from Lincoln Center and ASCAP; his works have been performed by the New York, Tokyo and Hong Kong Philharmonic Orchestras, the BBC SO and the American Composers Orchestra.

Ge has been called the first Chinese avant-garde composer. *Yi feng* (1982), his controversial work for unaccompanied cello, employed unorthodox methods of sound production and notation at a time when China was largely unfamiliar with 20th-century Western music. The cello strings, tuned in 4ths an octave below normal pitch, are bowed and plucked in unconventional ways and the body of the instrument is struck to produce timbres simulating Chinese percussive instruments. Rhythmic and polyphonic complexity contribute to the difficulty of the work. In *Gu yue* ('Ancient Music', 1986), a piano evokes the sounds of traditional Chinese instruments, the four sections of the work referring successively to the gong, *qin*, *pipa* and drum. The piano concerto *Wu* (1991) explores a wide range of non-traditional piano techniques, while blending piano and orchestral timbres in a panorama of tone colours. Ge has explained that

'while in Western music, composers are deeply concerned with the relationships between pitches, in Chinese music what is important is the particular pitch and its microtonal and timbral character'. *Chinese Rhapsody* (1993), which uses major and minor modes, fugue and melodic fragments, is more familiar to the Western ear, although its sliding string figures and accelerated rhythms allude to Chinese influence.

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(selective list)

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Inst: Vn Conc., 1976; 12 Preludes, pf, 1979; Moment of Time, pf, 1981; Chbr Sym., orch, 1982; Yi feng, vc, 1982; Capriccio, fl, pf, 1984; Fu (Str Qt no.1), 1984; Db Qt, 1985; Gu yue (Ancient Music), pf, 1986; Dao (Str Qt no.2), 1987; Ingrain, fl, cl, db, pf, 1987; Gu zheng, conc., koto, orch, 1988; Hao, fl, pf, 1988; Taipei, orch, 1988; Si, vn, cl, pf, 1989; Yun, fl, ob, cl, pf, vn, vc, perc, 1990; Str Qt no.3, 1991; Wu, pf, orch, 1991; Chinese Rhapsody, orch, 1993; Str Qt no.4, 1997; Sym. no.1, orch, 1997

Vocal: Trio, S, fl, cl, 1981; Ji (sym. requiem), mixed chorus, orch, 1989; Xiang zhan, S, 1989

WEIHUA ZHANG

Geary, Thomas Augustine [Timothy]

(*b* Dublin, 1775; *d* Dublin, Nov 1801). Irish composer and keyboard player. He assumed the names Thomas Augustine for professional purposes, presumably as a tribute to Arne. In Warburton, Whitelaw and Walsh's *History of the City of Dublin* (London, 1818) it is stated that 'labouring under some depression of mind he rushed out of the house, and was found drowned in the canal'. His premature death undoubtedly robbed Irish music of a sensitive and promising talent. There is no evidence for the assertion by Flood that he either entered or graduated at Trinity College.

His precocious talent was publicly recognized by the award of the prize of the Amateur Society to 'Timothy Geary of the choir, aged 14' for the six-part glee *With wine that blissful joy bestows*. While still in his teens he acted as assistant organist to Philip Cogan at St Patrick's Cathedral. In 1793 he performed a piano concerto by Dussek at a concert which also featured his canzonet *Soft is the Zephyr's breezy wing*.

Although Geary was the first Irish composer to exploit systematically the form of sets of variations and rondos for the keyboard based on popular airs, for which there was a great demand at the time, it was as a composer of vocal music that he excelled, showing remarkable sensitivity and maturity in word-painting, and an assured mastery of apt keyboard accompaniments. His best work is to be found in a set of ten canzonets dedicated to Mrs Dean Cradock, published by subscription c1795, and

some of his delicate pastoral songs, such as *Come, gentle Zephyr*, were in popular demand for some time after his death. His four-part anthem *With humble pleasure, Lord* is included in *Melodia sacra* (Dublin, 1814).

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BRIAN BOYDELL

Gebauer (i).

French family of musicians, apparently of German or Swiss origin.

- (1) Michel Joseph Gebauer
- (2) François René Gebauer
- (3) Pierre Paul Gebauer
- (4) Etienne Jean François Gebauer

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DAVID CHARLTON/HERVÉ AUDÉON

Gebauer (i)

(1) Michel Joseph Gebauer

(*b* La Fère, Aisne, 1763; *d* Dec 1812). Oboist, bandmaster and composer. The son of a military musician, Christian (Jean Chrétien) Gebauer, he entered the royal wind group of the Swiss Guard at Versailles as an oboist in 1777 or 1779 and remained with it until 1781. (His father was a horn player in the group from at least 1767 to 1786). Between 1788 and 1792 he was a viola player in the royal chapel at Versailles, but his career as a string player was ended by a finger injury. He became a musician of the National Guard in 1791, and played in the orchestra of the Théâtre Français from that year, and probably in that of the Salle Louvois in 1793. From 1794 he was oboist at the Théâtre des Amis de la Patrie. He was a

professor at the Paris Conservatoire from its foundation in 1795 until 1800, when economics dictated reductions in the teaching staff. He then became director of music of the Consular (later Imperial) Guard, and composed for his band many marches and *pas redoublés*, which were recognized as models of their kind. Reichardt reported in 1802–3: 'This excellent band ... during the march past, continued to play varied music, some pieces slow and mournful, against which the cavalry trumpets made a bizarre contrast'. Gebauer, who was also an oboist in Napoleon's private chamber ensemble, participated in the French campaigns of 1805, 1806, 1809 and 1812, and as a result of the first three he is said to have imported into France some German improvements to the mechanism of wind instruments and to the organization of bands. He died in the retreat from Moscow. His other compositions include 12 violin duos op.10 (Paris, c1790), clarinet and violin duos op.12 (Paris, c1796), six string quartets, two quartets for flute, clarinet, horn and bassoon, and three quartets for clarinet and strings. Presumably he (rather than his brother) was the composer of the *opéra comique Aimée, ou la fausse apparence* (Pépin, Théâtre Montansier, 20 May 1790)

[Gebauer \(i\)](#)

(2) François René Gebauer

(*b* Versailles, 15 March 1773; *d* Paris, 28 July 1845). Bassoonist and composer, brother of (1) Michel Joseph Gebauer. He studied with his elder brother and Devienne. Before the Revolution (from 1788) he was a member of the band of the Swiss Guard at Versailles, and in 1790 entered the band of the National Guard. He was bassoonist in the Théâtre Français in 1791–2, possibly played in the orchestra of the Salle Louvois in 1793 and was listed in the orchestra of the Théâtre des Amis de la Patrie in 1794. By 1799 or 1800 he had joined the orchestra of the Opéra, where he remained until 1826. He also played in the imperial chapel orchestra, retaining his place under the Bourbon restoration until the chapel's closure in the upheavals of 1830. His playing was particularly noted for its beauty of tone. He was professor of bassoon at the Conservatoire from 1795 until about 1802, and again from 1824 to 1838. According to Pierre (1900) he was made an honorary professor in 1816. His compositions include 13 bassoon concertos, eight symphonies concertantes, wind quintets, quartets for two clarinets, horn and bassoon op.10 (Paris, 1795), for flute, clarinet, horn and bassoon op.20 (Paris, c1799), trios for clarinet, bassoon and horn (Paris, c1799, c1804), trios for clarinet or oboe, flute and bassoon opp.29 and 32 (Milan, c1806), six clarinet duos opp.20 (sic) and 21 (Paris, 1794–5), duos for clarinet and bassoon op.8 (Paris, c1796), and three duos for clarinet or oboe and bassoon op.22 (Paris, c1819), as well as many solos and arrangements for wind instruments, especially the bassoon. He also published a bassoon method (c1820).

[Gebauer \(i\)](#)

(3) Pierre Paul Gebauer

(*b* Versailles, ?1775; *d* Paris). Horn player, brother of (1) Michel Joseph Gebauer. The parish registers of Versailles mention the baptism of Pierre Philippe Gebauer (*b* Versailles, 1 Jan 1770), brother of Michel Joseph; this may be a reference to Pierre Paul. He was employed for a time at the

Théâtre du Vaudeville in Paris, and also played at the Théâtre Français in 1800–01. His playing was noted for its accuracy. Although he died young he published a set of 20 horn duets.

Gebauer (i)

(4) Etienne Jean François Gebauer

(*b* Versailles, 7 March 1776; *d* Paris, 1823). Flautist and composer, brother of (1) Michel Joseph Gebauer. He studied with his eldest brother and Hugot. He was attached to the consular Guard and entered the orchestra of the Opéra-Comique in 1801 as second flute. He was first flute from 1813 until his retirement at the end of 1822. He made numerous skilful arrangements of operatic excerpts for instrumental duet, as well as composing more than 100 pieces for solo flute. His son, Michel Joseph Gebauer (*fl* early 19th century), was a noted viola player who published six duos for violin and viola and a viola method (Paris, 1820).

Gebauer (ii).

Romanian firm of music publishers. It was founded as a music shop and publishing firm in Bucharest in 1859 by Alexis Gebauer (1815–89), a pupil of Liszt and Sechter, who published mostly Romanian folklore collections, transcriptions and opera librettos. After 1880 the firm was run by his son Constantin Gebauer (*b* Bucharest, 18 Oct 1846; *d* Bucharest, 9 March 1920) and subsequently by N.I. Eliad, Jean Feder and Georg Degen. Under Constantin Gebauer, an enthusiastic supporter of Romanian musical life, it developed considerably, publishing exquisite editions of the standard repertory as well as the central repertory of Romanian music; Gebauer was awarded the Silver Medal at the 1900 Paris Exposition Universelle. After 1886 he became chief editor of the musical magazine *Doina*. In 1899 he transferred the shop, which dealt in instruments and scores, to Jean Feder, licensing him to print new Romanian music in 1905. For almost half a century Feder (1869–1941), himself an editor, supported Romanian art and folk music by his publishing activity, also issuing Romanian teaching manuals and international music literature. He published the *Revista muzicală și teatrală* (1904–8) and the *Revista instrumentelor muzicale și a mașinilor vorbitoare* ('Musical instruments and mechanical reproduction review', 1905–8). Feder paid particular attention to classical and contemporary Romanian chamber music, publishing works by Constantin Dimitrescu, Emil Monția, G.A. Dinicu and others. The firm ceased activity in 1945.

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Gebauer, Franz Xaver

(*b* Eckersdorf, nr Glatz [now Kłodzko], Silesia, 1784; *d* Vienna, 13 Dec 1822). German organist, conductor and composer. After studying with his father, he became organist at Frankenstein (1804). In 1810 he went to Vienna, where he made a reputation as a cellist and piano teacher, also becoming known for his reed organ playing. In 1816 he became choirmaster of the Augustinerkirche, an appointment which prompted Franz Oliva's comment to Beethoven, 'Since Gebauer has taken over, the music at the Augustin has improved very much and now the best church music is there'.

Gebauer was one of the earliest members of the Gesellschaft der Musikfreunde as well as founder and first conductor of the Spirituel-Concerte (1819), held at the Hotel Zur Mehlgrabe in the Neue Markt. The idea of these concerts (which lasted until 1848) was to enlarge the choir rehearsals into meetings of music lovers, at which a symphony as well as the choral work for the next feast day was rehearsed. Although inevitably erratic in standard of performance, the meetings were more selective in programme than the Gesellschaft: in the 18 concerts of the first season the works included Beethoven's first four symphonies and Mass in C, in the second, Beethoven's Fifth, Seventh and Eighth Symphonies and *Christus am Ölberge*. Ignaz von Mosel deplored the performance of 'only symphonies and choruses excluding all virtuoso music and bravura singing' (*Allgemeine musikalische Zeitung*, 5 April 1820). Beethoven, who had to write Gebauer a sharp note demanding the return of the *Prometheus* score, referred to him as 'Geh' Bauer' or 'Der Bauer' (the peasant). His compositions include choral works (among them a *Tantum ergo*) and songs.

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C.F. POHL/JOHN WARRACK

Gebauer, Johan Christian

(*b* Copenhagen, 6 Dec 1808; *d* Copenhagen, 24 Jan 1884). Danish composer and organist. He studied with Kuhlau (1826–8) and later with C.E.F. Weyse, P.C. Krossing and J.P.E. Hartmann. Soon becoming well known as a teacher of piano and of music theory, he was appointed to teach harmony at the Copenhagen Conservatory from its founding in 1868 until September 1883. From 1848 until his death he was also an organist in Copenhagen, first at St Petri, and from 1859 at the Helligåndskirke. He composed about 40 hymn tunes, some of which are still in use; in his essay 'Om menighedssangen' ('Concerning congregational singing', published posthumously in N.K. Madsen-Stensgaard's chorale book, 1891), he

criticized the growing use of unsuitable or poor hymn tunes, and his opinions may have influenced the reforming activities of his pupil Thomas Laub.

Gebauer is remembered chiefly as a song composer. His romances seem to have been influenced by those of Weyse and especially Kuhlau; in particular their plain, yet expressive melodic style makes them notable mid-century representatives of the folk music ideals of J.A.P. Schulz. Even more important are his children's songs (published in collections from 1844), of which several are familiar to every Danish child; owing to their graceful and uncomplicated tunes and harmonic style, they hold a unique position in Danish music.

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TORBEN SCHOUSBOE

Gebel.

German family of organists and composers.

(1) Georg Gebel (i)

(2) Georg Gebel (ii)

(3) Georg Sigmund [Sigmund, Sigismund] Gebel

GEORGE J. BUELOW

Gebel

(1) Georg Gebel (i)

(*b* Breslau [now Wrocław], 1685; *d* Breslau, c1750). His autobiography in Mattheson records most of the known facts about his life. His father (also Georg Gebel), a musketeer in Breslau, apprenticed his son as a tailor at the age of 14. However, at 18 Gebel turned to music as a career, beginning lessons with Franz Tiburtius Winckler, a Viennese organist employed at both the cathedral and the Heilige Kreuz church in Breslau. In 1709 he became organist at the parish church in Brieg (now Brzeg) while continuing his musical studies with the Kapellmeister at Gotha, G.H. Stöltzel, who (Gebel said) gave him valuable instruction in Kuhnau's compositional practice and Johann Theile's rules of counterpoint. In 1713 Gebel returned to Breslau as organist of St Christoph, and a year later also became musical director. He credited himself with a large number of compositions, sacred and secular. Few of his works survive and it is difficult to separate his works from those of his son (2) Georg Gebel (ii). Gebel mentioned in his autobiography that he had constructed a clavichord tuned in quarter tones, an intriguing experiment for his time.

WORKS

Komm mit Jesu, Seel und Sinn (Passion oratorio), chorus, 2 fl, 2 ob, 2 hn, bn, str, b viol, theorbo, vc, bc, *D-Bsb*

Sacred cants., all *Bsb*: Aber der Herr warf unser aller Sünde auf ihn, chorus; Ach dass ich Wasser genug hätte, B, bc; Jesus Christus hat uns geliebet, SATB; Wir gingen alle in der Irre wie die Schafe, SATB, 4 trbn, 2 ob, 2 vn, va, vc, bc; Wir gingen alle in der Irre wie die Schafe, SATB, 3 trbn

Der Herr ist mein Licht, motet, SATB, *LÜh*

1 mass and a ps setting, both for double chorus; 48 chorale variations with interspersed arias; 60 sacred cants.; 24 ps with insts; Passion orat in 7 parts; 24 chorale variations, org/hpd; Grosser musicalischer Schneckenkreis, kbd; 48 kbd concs., most with wind acc.; 24 large-scale kbd concs.; 24 preludes and fugues, kbd; numerous canons, partitas, chaconnes, arias with variations, all for kbd; numerous secular cants.: cited in Gebel's autobiography (see *MatthesonGEP*), all lost

Gebel

(2) Georg Gebel (ii)

(*b* Brieg [now Brzeg], 25 Oct 1709; *d* Rudolstadt, 24 Sept 1753). Eldest son of (1) Georg Gebel (i) and Anna Barbara (née Opitzin). According to his father, the younger Georg Gebel was a precocious child, learning the harpsichord at the age of three and playing in the homes of Breslau nobility by the age of six. At 11 he went to Oels (now Oleśnica) to play for the aristocracy. While continuing his music studies with his father, he entered the Maria Magdalena Gymnasium, learning French and Italian among other subjects. He began to compose music, including wedding cantatas, and was taught improvisation by the cathedral organist, J.H. Krause. At the age of 16, his father reported, he composed a number of serenades and a German opera. In 1729 he was appointed organist at St Maria Magdalena, wrote music for Catholic monasteries, and directed performances of a visiting Italian opera company. While retaining his position in Breslau he also became Kapellmeister at the court of Oels. At 26 he moved to Warsaw as court composer and harpsichordist to Count Brühl, first minister to the Saxon court. At his employer's request he learnt to play the pantaleon from the inventor of the instrument, Pantaleon Hebenstreit, a popular figure at the Dresden court. After 12 years in the service of Count Brühl at Dresden, Gebel became leader and, in 1750, Kapellmeister at the Rudolstadt court.

WORKS

Partita (G), kbd (Rudolstadt, n.d.)

Jauchzet ihr Himmel (Christmas orat), S, A, T, B, 4vv, 2 tpt, fl, bn, vn, va, bc, *D-SWI*
5 sinfonias (G, G, G, D, D), 2 hn, 2 ob/tpt, 2 vn, va, vc; 4 sonatas (D, b, F, F), 2 vn/fl, bc: all *SWI*

2 sonatas (G, F), 2 fl/vn, bc, 'Georg Gebel', *Bsb*

6 sinfonias, cited in the Breitkopf catalogues; sinfonia, 2 vn, va, b, formerly *DS*: all lost

At least 12 ops incl. *Serpillo und Melissa*, Dresden, c1750, and ops to libs by J.G. Kloss, all perf. in Rudolstadt: *Oedipus*, 1751; *Medea*, 1752; *Tarquinius Superbus*, 1752; *Sophonisbe*, 1753; *Marcus Antonius*, 1753: all lost

4 cant. cycles; 2 Passions; more than 100 inst works, incl. sinfonias; ovs.; partitas; kbd, vn, fl, lute, and 6 viol concs.; fl and pantaleon sonatas; trios and duos; kbd works: all lost, see *MatthesonGEP*, Marpurg, Hiller and *BrookB*

Gebel

(3) Georg Siegmund [Sigmund, Sigismund] Gebel

(*b* Breslau [now Wrocław], c1715; *d* Breslau, 1775). Second son of (1) Georg Gebel (i). He became second organist at St Elisabeth in Breslau in 1736. In 1744 he became second organist at St Maria Magdalena, in 1748 organist at the Dreifaltigkeitskirche, and in 1749 first organist at St Elisabeth, where he remained until 1762. He composed church cantatas and organ pieces, none of them known to survive.

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BrookB

MatthesonGEP

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Gebel [Göbel], Franz Xaver

(*b* Fürstenau, nr Breslau, 1787; bur. Moscow, 3 May 1843). German composer. A pupil of Vogler and Albrechtsberger, he was also on personal terms with Beethoven. From 1810 he was Kapellmeister at the Leopoldstadt theatre in Vienna, then moved to Pest and Lemberg, and in 1817 to Moscow. There he enjoyed a high reputation as a teacher, composer and pianist (perhaps also as a cellist), and his organization of regular chamber music evenings attracted a wide public. He played a prominent role in the musical life of Moscow in the 1830s through his excellent knowledge of Viennese Classicism, and especially of the works of Beethoven. Glinka became acquainted with Gebel in 1834 and praised the faultless workmanship of his string quartets and quintets, in which Borodin traced Russian influence. The eight quintets show Gebel's melodic gift, able craftsmanship and confident treatment of instruments, as well as a certain preference for the cello, for which he wrote some particularly expressive passages. His output includes four symphonies, an overture, chamber music (eight string quintets, a double quintet, two string quartets and a piano trio), sonatinas, variations and fantasias for piano, a mass, an oratorio and some German songs. His manual on composition was translated into Russian and published in Moscow in 1842.

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ERNST STÖCKL

Gebethner & Wolff.

Polish bookselling and publishing firm. Gustaw Adolf Gebethner (*b* Warsaw, 3 Jan 1831; *d* Vladikavkaz, 18 Sept 1901) served his apprenticeship at Spiess & Friedlein in Warsaw. There he met Robert Wolff (*b* Zgierz, nr Łódź, 10 Jan 1832; *d* Sopot, 20 Aug 1910), with whom he

founded in 1857 a bookshop and publishing house. Initially called Gebethner & Spółka and renamed Gebethner & Wolff in 1860, it became one of the leading bookselling and publishing enterprises in Warsaw. Its first music publication, the piano score of Moniuszko's *Halka*, appeared in 1857; this was followed by other works by Moniuszko and editions of music by many other Polish composers, including an edition of Chopin's collected works, edited by Jan Kleczyński (1882). Gebethner & Wolff also published many educational books, songbooks, manuals and numerous books on music history. They published over 7000 items of music, besides 7010 other titles, in almost 45 million copies. In 1893 they were awarded a gold medal at the World's Columbian Exposition in Chicago. The firm was in the hands of Gebethner's successors until 1939, with numerous branches in Poland and abroad. The firm was nationalized in 1960.

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KORNEL MICHAŁOWSKI

Gebhard, Heinrich

(*b* Sobernheim, 25 July 1878; *d* North Arlington, NJ, 5 May 1963). American pianist and composer of German birth. He studied the piano with Leschetizky and composition with Heuberger in Vienna (1896–9). After making his début with the Boston SO in 1899, he appeared 35 times with that orchestra in the years 1901–33; he also performed with other leading American orchestras, giving the first performance in the USA of Strauss's *Burleske* and the premières of Frederick Shepherd Converse's *Night and Day*, Loeffler's *A Pagan Poem* and his own *Fantasy*, a work in two extended movements, with the New York PO (12 November 1925). He was a noted interpreter of Impressionist music. Among his pupils was Bernstein, who wrote an introduction for Gebhard's *The Art of Pedaling* (New York, 1963).

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(selective list)

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Songs: *You Walked into the Garden*, 1920; *15 Songs from 'Looking Out of Jimmie'* (H.H. Flanders), 1929

Pf: *Waltzes*, 2 pf, 1920; *Harlequin's Serenade*, *Mazurka lente*, *Slumber Song*, *Meadow Brooklets*, 1921; *Giant of the Mountains*, 1942

MSS in US-NYp

Gebrauchsmusik

(Ger.: 'music for use', 'utility music').

A term adopted in Germany in the early 1920s, first in musicological circles and then in music criticism. Within a decade it had become a slogan with international currency, causing some of those who had initially contributed to its prominence either to distance themselves from it or to abandon it altogether.

The term arose from attempts to challenge, or at least to relativize, its conceptual antonym – musical autonomy. Invariably its use implies, if not actually involves, an opposite term as part of a dualistic system of thought. One of the first writers to employ *Gebrauchsmusik* systematically as one half of a binarism was the musicologist Paul Nettl. In his study of 17th-century dance music he distinguished between *Gebrauchsmusik* and *Vortragsmusik* (1921–2, p.258). By the former term Nettl referred to 'dance pieces that were really danced to', by the latter to 'music without any secondary purpose'. With historical developments in mind, Nettl observed an 'increasing stylization' that attended dance music's emancipation in the cyclical suite of mixed dance forms, a stylization that involved a 'certain removal from popular primordially [*volkstümliche Ursprünglichkeit*]'. Around the same time Leo Kestenberg, music adviser to the Prussian Ministry of Science, Culture and Education, used *Gebrauchsmusik* to describe 'occasional music' as distinguished from 'concert music'. In making this distinction, Nettl and Kestenberg openly expressed a value judgment soon to be widely shared by musicologists, critics and composers alike. *Gebrauchsmusik*, Kestenberg wrote, 'is artistically as important as, and nowadays materially more promising than, concert music' (1921, p.108). Like other Germans, he was no doubt influenced by parallel developments in France, especially the group of composers known as Les Six.

But it was Heinrich Bessler, in whose work the descriptive and the normative nicely combine, who produced the philosophically most sophisticated account of *Gebrauchsmusik* at the time. An early-music specialist, he had studied philosophy with Martin Heidegger. Beyond a scholarly, historical attempt at understanding earlier musical cultures on their own terms, Bessler also raised general phenomenological questions of the kind posed by Heidegger. In his dissertation on the German suite in the 17th century, Bessler noted that 'the aesthetic access [*Zugangsweise*] to this music is not through listening but through participation, whether through playing, dancing or singing along; in general, through use [*das Gebrauchen*] (*Beiträge zur Stilgeschichte der deutschen Suite im 17. Jahrhundert*, diss., U. of Freiburg, 1923, p.14). Bessler pursued this basic perspective further in his *Habilitationsschrift*, this time focussing on 13th-

and 14th-century motets. This music, he stressed, was not ‘created for “aesthetic enjoyment”’; nor did it ‘concern the “listener” in the usual sense, but rather only believers in prayer and observation’ (1925, p.144). In a much-quoted lecture, delivered as part of his dissertation defence, he addressed ‘basic questions of musical listening’, both from a historical, diachronic perspective and from a systematic one. Acknowledging his debt to Heidegger, he translated his philosophy teacher’s fundamental distinction between ‘thing’ (*Ding*) and ‘equipment’ (*Zeug*) into specifically musical concepts: ‘autonomous music’ (*eigenständige Musik*) and ‘utility music’ (*Gebrauchsmusik*). The first type he associated with concert music, a relatively recent phenomenon, but one which ‘for generations has counted as the highest and, as it were, solely legitimate form of performing and listening to music’. With the second type, aesthetic contemplation is secondary or even irrelevant. Invoking Heideggerian terminology, one could say that its mode of existence belongs to the sphere of ‘readiness-to-hand’ (*Zuhandenheit*), as opposed to ‘presentness-at-hand’ (*Vorhandenheit*). Bessler defined such music as ‘umgangsmässig’, something analogous to the vernacular in language (*Umgangssprache*) in the sense of being inseparable from everyday life rather than autonomous. Active participation or involvement is key. The gist of Bessler’s theory is encapsulated in this central passage from his lecture (1925, pp.45–6):

For the individual, *Gebrauchsmusik* constitutes something of equal rank to his other activities, something with which he has dealings in the way he has dealings with things of everyday use, without first having to overcome any distance, that is, without having to adopt an aesthetic attitude. With this in mind we might define the basic characteristic of *Gebrauchsmusik* as something with which we are directly involved [*umgangsmässig*]. All other art ... in some way stands in contrast to Being as self-sufficient, as autonomous [*eigenständig*].

In later writings Bessler replaced his original binarism with *Darbietungsmusik* (‘presentation music’) versus *Umgangsmusik* (literally ‘ambient music’, a term which has unfortunately become synonymous with background music).

Bessler’s interest in *Gebrauchsmusik* did not stop with his scholarly work as a music historian; it spilled over into the opinions he held about contemporary trends in composition. Epistemology, aesthetics and cultural politics overlapped. Bessler found himself supporting current efforts to create ‘umgangsmässige Musik’, above all in the work of the German Youth Movement, but also in the cultivation of *Gebrauchsmusik* by composers such as Hindemith, Fortner and Pepping.

Bessler ended the first chapter of his magisterial handbook *Die Musik des Mittelalters und der Renaissance* with an account of the effects of historicism on the present, seeing in the call for ‘community music’ (*Gemeinschaftsmusik*) the protest of a younger generation against the artistic stance of traditional musical life, against large symphony orchestras and the professional specialization of virtuosos. ‘One avoided patriarchal

tradition', he wrote in a confessional tone, 'in order to learn from earlier ancestors' (1931, p.21).

Although Hindemith was not responsible for coining the term *Gebrauchsmusik*, as is often asserted, he could maintain in 1930, without too much exaggeration, that he had 'almost completely turned away from concert music in recent years and written, almost without exception, music with pedagogical or social tendencies: for amateurs, for children, for radio, mechanical instruments, etc.' (*Briefe*, ed. D. Rexroth, Frankfurt, 1982, p.147). One of the principal genres developed to reflect these tendencies was the *Lehrstück*. The piece entitled *Lehrstück*, a collaboration between Hindemith and Brecht that established the genre, compromised the composer's autonomy to the extent that the nature of the performing forces was left open. It was thus less a work designed for concert presentation than one which served the learning process of those actively involved. The audience, too, was expected to participate by singing along in the choral sections. Although a secular piece which ironically defamiliarized sacred traditions, it was intended to function in a manner analogous to a sacred cantata in the 18th century.

Recognizing in 1929 that 'the idea of *Gebrauchsmusik* has now established itself in all those camps of modern music that it can reach', Hindemith's contemporary and rival Weill asserted the need for music to be 'useful for society at large'. To this end he and Hindemith collaborated with Brecht on the experimental piece *Der Lindberghflug*, first performed together with *Lehrstück* at the festival of new music in Baden-Baden in 1929. The question of quality, Weill said, was a separate matter, one that determined whether what he was doing could be considered art. 'To have this attitude expressed by a representative of "serious music"', he went on, 'would have been unthinkable a few years ago' ('Die Oper—wohin?', p.68)

The call for socially useful music did not go unchallenged, formulated as it often was in explicitly political terms and as an implicit critique of the Expressionist isolation commonly associated at the time with the Second Viennese School. Schoenberg himself was especially defensive, often construing the reforms proposed by the younger generation of composers as personal attacks (1976).

One demands New Music for all! *Gebrauchsmusik*! But it transpires that no use can be found for it. ... And what use? For want of a use, many of the business-like *Gebrauchsmusiker* have become ideal artists. More ideal than those outmoded ones, who may at least hope for success after they die, whereas the involuntary idealists have composed for particular use and have no hope or desire for the future.

No less vitriolic and certainly more extensive were the involved polemics directed against the supporters of *Gebrauchsmusik* by Schoenberg's apologist Theodor W. Adorno. With his characteristic ear for the news of the day, Adorno eagerly took up the term, albeit in a derogatory sense, as early as 1924, and he continued to write critically about *Gebrauchsmusik* for the rest of his life. He began by dismissing the latest music of Hindemith and Stravinsky as 'fiktive Gebrauchsmusik' (1924), music with only

apparent utility and little expressive value of the kind he associated with 'absolute music'. By 1932, in his sociological tract 'Zur gesellschaftlichen Lage der Musik', Adorno was using *Gebrauchsmusik* to describe one of four types of contemporary music, the others being 'modern music' (Schoenberg), 'objectivism' (Stravinsky) and 'surrealism' (Weill). He associated *Gebrauchsmusik* above all with Hindemith, whose music he criticized for identifying itself with a fictitious collective. The only use-value of music in capitalist society, he argued, was that of a commodity (in the Marxist sense). Any attempt to restore pre-capitalist immediacy he dismissed as ideology in the sense of 'false consciousness'. As he concluded in *Einleitung in die Musiksoziologie* of 1962, '*Gebrauchsmusik*, is tailor-made for the administered world'.

The idea of *Gebrauchsmusik*, as the work of musicologists such as Bessler illustrates, derives first and foremost from methodological reflection; it does not so much capture the essence of music as reflect a perspective of the scholar or listener. As such, it identifies a philosophical viewpoint, in this case one indebted to phenomenology. The same piece of music can be viewed both in terms of its use-value and in terms of its autonomous features. These two perspectives are not necessarily mutually exclusive. Understood in this way, autonomy must be seen less as an idealistic construct that precludes consideration of social utility than as itself a complex of artistic practices embracing the social, the aesthetic and the theoretical. These three areas overlap. Social autonomy encompasses various aspects of music sociology: the composer's employment status or sources of patronage, the context of musical presentation and the nature of music's social function. Aesthetic autonomy also touches on questions of presentation, on how musical objects are approached, as well as on the status of music as a discrete work, on the kind of criticism and interpretation it attracts, and on matters of musical form. The dimension of theory encompasses questions of formal taxonomy and other structural factors. Historically, it is possible to observe a process of increasing 'autonomization': composers become their own bosses, freed from direct service to institutions and patrons; their musical works are conceived less for specific social occasions, more as discrete works, independent of immediate social function; and the identity of their works, in formal and structural terms, increasingly resists their being subsumed under generic norms. Autonomy and the postulate of originality are closely linked.

One need not subscribe to Adorno's negative dialectics, which posits social relevance in artistic isolation, in order to appreciate one principal point of his critique: namely, that proponents of *Gebrauchsmusik* could not – or rather would not – relinquish certain facets of their autonomy as composers. They remained modern professional composers, with all the aims and aspirations implied by the ultimately irreversible division of labour. The choice, then, was not a simple one between 'autonomy' and 'utility', concepts which insofar as they denote types of music exist merely as abstract constructs. Even 'autonomous' music has its uses. Rather, the call for *Gebrauchsmusik* functioned historically as a corrective to extreme manifestations of autonomy. Composers in the 1920s were rejecting not the hard-won autonomies of Beethoven so much as the extreme isolation of the Schoenberg school.

In different circumstances, on the East Coast of the USA in the early 1950s rather than in 1920s Berlin, Hindemith spoke of his earlier music as though the attendant politics and struggles had never existed. In the preface to his Norton lectures, delivered at Harvard University in 1950, he appeared to take credit for coining the term *Gebrauchsmusik*; at the same time he tried to distance himself from it (1952, p.viii). History has proved him more successful in the former venture than the latter.

A quarter of a century ago, in a discussion with German choral conductors, I pointed out the danger of an esoteric isolationism in music by using the term *Gebrauchsmusik*. Apart from the ugliness of the word – in German as hideous as its English equivalents workaday music, music for use, utility music, and similar verbal beauties – nobody found anything remarkable in it, since quite obviously music for which no use can be found, that is to say, useless music, is not entitled to public consideration anyway and consequently the *Gebrauch* is taken for granted. ... [When] I first came to this country, I felt like the sorcerer's apprentice who had become the victim of his own conjurations: the slogan *Gebrauchsmusik* hit me wherever I went, it had grown to be as abundant, useless, and disturbing as thousands of dandelions in a lawn. Apparently it met perfectly the common desire for a verbal label which classifies objects, persons, and problems, thus exempting anyone from opinions based on knowledge. Up to this day it has been impossible to kill the silly term and the unscrupulous classification that goes with it.

In the period following World War II, not only was the term regarded as 'silly', if not 'useless', but in an age that sought autonomy at all costs, even at the expense of 'public consideration', *Gebrauchsmusik* acquired a pejorative connotation. Thus Stockhausen dismissed his modernist colleague Zimmerman as a 'Gebrauchsmusiker' because he used pre-existing materials rather than generating totally new and original ones. Lack of absolute autonomy became synonymous with a lack of artistic value. The earlier generation in the inter-war years had thought otherwise; it was for them that the term had had its positive, historically significant meaning.

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STEPHEN HINTON

Gebrauchsmusik

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Gebrüder Späth.

See [Freiburger Orgelbau](#).

Gebunden (i)

(Ger.: 'fretted').

In a [Clavichord](#) said to be fretted (*gebunden*) each string can be struck by more than one tangent. Thus each string produces several different pitches, depending on its point of contact with the tangent. See also [Fret](#).

Gebunden (ii)

(Ger.).

See [Legato](#).

Gebundener Stil

(Ger.).

A term used to describe 17th- and early 18th-century compositions written in a strict contrapuntal style, such as fugues, ricercares and chorale-preludes.

See also [Strict counterpoint](#).

Geck, Martin

(b Witten, Ruhr, 19 March 1936). German musicologist. From 1955 he studied musicology, philosophy and Protestant theology at the universities of Münster and Kiel and the Free University of Berlin, where his teachers included Dräger, Friedrich Blume and Wiora. He took the doctorate at Kiel in 1962 with a dissertation on the vocal music of Buxtehude and the early Pietists. After a period as consultant to Kiel University on Schleswig-Holstein customs (1961–2), he became an editor of the Wagner collected edition in Munich (1966–70). Since then he has been adviser in music education to the publishing house of Ernst Klett in Stuttgart, for whom he edits the *Curriculum Musik*. In 1975 he completed his *Habilitation* in Dortmund and the following year became professor of musicology at the city's university. He has worked on German music history of the 16th–19th centuries, with particular reference to Buxtehude, Bach, Beethoven, Mendelssohn and Wagner. In his work he seeks to replace traditional methodologies used in historiography with a more modern, critical approach. In 1996 he was made director of the Dortmunder Bach-Symposium.

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P. Schleuning: *"Geschrieben auf Bonaparte": Beethovens "Eroica": Revolution, Reaktion, Rezeption* (Reinbek, 1989)

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- 'V. Symphonie in C-Moll, op.67', *Die 9 Symphonien Beethovens*, ed. R. Ulm (Kassel, 1994)
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- Die Geburtsstunde des 'Mythos Bach': Mendelssohns Weiderentdeckung der Matthäuspassion* (Wiesbaden, 1998)
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- with **O. Drechsler**: **C. Bernhard**: *Geistliche Harmonien*, EDM, 1st ser., lxxv (1972)
- with **E. Voss**: **R. Wagner**: *Parsifal I*, Sämtliche Werke, xiv/1 (Mainz, 1972)

HANS HEINRICH EGGBRECHT/MATTHIAS BRZOSKA

Gedackt

(Ger.).

See under [Organ stop](#).

Gédalge, André

(b Paris, 27 Dec 1856; d Chessy, 5 Feb 1926). French composer and teacher. He began a career as a bookseller and entered the Paris Conservatoire when he was 28. There he studied composition with Guiraud, won the second Prix de Rome (1885) and remained as an assistant to Guiraud and Massenet. He published a monumental *Traité de la fugue* (Paris, 1901; Eng. trans., 1964), which remains unsurpassed, and in 1905 he was appointed professor of counterpoint and fugue at the Conservatoire. An excellent and highly respected teacher, he taught many of the leading French composers from Schmitt and Ravel to Milhaud and Honegger. His appointment in 1906 as inspector of provincial conservatories brought him into contact with musical education at a lower level, and these experiences produced his *L'enseignement de la musique par l'éducation méthodique de l'oreille* (Paris, 1920). In his music he followed the tradition of Saint-Saëns and Lalo, remaining uninfluenced by the developments of impressionism; his attitude to these is well expressed in the inscription to his Third Symphony (1910): 'sans littérature ni

peinture'. His works show, as might be expected, a comprehensive command of counterpoint, but he was also a masterly orchestrator.

WORKS

(selective list)

Stage: *Pris au piège* (opéra bouffe, 1, M. Carré, after *La Fontaine*), Paris, Opéra-Comique, 1890; *Le petit savoyard* (pantomime, 4, Carré), Paris, 1891; *Hélène* (drame lyrique, 2 scenes), 1893; *La farce du cadî* (3, Rémond, Loiseau), 1897; *Phoebé* (ballet, 1, G. Berr), Paris, 1900

Orch: Sym. no.1, D, 1893; Pf Conc., op.16 (1899); Sym. no.2, c, 1902, reorchd 1912; Sym. no.3, F, 1910; Sym. no.4, A, inc.

Chbr: Str Qt, B, 1892; 2 vn sonatas, G, op.12 (1897), a, op.19 (1900)

Pf: 4 préludes et fugues, op.2; 4 pièces, op.18, 4 hands; 3 études de concert, op.23 (1903)

Songs: 5 mélodies, op.13; 6 mélodies, op.15 (1898); *Dans la forêt*, op.22 (M. Bouchoz) (1902); 7 chansons (R. Burns) (1909); 20 chansons pour les enfants (H. Renaudin) (1924); *Vaux de vire* (15th century) (n.d.)

Principal publishers: Dupont, Enoch, Ricordi

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G. Faure: *Silhouettes du Conservatoire: Charles-Marie Widor, André Gédalge, Max d'Ollone* (Paris, 1986)

ALAIN LOUVIER

Gedda [Ustinoff], Nicolai (Harry Gustaf)

(*b* Stockholm, 11 July 1925). Swedish tenor. His Russian father was a member of the Kuban Don Cossack Choir and subsequently choirmaster at the Russian Orthodox church in Leipzig; his mother, whose maiden name he adopted professionally, was Swedish. He studied with Carl Martin Oehman, and at the Swedish Royal Academy of Music in Stockholm. In 1951 he made his début at the Swedish Royal Opera in the première of Sutermeister's *Der rote Stiefel*; in the following year he sang there as Chapelou in *Le postillon de Lonjumeau*, to immediate acclaim. He made his début at La Scala as Don Ottavio in 1953 and at the same theatre created the Groom in Orff's *Il trionfo di Afrodite*. In 1954 he sang Huon in *Oberon* at the Paris Opéra, and the next year made his Covent Garden début as the Duke of Mantua in *Rigoletto*. He sang regularly for 22 seasons at the Metropolitan from 1957, the year of his American début (at Pittsburgh as Faust), creating Anatol in Barber's *Vanessa* (1958) and singing Kodana in the first American performance of Menotti's *Le dernier*

sauvage (1964). At the 1961 Holland Festival he sang Berlioz's Cellini, a role he repeated at Covent Garden in 1966, 1969 and 1976.

A fine linguist, speaking and singing in seven languages, Gedda commanded the range of vocal and idiomatic style for Cellini, Pfitzner's Palestrina, Tchaikovsky's Hermann, Lohengrin, Faust, Riccardo, Pelléas, Pinkerton and Nemorino (which he sang at Covent Garden in 1981). He continued to sing fluently into his 70s. He was also an accomplished recitalist, his repertory encompassing songs in German, French, Russian and Swedish. His many recordings include his concert repertory and his major roles in both opera and operetta, most notably Dmitry, Lensky, Cellini and Gounod's Faust, which indicate the plaintive yet virile quality of his tone and his sure, instinctive understanding of the style needed for different genres. He published a volume of memoirs, *Gåvan är inte gratis* [The present is not free] (Stockholm, 1978).

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J.B. Steane: *The Grand Tradition* (London, 1974/R), 471–3

HAROLD ROSENTHAL/ALAN BLYTH

Geddes, John Maxwell

(*b* Glasgow, 26 May 1941). Scottish composer. He attended the Royal Scottish Academy of Music and Drama (1959–62), and later studied in Copenhagen with Niels Viggo Bentzon (1967). He held various teaching posts in Glasgow and Edinburgh before being appointed lecturer at Notre Dame College, Glasgow (1973–9). He then spent a year as associate professor of music education at Oregon State University (1979–80) before returning to Glasgow to become director of the music diploma at St Andrew's College. He has served on the BBC Scottish Music Advisory panel (1970–75), as chair of the Scottish branch of the Composers' Guild of Great Britain (1976–8) and on the committees of the Scottish Society of Composers (1980–84, 1987–91) and the Scottish Arts Council (1984–6).

Geddes's interest in Scottish traditional music informs a number of his works: *Callanish IV* (1978) for solo cello combines elements derived from Gaelic psalm singing with an individual, thoroughly contemporary musical idiom which replicates in a very different fashion the rhythmic freedom and bold expressivity characteristic of that ancient tradition. His most impressive work, however, has been written for orchestral forces. Clarity of orchestration and tightly-knit musical argument are already hallmarks of his First Symphony (1974–5) and remain evident in three works of the following decade which reflect his abiding interest in astronomy – *Lacuna* (1977), *Ombre* (1984) and *Voyager* (1985). The last of these, with its complex, shifting structures, subtle coloration and densely interwoven textures, was successfully taken up after its Scottish première by orchestras in Poland, Russia and the USA. More recent works include the skilfully crafted *A Caledonian Pageant*, incorporating old Scottish airs, and his Symphony no.3.

WORKS

Orch: Fiddlers' Folly, str, 1968; Portrait of a City, 1971; Sym. no.1, 1974–5; Lacuna, 1977; The Queen's Brangil, 1977; Ombre, 1984; Voyager, 1985; A Galloway Bouquet, concert band, 1987; A Young Person's Guide to the Galaxy, str, 1987; Sym. no.2 'in memoriam Bryden Thomson', 1992; Dances at Threave, 1993; Ob Conc., 1994; Soundposts, str, 1995; A Castle Suite, 1996; Postlude, str, 1996; A Caledonian Pageant, 1997; Gui Conc., 1998; Sinfonietta, 3 str orch, 1998; Sym. no.3, 1998–9

Brass: Four Basilican Pieces, 3 tpt, 1964; Fanfare, brass band, 1966; Fanfare on EABEH, brass, timps, 1977; Wolf of Badenoch, brass octet, 1978; Dances of the Scottish Court, brass qnt, 1988; Gallery Fanfare, brass qnt, 1989; Ane Buke o Courtlie Ayres, brass qnt, 1992; Suite, 3 natural tpt, 1993

Chbr: Variations, fl, pf, 1966; Sonata, ob, pf, 1972; Voila!, 12 va, 1981; Diversion, fl, ob, cl, hn, gui, vn, va, vc, 1983; Callanish III, fl, gui, 1986; Muzyka kameralna, cl, str qt, 1988; Dances of the Scottish Court, fl, va, gui, 1990; Sonata, vc, pf, 1990; Trio, fl, va, gui, 1990; Ane Buke o Courtlie Ayres, 2 gui, 1992; Dances of the Scottish Court, 2 gui, 1992

Solo inst: 3 Antique Pieces, pf, 1964; Solos, ob/eng hn, 1974; Apt for viola, va, 1976; Callanish IV, vc, 1978; Winter, cl, 1978; Callanish V, gui, 1985; Callanish I, fl, 1986; Callanish II, gui, 1986; Callanish VI, gui, 1993; Grande étude d'execution transcendante, tpt, 1995; Stars over Carnac, gui, 1997

Vocal: Cantica nova, SATB, org, perc, 1971; My love is like a red, red rose, B-Bar, orch, 1971; The Three Ravens, T, orch, 1971; Come, Holy Spirit, SATB, pf, perc, 1972; Rune, SATB, orch, 1973; 4 Burns Songs, AT, chbr ens, 1978; 7 Scots Songs, Mez, pf, 1989; A Burns Collection, Mez, fl, va, gui, 1990; In tempore belli, SSSAATTBB, 1991; Lasses, Love and Life, Mez, pf, 1991; 2 Scots Songs, S, str qt, 1993; Bardsangs, children's vv, pf, 1996; Down in yon bank, S, str qt, 1997

Tape: Altamira, 1974; Coronach, hn, tape, 1974; Night on the Calapooia, 1980; Nite Shift, 1980; Faustmusik, 1982; Leo, dreaming ..., trbn, tape, 1988

6 film scores

KENNY MATHIESON

Gedike [Goedicke], Aleksandr Fyodorovich

(*b* Moscow, 20 Feb/4 March 1877; *d* Moscow, 9 July 1957). Russian composer and pianist. He studied the piano at the Moscow Conservatory with Galli, Pabst and Safonov. Although he had no formal training in composition, he did benefit from advice on music theory from Konyus, Nikolay M. Ladukhin and Arensky, and was influenced by S.I. Taneyev. He appeared in Russia and abroad as a concert pianist, and in 1909 he was appointed professor of piano at the Moscow Conservatory, where from 1919 he took classes in chamber music and organ. His music is notable for its use of polyphony, and he was regarded as the guardian of strict classical traditions in Russian music.

WORKS

(selective list)

Ops: Virineya (5, Gedike), op.25, 1913–15; U perevoza [By the Ferry] (5, Gedike), op.44, 1933; Zhakeriya (5, Gedike), op.55; Makbet [Macbeth] (5, after W. Shakespeare), op.76, 1944

Orch: Dramaticheskaya uvertyura, op.7; Pf Conc., op.11, 1900; Sym. no.1, op.15, 1902–3; Sym. no.2, op.16, 1905; Na voyne [At War], 6 improvisations, op.26; Sym. no.3, op.30, 1922; Org Conc., op.35, 1927; Zarnitsi [Summer Lightning], sym. poem, op.39; Hn Conc., op.40, 1929; Tpt Conc., op.41, 1930; Uvertyura 1941, op.68, 1941; 25 let Oktyabrya [25 Years of October], ov., op.72; Vn Conc., op.91, 1951

Chbr: Sonatas, op.10, vn, pf, 1899; Pf Trio, op.14, 1902; Pf Qnt, op.21, 1908

Other: vocal and choral music, pf and org pieces, arrs. of music by Bach for org, pf and various ens

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B. Levik: *Aleksandr Gedike* (Moscow, 1947)

L. Royzman: 'Krupniy sovetskiy muzikant' [An important Soviet musician], *SovM* (1952), no.4, pp.108–9

Obituaries, *Sovetskaya kul'tura* (11 July 1957); *SovM* (1957), no.9, p.160

A.F. Gedike: *Sbornik statey i vospominaniy* [Collected articles and reminiscences] (Moscow, 1960)

GALINA GRIGOR'YEVA

Gedoppelter Accent

(Ger.).

A type of ornament. See [Ornaments](#), §8.

Geehl, Henry (Ernest)

(*b* London, 28 Sept 1881; *d* London, 14 Jan 1961). English composer. After early piano studies in Vienna he was active as a theatre conductor (1902–8). In 1918 he joined the staff of Trinity College of Music, retiring in 1960. Arguably his best known composition was the ballad *For You Alone*, reputedly the first and possibly the only song Caruso ever sang in English: although better than most ballads, his many other songs were less popular. His orchestral pieces, suites and individual movements gained some popularity, although they display less individuality than the works of his contemporaries Coates and Haydn Wood. He composed much for brass band and helped Elgar score his *Severn Suite*, which Geehl later arranged as one of his many skilled transcriptions for military band. Of his own original band compositions *Oliver Cromwell* (1923), *On the Cornish Coast* (1924), *Robin Hood* (1936) and *Scena sinfonica* (1952) were all adopted as test pieces at the Open or National brass championships between 1923 and 1952; they are evocative, dramatic and technically demanding. His work is discussed in P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth-Century Composers* (London, 1997).

WORKS

(selective list)

Concs. for vn and pf

Orch: Fairyland, 1914; From the Samoan Isles, suite, 1922; A Comedy Overture, 1937; Phantom Dance, pizzicato morceau, 1951; Countryside Sketches; Harlequin's Serenade; Indian Patrol; 'Neath the Desert Stars; Caprice concertante, pf, str; many short genre pieces

Brass band: Oliver Cromwell, ov, 1923; On the Cornish Coast, 1924; Robin Hood, 1936; Normandy, 1946; Sinfonietta pastorale (1946); In Tudor Days (1947); Scena sinfonica, 1952; James Hook, suite (1956); Bolero brillante; Festival Overture; A Happy Suite; Romanza, trbn, brass band; Thames Valley; Threnody; Variations on Jenny Jones

Many arrs. and trans, incl. works by Elgar

Pf solo: Poème de printemps, op.11 (1907); Scènes italiennes, 5 morceaux caractéristiques (1909); [6] Kleine Sonaten, op.53, 1912; 6 Romantic Pieces (1915); Harlequin and Columbine, miniature suite (1918); 1745, miniature suite (1918); The Bay of Naples, Italian suite (1920)

Vocal: The Mountains of Allah (E. Teschmacher), song cycle, 6 songs (1913); many ballads incl. For You Alone (P.J. O'Reilly), 1909

Many partsong arrs., incl. works by Bizet, Brahms, Gounod, Schubert and Tchaikovsky

PHILIP L. SCOWCROFT

Geeres, John

(*d* Durham, bur. 4 March 1642). English composer and singer. He was appointed a lay clerk at King's College, Cambridge, in 1623, the same year in which he took the Cambridge MusB degree. He appears to have held this position until 1626, although he is mentioned in the college 'Mundum' books as late as 1628. In that year he moved to Durham Cathedral, where he became a lay clerk. He held this position until his death. Three undistinguished anthems by him are contained in various 17th-century Durham Cathedral manuscripts (now in *GB-DRc* and *Lbl*). One is an eight-part verse setting of the collect for St John the Evangelist's Day found also in autograph copies in Cambridge (*Cp*). An anonymous five-part setting of the Compline antiphon *In manus tuas* for '3 Tribles' (*Cp*) is in Geeres's hand and is likely to have been composed by him, possibly for his degree. He may have been related to Gabriel Geeres, who was a lay clerk at Christ Church, Oxford, in 1670.

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R.T. Daniel and P. Le Huray: *The Sources of English Church Music, 1549–1660*, EECM, suppl.i (1972)

JOHN MOREHEN

Geerhart.

Composer, possibly identifiable with [Derrick Gerarde](#).

Geerhart [Geerheart], Jan.

See Gerard, Jan.

Geering, Arnold

(b Basle, 14 May 1902; d Vevey, 16 Dec 1982). Swiss musicologist. He studied musicology under Nef, Handschin and Merian at Basle University and received the teaching diploma in singing from the Basle Conservatory in 1925. He took the doctorate with a dissertation on Swiss vocal music during the Reformation and also studied singing with Alfredo Cairati in Zürich, after which he sang professionally. He took a teaching position at the Schola Cantorum Basiliensis (1944–50) and in 1947 he completed his *Habilitation* at Basle University with a study of medieval German polyphony. In 1950 he succeeded Kurth to the chair of musicology at Berne University. He served as secretary to the IMS (1948–51) and director of the Schweizerisches Volksliedarchiv (1949–63). He was made professor emeritus in 1972.

Geering was noted for his studies of the music history and folk music of Switzerland. His dissertation was both a broad survey of the performance of vocal music in 16th-century Switzerland and a detailed study of the three most important Swiss musicians of the period – Bartholomäus Franck, Johannes Wannemacher and Cosmas Alder. His *Habilitationsschrift* was a significant contribution to the literature of medieval music history, giving for the first time a detailed description of polyphony in the German-speaking countries and correcting the prevailing judgment of it as conservative; at the same time it gave a comprehensive overview of the location of sources. He earned recognition largely through his work on Senfl and his editions for the Gesamtausgabe; Geering was also known for his Calvin studies.

WRITINGS

Die Vokalmusik in der Schweiz zur Zeit der Reformation (diss., U. of Basle, 1931; Aarau, 1933)

‘Homer Herpol und Manfred Barbarini Lupus’, *Festschrift Karl Nef* (Zürich and Leipzig, 1933), 48–71

‘Textierung und Besetzung in Ludwig Senfls Liedern’, *AMf*, iv (1939), 1–11

Die Organa und mehrstimmigen Conductus in den Handschriften des deutschen Sprachgebietes vom 13. bis 16. Jahrhundert (Habilitationsschrift, U. of Basle, 1947; Berne, 1952)

‘Die Nibelungenmelodie in der Trierer Marienklage’, *IMSCR IV: Basle 1949*, 118–20

‘Vom speziellen Beitrag der Schweiz zur allgemeinen Musikforschung’, *Mf*, iii (1950), 97–106

‘Calvin und die Musik’, *Calvin-Studien 1959*, ed. J. Moltmann (Neukirchen, 1960), 16–25

‘Eine tütsche Musica des figurirten Gesangs 1491’, *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag*, ed. H. Hüschen (Regensburg, 1962), 178–81

‘Senfl, Ludwig’, *MGG1*

'Von den Berner Stadtpfeifern', *Schweizer Beiträge zur Musikwissenschaft*, i (1972), 105–8

'Georg Friedrich Händels französische Kantate', *Musicae scientiae collectanea: Festschrift Karl Gustav Fellerer zum siebzigsten Geburtstag*, ed. H. Hüschen (Cologne, 1973), 126–40

EDITIONS

ed., with W. Altwegg: *Ludwig Senfl: Sämtliche Werke*, ii, v–vii: *Deutsche Lieder zu vier bis sechs Stimmen* (Wolfenbüttel, 1938–61/partial R) [vols. ii and iv = EDM, 1st ser., vols. x and xv]; vii: *Instrumental-Carmina ... Lieder in Bearbeitungen* (Wolfenbüttel, 1960)

with H. Trümpy: *Das Liederbuch des Johannes Heer von Glarus*, SMD, v (1967)

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V. Ravizza, ed.: *Festschrift Arnold Geering zum 70. Geburtstag* (Berne, 1972) [incl. complete list of writings]

VICTOR RAVIZZA

Geertsom, Jan van

(fl Rotterdam, mid-17th century). Dutch musician and publisher. He may be related to Géry Ghersem, *maître de chapelle* to Philip II in Spain at the beginning of the 17th century. Archives at Rotterdam show that Geertsom rented a house there from 1665 to 1669; his publications of 1656–7 give his address as 'Rotterdam, in de Meulesteegh'. Four music collections, published between 1656 and 1661, are known. The composers represented are all Italian, including many active in Rome: Abbatini, Carissimi, Stefano Fabri (ii), Gratiani, Marcorelli (= Marco Aurelli) and Tarditi. The volume *Scelta di motetti*, for example, contains (with one exception) motets by composers who held positions at various churches in Rome. Geertsom appears to have had business connections with the firm of [Phalèse](#) in Antwerp. Not only does his music type bear a distinct resemblance to that of Phalèse, but also 'Mr Jan Gersem' is listed in a 1655 inventory of the Phalèse firm as owing 27 guilders.

PUBLICATIONS

all published in Rotterdam

Canzonette amorse, libro I, 1–3vv, hpd/spinet/theorbo/other inst, raccolta da Gio. van Geertsom, con una serenata a 3 di Marco Aurelli (1656)

Scelta di motetti raccolti da Gio. van Geertsom, 2–3vv, bc (org/hpd/spinet/other inst) (1656)

F. de Silvestri: Alias cantiones sacras ... 3vv, bc (org) (1657)

XIV motetta ... sive bicinia sacra, 2vv, bc (1661)

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EitnerQ

GoovaertsH
MGG1 (A. Smijers)
Vander StraetenMPB, ii

SUSAN BAIN

Gefors, Hans (Gustaf)

(b Stockholm, 8 Dec 1952). Swedish composer and teacher. He first wrote rock music in the style of Bob Dylan, before studying composition privately with M. Karkoff. He then abandoned the Royal College of Music in Stockholm and took the diploma in composition with Nørgård in Århus in 1977. Between 1975 and 1981 he lived in Helsingborg and taught at Holstebro Community College in Denmark, after which he worked (1981–8) in Copenhagen as a composer, music critic and the editor of *Dansk Musiktidsskrift*. In 1988 he was appointed professor of composition at the College of Music in Malmö. Since 1993 he has been a member of the Board of the Swedish National Council for Cultural Affairs.

As a composer he has been most successful as a musical dramatist, creating works in a broadly tonal idiom which have melody as the supporting foundation. His made a successful début on a large scale with his opera *Christina*, staged at the Stockholm Opera in 1986; the work was also broadcast on television and performed at the Mai-Festspiele in Wiesbaden in 1988. His second large opera, *Parken*, for which he wrote the libretto, after Botho Strauss's play *Der Park*, was also a great success at the Mai-Festspiele in 1992. The subject matter, a midsummer celebration in which the rootlessness of the present meets ancient magic, provided an opportunity for refined stylistic allusions.

WORKS

(selective list)

Ops: Ur hav av rök [From Sea of Smoke] (G. Ekelöf), 1972; Poeten och glasmästaren [The Poet and the Glazier] (chbr op, L. Forssell and C. Baudelaire), 1979; Me moriré en Paris (music theatre, Vallejo), 1979; Christina (2, Gefors and Forssell), 1983–6; Parken [The Park] (3, Gefors, after B. Strauss: *Der Park*), 1986–91; Vargen kommer [The Wolf is Coming] (3, Klein-Perski and Gefors), 1994–6; Clara (2, J.-C. Carrière), 1997–8

Other vocal: 4 visor [4 Ballads], 1v, pf, 1969, rev. 1972; Sånger om förtröstan [Songs about Confidence] (G. Tunström), 1v, gui, 1972; Sånger om glädje [Songs about Joy] (P. Lagerkvist), (1v, pf)/(1v, cl/a fl, vc, pf), 1973, rev. 1993; Reveille (Ekelöf), Mez, vc, pf, elec org, perc, 1974–5; En gång skall du vara en av dem som levat för längesen [Once you will be one of them who lived a long time ago] (Lagerkvist), S, fl, cl, vn, vc, gui, 1977; Sjöbergsånger, 1v, pf/gui, 1978; Profvet [The Text] (W. von Braun), S, wind qnt, 1979; Kära jord och andra sånger [Dear Earth and Other Songs] (E. Diktonius, G. Björling, E. Södergran), 1v, pf, 1981, rev. 1984; L'invitation au voyage (Baudelaire), S, vn, gui, 1981; Flickan och den gamle [The Girl and the Old Man] (Alexandre), S, Bar, fl, cl, vn, vc, gui, pf, perc, 1982–3; Whales weep not (D.H. Lawrence), SATB, 1987; Total okay (Strauss), S, vn, org/synth, 1992; Paradisfragment (P. Damiani), SATB, 1993

Orch: Tidlossning [Timebreak], mar, 14 wind, 1975; Vandring i skogen [Wandering in the Forest], small orch, 1978; Musik: no.1 'Slits', 1981, no.2 'Christina-scener'

(Forssell), 3vv, orch, 1986, no.3 'Twine', 1988, no.4 'Die Erscheinung im Park', 1990, no.5 'Det himmelska biet med gyllene gadd' [The Celestial Bee with the Golden Sting], sinfonietta, conc. for 5 perc, 1993, no.6 'Lydias sånger' (H. Söderberg, H. Heine, J.P. Jacobsen and others), Mez, orch, 1995–6; Snurra [Top], wind ens, 1994

Chbr and solo inst: Aprahishtita, vc, pf, tape, 1970–72; Through Mirrors of Harmony, pf, 1973; La boîte chinoise, gui, 1975; Krigets eko (Sonido de la guerra) [The Echo of War], perc, 1975; Tjurens död (Muerto del toro) [The Death of the Bull], vc, 1983; One, Two, pf, 1983; Möte med Per i parken [Meeting with Per in the Park], str qt, 1992; Ett jagande efter vind [A Hunting for the Wind], org, 1994
El-ac: Galjonsfiguren [The Figure Head], tape music for dance, 1982–3; Skapelsen 2 [The Creations 2] (E. Beckman), text-sound composition, 1985, rev. 1987

Principal publisher: Nordiska musikförlaget/Warner; Swedish Music Information Centre

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'Att komma till tals med Adorno', *Nutida musik*, xxxi/6 (1987–8), 3–13 [in conversation with O. Billgren and H. Engdahl]

'Reflektioner kring verklig närvaro', *Artes*, xix/4 (1993), 68–78

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C. Lundberg: 'Hellre förhäxa än forska', *Nutida musik*, xxxiv/1 (1991), 4–9

S. Levin: 'Vargen kommer', *Nutida musik*, xl/2–3 (1996), 72–81

ROLF HAGLUND

Gegenbewegung

(Ger.).

Contrary motion. See [Part-writing](#).

Gegenfuge

(Ger.).

See [Counter-fugue](#). See also [Inversion](#).

Gehlhaar, Rolf (Rainer)

(*b* Breslau [now Wrocław, Poland], 30 Dec 1943). American composer. The son of a German rocket scientist, he emigrated to the USA in 1953, took American citizenship in 1958, and studied philosophy at Yale University (BA 1965) and music at University of California, Berkeley (1965–7). He then moved to Cologne to become Karlheinz Stockhausen's assistant and a member of his ensemble (1967–70). He was a co-founder (in 1969) of the Feedback Studio Verlag, Cologne, a performance centre and later

publishing company (1971) devoted to new music. He has lectured at the Ferienkurse für Internationale Neue Musik, Darmstadt (1974, 1976), and at Dartington College of Arts, England (1976–7), and was a founding member of the Electro-Acoustic Music Association of Great Britain (1979). He has also carried out research at IRCAM, which culminated in the first digital reproductions of 'three-dimensional' sounds (1981). He has received several European awards. Gehlhaar's mature works (such as *Tokamak*) reveal an increasing interest in 'structural polyphony'. He has worked equally in acoustic and electro-acoustic music, and since 1979 has used a computer to determine all compositional elements. He employs a wide harmonic spectrum including conventional tonality, microtones, and 'noise'.

Since 1985 he has concentrated on the development and implementation of an interactive computer-controlled music environment called Sound=Space, originally developed as a permanent installation for the National Museum of Science, La Villette, in Paris. This large installation has become a major focus for many different aspects of his work: a resource for the design and development of algorithms for real-time computer-aided composition, as a new instrument for performance of his own live electronic compositions, as a musical environment for dancers and as a musical play/therapy environment for special needs groups. He has established two Sound=Space centres, one in Edinburgh and the other at Musicworks London (Brixton) where workshops in music and movement for special needs groups are carried out on a regular basis.

WORKS

Orch and vocal: Phase, orch, 1972; Prototypen, 4 orch groups, 1973; Liebeslied (D. Mellor), A, orch, 1974; Resonanzen, 8 orch groups, 1976; Isotrope (Gehlhaar), mixed chorus, 1977; Lamina, trbn, orch, 1977; Tokamak, pf, orch, 1982

Chbr and solo inst: Cello Solo, vc, 1966; Klavierstück 1–1, 1967; Beckenstück, 6 amp cymbals, 1969; Klavierstück 2–2, 2 pf, 1970; Wege, 2 amp str, amp pf, 1971; Musi-Ken, str qt, 1972; Spektra, 4 tpt, 4 trbn, 1971; Solipse, vc, tape delay, 1974; Rondell, trbn, tape delay, 1975; Camera oscura, brass qnt, 1978; Linear A, mar, 1978; Polymorph, b cl, tape delay, 1978; Strangeness, Charm and Colour, pf, 3 brass, 1978; Pixels, 8 wind, 1981; Naïri, amp vn/va, 1983; Infra, 10 amp insts, 1985; Origo, 5 amp insts, 1987; Suite for Pf, 1990; Chronik, 2 pf, 2 perc + elecs, 1991; Grand Unified Theory of Everything, fl, b cl, pf, 1992; Angaghoutiun, pf qt, 1994; Amor, fl, 1994; Quantum Leap, pf, 1994; 8 others incl. 2 pf pieces

El-ac: 5 German Dances, 4-track tape, 1975; Particles, chamber ens, elec, 1978; Sub Rosa, 4-track tape, 1980; Worldline, 4 solo vv, elec, 1980; Pas à pas ... Music for Ears in Motion, 4 insts, elec, 1981; Sound=Space, 1985 [interactive musical environment], Eichung-Singularity, 3 insts in a Sound=Space, 1987; Head Pieces, 2 heads in a Sound=Space, 1988 [written to be performable by 2 quadruplegics]; Diagonal Flying, pf, elecs, 1989; Strange Attractor, computer controlled pf, 1991; Cusps, Swallowtails and Butterflies, amp perc, tape, 1 perf. in a Sound=Space, 1992

MSS and tapes in *US-NYamc*

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- R. Gehlhaar:** 'Sound=Space: an Interactive Musical Environment', *CMR*, vi (1992), 59–72

STEPHEN MONTAGUE

Gehot, Joseph

(*b* Brussels, 8 April 1756; *d* USA, after 1795). Flemish violinist, composer and teacher, active in England and the USA. At the age of 11 he was presented to Prince Charles of Lorraine, then staying in Brussels. He was entrusted to the care of Pierre van Maldere, whose early death did not, however, interrupt his apprenticeship; he continued to be supported by Charles of Lorraine until 1780. Gehot seems to have had the job of helping to organize the soirées held at Mariemont, the governor's hunting lodge. According to Fétis, he soon began doing concert tours in Germany and France. The only evidence of his success is the interest taken by publishers in his early works, some of which were printed by more than one publisher. His early tours in England in 1780 were also successful. Gehot seems to have benefited from the protection of the Duke of Pembroke, to whom he dedicated the London edition of his early works. As his reputation grew his works were published in Berlin, as well as London, and his theoretical and practical treatises on the violin, harmony, counterpoint and figured bass were also published.

Gehot played at the Professional Concert and taught the violin at the Opera House, Hanover Square. In the summer of 1792, together with James Hewitt, B. Bergman, William Young and Phillips, Gehot decided to leave London for the United States. The arrival of these musicians caused a great stir in New York, and Gehot scored a veritable triumph at an opening concert on 21 September 1792 with his *Overture in twelve movements, expressive of a voyage from England to America* (now lost), evoking his ocean crossing. With some associates, Gehot launched into a series of concerts but they proved a commercial failure. Taken on by Alexander Reinagle and Thomas Wignell, Gehot left for Philadelphia. There he became a first violinist at the New Theatre from its opening in 1793. After that there is no trace of him and he died, according to John Parker, 'in obscurity and indigent circumstances'.

WORKS

vocal

Stage (all perf. London): 2 songs in *Shield: The Cobbler of Castlebury* (op), CG, 1779; *The Maid's Last Shift, or Any Rather than Fail* (burletta), Royal Circus, 1787; *The Enraged Musician*, Royal Grove, 1789; *The Marriage by Stratagem, or The Musical Amateur*,

Royal Grove, 1789; The Royal Naval Review at Plymouth, Royal Grove, 1789; She Would Be a Soldier, Royal Grove, 1789 Other vocal: The Reconsaliation (1v, pf)/fl/vn, in Young's Vocal and Instrumental Musical Miscellany, i (Philadelphia, 1793)

instrumental

all printed works published in London

6 str qts, op.1 (1777); 6 Trios, vn, va, vc, op.2 (?1780); 6 Easy Duettos, vn, vc, op.3 (?1780); 24 Military Pieces, 2 cl, 2 hn, bn, op.4 (?1780); 6 Trios, 2 vn, vc, op.5 (1781); 6 Duettos, 2 vn, op.6 (n.d.); 6 str qts, op.7 (?1788); 6 Duettos, vn, vc, op.9 (?1790); 6 Duettos, vn, tenor (?1790); 5 str qts, *D-Mbs*; Aria, with 30 variations, in *A Treatise on the Theory and Practice of Music* (1784); others, lost, incl. Ov. in 12 movts., vn concs.

theoretical works

A Treatise on the Theory and Practice of Music together with Scales of Every Musical Instrument (London, 1784) [incl. aria with 30 variations, vn, bc]

The Art of Bowing the Violin (London, c1790)

Complete Instructions for Every Musical Instrument (London, c1790)

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*Fétis*B

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PHILIPPE VENDRIX

Gehrman's.

Swedish firm of music publishers. Carl Gehrman founded the firm in Stockholm in 1893; in 1930 it was sold to Einar Rosenborg, who made it a joint-stock company with himself as main owner and managing director, and in 1950 Inge and Einar Rosenborg's Foundation for Swedish Music took over ownership. Lennart Bagger-Sjöbäck was managing director from 1953 to 1975, when he was succeeded by Kettil Skarby. At first the firm concentrated on popular music, although the standard repertory and Swedish art music were also published. Under Rosenborg's leadership the firm's activities expanded and a comprehensive catalogue of orchestral music was initiated. With the acquisition of Hirsch's Förlag (founded in 1837) in 1943 the art music catalogue was enlarged; it now includes four series of choral music for various voice combinations, chamber and instrumental music. The firm continues to publish popular music, and since the 1950s educational music (e.g. tutors for the recorder, piano, violin, trumpet, clarinet, flute and various ensembles, as well as booklets for compulsory school music education) has been stressed. The main focus of publication during the 1980s and 90s has been on church music, both

choral and organ works. Orchestral works, chamber music and solo pieces by composers such as Wilhelm Stenhammar, Hugo Alfvén, Lars-Erik Larsson and Daniel Börtz reflect different epochs of Swedish music published by Gehrmans.

KETTIL SKARBY

Geib.

German family of organ builders, piano makers, instrument dealers and music publishers. One branch of the family worked first in England and later in the USA. Johann Georg Geib (i) (*b* Staudernheim an der Nahe, 9 Sept 1739; *d* Frankenthal, 16 April 1818) established his own business around 1760 in St Johann, near Saarbrücken. In 1790 the business was transferred to Frankenthal, and from about 1786 his son Johann Georg (ii) worked in partnership with him. Geib's work was typical of the Middle Rhine school of organ building. Of the 16 instruments that can be attributed to him only six survive: the best-preserved is in the Protestant parish church in Lambrecht.

Johann Georg Geib (ii) (*b* Saarbrücken, 14 June 1772; *d* Frankenthal, 5 March 1849) ran the family business after his father's death, first on his own and then jointly with Josef Littig. Only about nine of his organs can be traced; his work did not attain the same quality as his father's, and the firm ceased after his death.

Ludwig [Louis] Geib (*b* Piestorf, 7 Nov 1759; *d* Schiltigheim, nr Strasbourg, 26 Feb 1827), the nephew of Johann Georg Geib (i), worked in Montbéliard in France and in Alsace. He is believed to have built about eight organs, as well as some restorations.

John [Johann] Geib (*b* Staudernheim, 27 Feb 1744; *d* Newark, NJ, 30 Oct 1818), the brother of Johann Georg Geib (i), migrated to London, where he claimed to be the first to make 'organized pianos'. His factory finished eight to ten pianos every week, and in all he made about 5400 pianos, as well as church and chamber organs. He is known to have made pianos for the dealers Longman and Broderip. A Geib case (housing a modern organ) survives at St Mary's, Stafford. In 1786 he patented a double action (patent no. 1571) for the square piano (which in a modified form eventually superseded the single action in England and is sometimes described as the grasshopper action), with a buff stop along the treble to facilitate tuning (see Pianoforte, §1, 4, esp. [fig.11](#)). His 1792 patent (no. 1866) enabled players to combine two keyboard instruments by means of two-manual mechanism. On 11 February 1792 he received British denizenship.

On 24 July 1797 Geib sailed with his wife and seven children to New York. In the *Argus: Greenleaf's New Daily Advertiser* for 27 December 1798 he advertised an organ built for the German Lutheran Church in New York. In this work he had been joined by his twin sons, John (1780–1821) and Adam (1780–1849). By 1800 the firm was known as John Geib & Co., and Geib became a leading figure in American organ building of this period. His instruments could be found in New York, Providence, Rhode Island, Salem, Massachusetts, Bethlehem, Pennsylvania, and Baltimore. In the American

Spectator for 19 March 1800 the firm advertised their organ for Christ Church, New York, and listed their instruments:

Church Organs, to any value above a thousand dols.;
Chamber Organs, also; Church and Chamber Organs, to play
with barrels and fingers, which will be very convenient and
can be used by persons who have no knowledge of music;
Organized Piano Fortes; Grand and Patent small Piano
Fortes; Common Action ditto [i.e. single action]; Pedal Harps,
etc.

From c1804 until c1814 the firm was known as John Geib & Son (this probably refers to the elder of the twins, John Geib jr) and from 1814 their activities included music publishing. The elder John Geib seems to have retired by 1816, and there is no evidence of organ-building activity after this time. Adam Geib joined his twin in the business: they had a piano warehouse at 23 Maiden Lane, New York, where Adam also taught. In 1818, the year of their father's death, a third brother, William (1793–1860), joined the firm, which then became J.A. & W. Geib. Square pianos with this inscription survive, as do instruments marked A. & W. Geib, presumably dating from 1821, when John died. In 1828 William left the business to study medicine, and Adam managed it alone until the following year, when he formed a partnership with his son-in-law Daniel Walker. By this time the firm's activities were devoted largely to publishing, in which they shared engraved plates with the Ditson firm in Boston. In 1843 Walker left the company, and in 1844 Adam's son, William, joined it. Adam retired in 1847. Between 1849 and 1858 the firm's affairs were increasingly supervised by S.T. Gordon, of Hartford, but William Geib remained with the firm and is listed as a piano and music dealer in New York directories until 1872.

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J. Ogasapian: *Organ Building in New York City 1700–1900* (Braintree, MA, 1977)

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Geige

(Ger.). Violin or 'fiddle'.

In the Middle Ages the term *Geige*, used without qualification, might refer to any bowed string instrument. By about 1500, and perhaps a decade or two before, the term came to be associated with newly emerging types of instruments. By the mid-16th century a distinction was made between the *grosse Geigen* (*viole da gamba*, that is, the viol family), and the *kleine Geigen* (*viole da braccio*, the violin family). In 1619, Praetorius used *Geigen* to mean members of the violin family (he used *Violen* to mean viols); he distinguished the violin as the treble member of the violin family by the term *Discant-Geig* ('treble violin') – or, more exactly, by *rechte Discant-Geig* ('treble violin proper'). The latter term established the meaning precisely in a terminology where *Discant-Geig* might refer not only to the violin proper but also, used loosely, to a small 'violin' (*kleine Discant-Geig*), tuned a 4th higher than the normal violin; it might even be used for a still smaller 'violin' with three strings (rather than four), tuned *g'-d''-a''* – that is, an octave higher than the lower three strings of the regular violin. According to Praetorius, the term *Fiddel* was used as the equivalent of *Geige* among the 'common people'.

DAVID D. BOYDEN

Geigen

(Ger.).

See under [Organ stop](#).

Geigenharz

(Ger.).

See [Rosin](#).

Geigenwerk.

Name (*Geigenwerck*) given by Hans Haiden to an instrument of his own invention, probably the most successful and certainly the most influential of all bowed keyboard instruments. Haiden produced a working example of his instrument by 1575 and an improved version in 1599, for which he received an imperial privilege in 1601. He described this version in a pamphlet, *Musical instrumentum reformatum* (Nuremberg, n.d., and 1610; Lat. trans. 1605). His account in the latter was quoted in full by Praetorius (1618), who also provided the only surviving picture of the instrument, which resembled a rather bulky harpsichord (see [illustration](#)). At various times Haiden used gut or wire strings, with parchment-covered wire strings in the bass. The bowing action was provided by five parchment-covered

wheels against which the individual strings (one for each note) could be drawn by the action of the keyboard. These wheels were turned by means of a treadle. Haiden claimed that the instrument was capable of producing all shades of loudness, of sustaining notes indefinitely, and of producing vibrato. The principle of a string instrument bowed with a rosined wheel and played with a keyboard is used in the hurdy-gurdy, known throughout Europe since the 12th century. Diaries of Leonardo da Vinci show that he also applied his ingenuity to producing various devices employing bowed strings. Vincenzo Bolcione in Florence produced an instrument in 1608 which played a 'consort of viols' (Davari, 40); this was probably also a Geigenwerk. An instrument made in Spain in the first half of the 17th century, and apparently based on Haiden's writings, is in the Instrument Museum of the Brussels Conservatory. As late as the second decade of the 18th century, there was a *Geigenwerk* in the Medici Collection in Florence, made by David Haiden, Hans's son, and another at Dresden was examined by J.G. Schröter. (see [Haiden](#) family, (2) and (4).) Several other inventors also modelled bowed keyboard instruments on Haiden's *Geigenwerk* (see [Sostenente piano](#), §1).

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For further bibliography, see [Sostenente piano](#)

EDWIN M. RIPIN/DENZIL WRAIGHT

Geijer, Erik Gustaf

(*b* Ransäter, 12 Jan 1783; *d* Stockholm, 23 April 1847). Swedish historian, poet and composer. He studied at the University of Uppsala from 1799 to 1806. In 1810 he became a reader in history at the university; he was professor there from 1817 to 1846. One of the most remarkable figures in 19th-century Sweden, he exercised a profound influence on philosophy and theology through his writings; as a member of the Riksdag he was an ardent supporter of liberalism.

Though not a professional musician, he achieved a high standard as a composer of chamber music, vocal quartets and solo songs. He and his

friends in Uppsala cultivated a lively interest in old Swedish folksongs, and together with A.A. Afzelius he published the important collection *Svenska folkvisor* (1814–16; Ger. trans., abridged, Leipzig 1857). They also played the music of the Classical composers and discussed the ideas of Romanticism as they applied to music. Geijer's songs, which reveal a rich variety of styles and forms, offer many examples of his work as both a poet and a composer; they were well known in Sweden throughout the 19th century. His instrumental works, undeservedly, received less attention. In many details they reveal not only his intimate knowledge of the music of the Classical composers, above all Mozart and Beethoven, but also the influence of his contemporaries Weber, Mendelssohn and Schumann. They are remarkably modern in their feeling for instrumental and harmonic sonority.

WORKS

Pf qnt, f, 1823; pf qt, e (Stockholm, 1825); pf trio, A♭; 1827

2 str qts: no.1, F; no.2, B♭; 1846

2 sonatas, vn, pf: no.1, g, 1819; no.2, F; sonata, vc, pf, ?1838

2 sonatas, pf 4 hands: no.1, E♭ (Stockholm, 1819); no.2, F, 1819–20

Pf solo: sonata, g, 1810; fantasia, 1810; divertimento (Uppsala, 1824)

Partsongs: 4 male vv; chorus, pf

c60 songs, 1v, pf [selections in *Musik för sång* (Uppsala, 1824) and *Geijers sånger vid piano*, ed. A. Lundquist (Stockholm, n.d.)]

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AXEL HELMER/R

Gein, van den.

See [Vanden Gheyn](#) family.

Geiringer, Karl (Johannes)

(*b* Vienna, 26 April 1899; *d* Santa Barbara, CA, 10 Jan 1989). American musicologist. He studied composition with Hans Gál and Richard Stöhr, and musicology with Adler and Wilhelm Fischer in Vienna and with Sachs and Johannes Wolf in Berlin, gaining a PhD at the University of Vienna in 1922 for a dissertation on musical instruments in Renaissance painting. Shortly afterwards he went into music publishing with the Wiener Philharmonischer Verlag. In 1929 he was appointed to the commission of the *Denkmäler der Tonkunst in Österreich* and added editions of music by Peuerl, Posch and Caldara to the series. He succeeded Mandyczewski as museum curator and librarian of the *Gesellschaft der Musikfreunde* in 1930. There he was able to devote himself to a wide range of subjects from the 17th, 18th and 19th centuries, the most important outcome being a

vivid and still valuable study of Brahms (1935, for which the Gesellschaft's archive was a significant source) and his first study of Haydn (1932).

Following the Nazi invasion of Austria in 1938, Geiringer took his family to London, where he worked for the BBC, wrote numerous articles for the fourth edition of *Grove's Dictionary*, and taught at the RCM. His earlier catalogue of the musical instruments in the Salzburg Museum and his curatorship of the early instruments at the RCM provided the source material for his history of musical instruments, published in 1943.

After one year as visiting professor at Hamilton College, Clinton, New York (1940–41), Geiringer became professor and head of graduate studies in music at Boston University, where he remained for 21 years. This proved to be a very fruitful period: his study of Brahms was revised and enlarged; Haydn was the subject of a full-length study (1946); an extensive study of the Bach family appeared (1954) and was supplemented in the following year by an anthology of the music; and there was a continuous flow of articles, programme notes for the Los Angeles PO (1955–60), editions of music, and committee work for the AMS of which he was elected national president in 1955 and 1956, and an honorary member in 1970. In 1959 he was elected a Fellow of the American Academy of Arts and Sciences, and was subsequently decorated by the Austrian government. In 1962 he moved to Santa Barbara to develop the musicological studies of the University of California's campus. It was in Santa Barbara that he wrote his book on J.S. Bach, and began the university's Series of Early Music with an edition of Isaac Posch's *Harmonia concertans* (1968–72). After retiring in 1972 he was invited to spend a term as visiting professor of humanities at the University of Kentucky at Louisville. He was an honorary member of the American chapter of the Neue Bach-Gesellschaft and of the Österreichische Gesellschaft für Musikwissenschaft.

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'Eine Geburtstagskantate von Pietro Metastasio und Leonardo Leo', *ZMw*, ix (1926–7), 270–83

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Geisenhof [Geisenhofer], Johann [Hans]

(*b* Schongau, *c*1570; *d* probably at Pfullendorf, after 1614). German composer, singer and organist. In about 1585 he was a choirboy in the imperial Hofkapelle in Vienna. After becoming a priest he entered the choir of Konstanz Cathedral as succentor on 25 June 1594 and received a benefice. At the end of 1595 the cathedral chapter threatened to dismiss him on account of his laziness. In order to avert such proceedings he dedicated a motet to the chapter on 27 April 1601 and promised to improve. In 1605 fresh proceedings were apparently brought against him for behaviour not befitting a priest, during the course of which he lost his position and benefice. He then became chaplain and organist of the parish church of the free imperial town of Pfullendorf, where in 1615 he was reprimanded for neglecting his duties. The fact that Bernhard Klingenstein included a composition by him in his *Rosetum Marianum* (RISM 1604⁷) indicates the esteem in which Geisenhof must have been held as a composer; this view is confirmed by the acceptance of an eight-part mass into the repertory of the Bavarian court chapel and its appearance in a choirbook alongside seven masses by Lassus.

WORKS

Missae aliquot sacrae, ad imitationem selectissimarum quarandam cantionum ... adiuncto psalmo Miserere per totum, 6vv (Dillingen, 1610)

Hortus musicus, quem sacris, profanis odis ... instruxit (Munich, 1615), lost
3 motets: 1604⁷, 1627¹, 1629¹

Mass, 8vv, *D-Mbs*; motet, intabulated org, *Mbs*

MANFRED SCHULER

Geiser, Walther

(*b* Zofingen, canton of Aargau, 16 May 1897; *d* Oberwil, nr Basle, 6 March 1993). Swiss composer, teacher and string player. He studied the violin with Fritz Hirt and composition with Hermann Suter at the Basle Conservatory. After brief periods of study with Arrigo Serato in Bologna and Bram Eldering in Cologne, Geiser entered Busoni's masterclass in composition at the Akademie der Künste in Berlin (1922–3). In 1924 Geiser was appointed to teach at the Basle Conservatory, where he initially taught violin and ensemble playing and later composition and conducting until his retirement in 1963. For several years he played viola with the Basle String Orchestra and String Quartet and from 1955 to 1972 he was conductor of the Basle Bach Choir. Geiser was also active as a committee member of the Schweizerischer Tonkünstlerverein and as president of the Basle branch of the ISCM. In 1962 he was awarded the composer's prize of the Schweizerischer Tonkünstlerverein.

Geiser's music shows his indebtedness to both the literature and the poetry of the German Romantic tradition and to the classicist teachings of his mentor Busoni. Although influenced early on by the music of the late Romantics (especially Mahler), he quickly took Busoni's lessons to heart,

developing a passion for the music of Bach and Mozart which remained undiminished throughout his life. He consequently turned in his own compositions to traditional forms, Baroque elements such as fugue, transparent chamber music textures, simplicity of means and tonal harmony with modal inflections. His chamber works, in particular, develop a classicist *Heiterkeit* that demonstrates Geiser's allegiance to modernist developments in composition between the two world wars. His entire output, however, is marked by the composer's profound ethical stance, sense of responsibility as an artist and belief in classical values.

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orchestral

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vocal

Das Hohe Lied Salomonis, op.7a, A, T, chbr orch, 1924, unpubd; Nachtgesang (J.W. von Goethe), op.9, B, orch, 1925, unpubd; Symbolum (Goethe), op.14, male chorus, chbr orch, 1929; Adventslied (Thauler), op.18, chorus, str, hp, 1931; Stabat mater (J. de Benedetti), op.23, B, chorus, orch, org, ?1936; Chorphantasie (A. Gryphius), op.24, male chorus, orch, org, 1938; 'Siehe, es kommt die Zeit' (cant., Bible), op.32, B, chorus, org, 1943; Der Einsiedler (J. Eichendorff), op.37/2, T, org, 1948; Inclyta Basilea (T. Meyer), op.40, solo vv, chorus, children's chorus, orch, 1951; Hymnus (Bible), op.43, chorus, orch, org ad lib, 1953; TeD, op.54, 4 solo vv, chorus, orch, org, 1960; choruses, songs

instrumental

Str Qt no.1, op.3, 1921, unpubd; Str Qt no.2, op.6, 1923; Str Trio, op.8, 1924; Sonatine, op.33b, fl, 1944; Suite, op.41, pf, 1952; Metamorphosen, op.62, va/vn, 1979; inst sonatas, sonatinas, pieces for pf, org

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TAMARA LEVITZ

Geisler, Paul

(*b* Stolp [now Słupsk], Pomerania, 10 Aug 1856; *d* Posen [now Poznań], 3 April 1919). German conductor and composer. He studied with his grandfather, conductor at Marienburg (now Malbork), and for a time with Konstantin Decker. He was répétiteur at Leipzig (1881–2), then joined Angelo Neumann's travelling Wagner company (1882–3), before becoming Kapellmeister in Bremen under Anton Seidl (1883–5). He later also worked in Leipzig and Berlin, finally moving to Posen, where he founded a conservatory and conducted symphony and choral concerts. He was made royal Kapellmeister in 1902. Once popular and respected as representative of the New German School, Geisler's music was overshadowed by that of the leading members of the movement and after his death soon fell into neglect. His works include seven operas, *Ingeborg* (1884, Bremen), *Die Ritter von Marienburg* (1891, Hamburg), *Hertha* (1891, Hamburg), *Palm* (1893, Lübeck), *Wir siegen* (1898, Berlin), *Prinzessin Ilse* (1898, Posen) and *Warum?* (1899, Berlin), and a 'dramatic episode with music', *Wikingertod*. He also wrote symphonies, symphonic poems (*Der Rattenfänger von Hameln*, performed with success at Magdeburg in 1880, *Till Eulenspiegel*, *Heinrich von Ofterdingen*), cantatas (*Golgatha*, *Sansara*), songs, and piano music (including *Réminiscences de l'opéra 'Tannhäuser'*). (A. Huch: 'Paul Geisler', *NZM*, Jg.83 (1916), 276–7)

EDWIN EVANS/JOHN WARRACK

Geissenhof, Franz [Franciscus]

(*b* Füssen, 15 Sept 1753; *d* Vienna, 2 Jan 1821). Austrian violin maker. Geissenhof holds the same place in the history of Viennese violin making that his contemporary Lupot holds in Paris. Each had comparatively ordinary professional origins, yet raised his art to a very high level, through fine craftsmanship allied to a growing appreciation of the work of Stradivari. Geissenhof went to Vienna to be apprentice and successor to Johann Georg Thir. By about 1790 he had clearly seen the work of Stradivari, but his own instruments remained predominantly Old Viennese, round in the arching, with Germanic scroll and chocolate-brown varnish. By the turn of the century he had progressed a long way, and a few years later was copying Stradivari wholeheartedly. His varnish became less brittle and lighter in colour as the years advanced. Tonally his results were from the

first superior to those of his Viennese predecessors. His violas were of small size, and he made very few cellos. Most of his instruments have a brand 'F.G.' on the button at the top of the back. He used the latinized form of his name, Franciscus, on his labels.

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CHARLES BEARE/RICHARD BLETSCHACHER

Geissler, Benedict

(fl 1741–59). German composer. Nothing is known of his life except that he was an Augustinian monk, possibly at the monastery of Trieffenstein, to whose abbot his offertories of 1743 are dedicated.

Geissler's surviving publications show him to have been one of the more versatile composers publishing church music in the 1740s and 50s. By 1740 the simple, tuneful church style suitable for ordinary choirs, which had been popularized by composers such as Rathgeber, was beginning to develop in two directions. Some composers were writing more elaborate music for better equipped town churches, while others were simplifying the style even further for less well equipped village choirs. Geissler was one of the few who managed to use both styles reasonably successfully.

His masses of op.2 are large-scale pieces, typical of the way the former style was developing. The alternation of solo and tutti voices in the same movement, which had been characteristic of the Bavarian church style, had disappeared. The Gloria and Credo are subdivided into several movements, some of which are long and difficult arias, often with elaborate written-out organ accompaniments; much of the choral writing is contrapuntal. The offertory motets which Geissler published in 1743 show a command of both styles. Some are recitatives and arias, with merely a short concluding *alla breve* tutti, but in others the choral writing is more interesting and the solos are shorter and simpler. He was at his best, however, when being most straightforward, in the masses of op.5. These are 'rural' pieces for very small choirs, in which only the soprano, alto, first violin and organ are essential, the other parts being optional. The long sections are through-composed, there are no elaborate solos, and Geissler displays a melodic gift not shown in his more ambitious works.

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all published in Augsburg

6 missae, 4vv, 2 vn, 2 cornetts, vc, bc (org), op.2 (1741)

Flirenta roris nectarei e petra stillante tertiam iam vice promanantia, Vesperas, 4vv, 2 vn, 2 cornetts ad lib, vc, bc (org), op.3 (1742)

Fons de novo prae gaudio saliens e petra stillante ... in XVIII. offertoria diffusus, op.4 (1743)

Missae breves et 2 requiem, 4vv, insts, bc, op.5 (1744)

Cunctus marianus sive 6 litaniae Lauretanae ... 4vv, 2 vn, 2 cornetts ad lib, bc, op.6 (1746)

6 missae (1759)

ELIZABETH ROCHE

Geissler, Fritz

(*b* Wurzen, Saxony, 16 Sept 1921; *d* Bad Saarow, 11 Jan 1984). German composer. After playing in dance bands as a young man, he studied at Musikhochschulen in Leipzig (1948–50) and Berlin-Charlottenburg (1951–3). During 1950–51 he played the viola in the Gotha State SO. He went on to teach at Leipzig University, the Musikhochschule Carl Maria von Weber, Dresden (1969–75) and the Leipzig Musikhochschule (from 1974). His numerous awards included the National Prize of the DDR (1970) and membership in the DDR Akademie der Künste (1972).

The most complex and important works in Geissler's substantial output are his symphonies, particularly the third (1965–6) and fifth (1968–9). In these the metamorphosis of a single, central theme effects a dramatic developmental process, in which it is combined with moments of lively, ironic, lyrical and virtuoso music. Elsewhere he made use of dodecaphony, tone clusters, *Klangflächen* and noise. His advocacy of such compositional materials during the 1960s and 70s led many in the DDR to consider him a member of the avant garde. His return to tonality in the Ninth Symphony (1979) provoked astonishment and controversy. One of his most successful works is the chamber opera *Der zerbrochene Krug* (1968–9).

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stage

Pigment (ballet), 1960, orch suite, 1960; Ein Sommernachtstraum (ballet, after W. Shakespeare), 1964–5; Der zerbrochene Krug (komische Oper, after H. von Kleist), 1968–9; Der verrückte Jourdin (op, after M.A. Bulgakow), 1971; Der Schatten (op, after J. Schwarz), 1973–4; Die Stadtpfeifer (Spieloper), 1976–8; Das Chagrinleder (op, after H. de Balzac), 1977–8; incid music

instrumental

Syms.: Chbr Sym. no.1, 1954; no.1, 1960–61, rev. as Sinfonische Suite, 1964–5; no.2, 1962–4; no.3, 1965–6; no.4, str, 1967; no.5, 1968–9; Chbr Sym. no.2, 1970; no.6 'Konzertante Sinfonie', wind qnt, str, 1971; no.7, 1972; no.8 'Chorsinfonie' (J.R. Becher), 1973–4; no.9, 1974–8; no.10, 1978; no.11, A, orch, 1982

Other orch: Conc., cl, chbr orch, 1954; Italienische Lustspielouvertüre, 1956 [after Rossini]; November 1918, 3 sym. movts, 1958; Chbr Conc., fl, str, hpd, 1966; Essay, 1967; Pf Conc., 1969–70; 2 sinfonische Szenen, 1970; Conc. for Orch, 1972
Chbr and solo: Str Qt no.1, 1952; Ode an eine Nachtigall, wind qnt, str qt, 1966; Sonata, pf, 1968; Sonata, va, pf, 1969; Pf Trio, 1970; Sonata no.2, pf, 1971; Wind

Qnt, 1971; Nonet, wind qnt, vn, va, vc, db, 1972; Str Qt no.2, 1972; Sonata, vn, pf, 1975; Cl Qnt 'Frühlingsquintett', 1976

vocal

Choral: Gesang vom Menschen (orat, Kuba), S, Bar, mixed chorus, orch, 1968; Schöpfer Mensch (orat, G. Deicke), solo vv, chorus, orch, 1970–71; Die Flamme von Mansfeld (orat, Deicke), A, Bar, chorus, orch, 1978

Other vocal: Odi et amo (G.V. Catullus), Bar, pf, 1971–2; Saarower Lieder (J.R. Becher, Preissler), Mez, str trio, 1982

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FRANK GEISSLER

Geisslerlieder

(Ger.: 'flagellant songs').

The name given to a group of sacred songs sung by the flagellants (It. *flagellanti, disciplinati*) of the 13th and 14th centuries during their pilgrimages and acts of penance.

Geisslerlieder are in the vernacular and belong equally to the tradition of the Italian *laude* of the late Middle Ages, and to that of the German pilgrim's song, the one-line invocation and multi-line hymn to a saint. Whereas most of the rest of the popular sacred songs of the Middle Ages are lost because those capable of writing them down did not consider them worth saving for posterity, some at least of the songs of the German flagellants were preserved because the spectacular events connected with them led several contemporary chroniclers to record them. These events arose in Italy in the middle of the 13th century from the desperate situation in the political, social and moral spheres. Faced with the absence of any power to deal with public suffering or the permanent warfare in town and country (e.g. between the Guelphs and the Ghibellines), hermits and travelling preachers called the world to contemplation and to atonement through penance, so that the individual might be the source of improvement. The movement started in Umbria in 1258; with 'pax et misericordia' as their watchword, organizations of lay brothers (for example, the *Disciplinati di Gesù Cristo* in Perugia) were formed to perform communal public acts of penance lasting 33 ½ days in memory of Christ's suffering for the sake of the world, and to spread the movement by making pilgrimages which excited the attention of the masses. At the beginning 'nobiles et mercatores' as well as 'rustici' took part, but as the movement spread further (as far as Poland in 1261) it was increasingly the lower social classes that were involved, although no unified sects were formed,

nor was there any overt agitation for social revolution. The personal act of penance, religious in motivation and defined in terms of the Last Judgment, remained at the heart of the manifestations. Every act was subject to a strict ritual and performed in penitential garments, under vows of silence and directed by a 'magister', 'minister' or 'meister'. In Italy 'laudes divinas et incondita carmina' (Bologna, 1260) and 'hymnos in latina vel vulgari lingua' were sung during these acts, but instrumental music and 'amatorie cantilene' were forbidden. The flagellants adopted some of the singing practices of the Laudesi fraternities and enriched the liturgy peculiar to those groups with more sophisticated sacred songs. One of these *laude*, *Chi volo de mondo desprezzare*, has survived with its melody from the 13th century; otherwise the musical settings of these 'canti' or 'buozlieder' from the first eruption of that lay mass movement are lost.

It was the second wave in 1349, spreading over wide areas of Europe like a natural catastrophe in its effect on the entire population, that shocked the priests into noting down the flagellants' penitential songs, linked with events caused by plague and other sufferings, as documents worthy of recording. An immense outbreak, aggravated by the fear that the Last Judgment was imminent, spread on this occasion across the Low Countries as far as Britain and Scandinavia. Large and small processions of penitents formed, chose leaders, confessed their sins and, while singing, with due ritual 'beat themselves most energetically' (Bohemia, 1349). 'Cum canto devoto dulcique melodia' they went from place to place with their message, the singing of the *Leisen* being led by two or three singers (see [Leise](#)).

The *Leisen* can be divided into two groups, the songs sung while the flagellants were in procession or on pilgrimage, and those sung during the penances. Some were notated in neumes in the *Chronicon Hugonis sacerdotis de Rutelinga* (1349; RF-SPsc O XIV, 6), a work in hexameters rediscovered in 1880. [Hugo Spechtshart](#) of Reutlingen was a Swabian priest and teacher, an exceptionally skilled musician and an acutely observant spectator of the processions. His claim to a place in the history of folksong collecting in Germany is that as a conscientious chronicler he was the first to take pains to notate exactly what he heard. He was also the first to notate the variants from strophe to strophe usual in living folksong, so that his record of what was actually sung in the 14th century has a unique documentary value. As he watched the processions, led by banners and crosses, Hugo heard the *cantica Nu ist diu betfart so here* (ex.1), *Maria muoter reiniu meit* and *Maria unser vrouwe*. These are old pilgrims' songs, known over a wide area; they survived in the folksong of some Catholic regions until the 17th century. They are characterized by invocations to the Virgin and remembrances of Christ's sufferings, which are linked together by internal and final refrains to form stanzas, like a song.



Such formulae – invocations and recurrent rhyme patterns – are among the traditional components of European folksong that emerge from comparative melodic study of processional and dance-songs, and of songs connected with particular customs collected over a wide area. Like the old pilgrims' songs these too were in general metrically extendable, as the lead singers were allowed latitude to introduce variations within a well-known framework; the recurring refrains sung by the crowd were confined to simple formulae, which seem to have been the nuclei from which longer epic invocations and strophic songs of petition developed in the Middle Ages.

During the flagellation rituals performed in circles outside churches, songs made up on the journeys of flagellation ('in den geiselnfahrten') were also sung. The principal song is believed to have been the eight-part 'cancio' *Nu tret her zû der büssen welle*, in which the singing was led by the best singers. During the singing the flagellants walked round and round, flung themselves on the ground, knelt down with raised hands and bemoaned the evil of the world. Parts of this ritual survived in the popular memory after the flagellant processions of 1349 had ceased, and became the object of mockery. In Switzerland in 1350, for instance, people are supposed to have danced to a song of which the original words were:

Der unserr büzze welle pflegen,
Der sol gelten und wider geben.
Er biht und lass die sunde varn,
So wil sich got ubr in erbarn.

('Let him who wants to join our penance pay and give again, let him confess and renounce sin, then God will have mercy on him'), substituting the following text:

Der unser Buss well pflegen
Der soll Ross und Rinder nehmen,
Gäns und feiste Swin!
Damit so gelten wir den Win.

('Let him who wants to join our penance take horse and cattle, geese and fat swine! That's how we shall pay for the wine'). In the Middle Ages the fear of death is often juxtaposed with the lighthearted joy of existence in this manner.

The *Geisslerlieder* are medieval religious folksongs, of which the texts express the particularly urgent needs of the flagellants within a strophic framework characteristic of the genre as a whole, while the melodies are typical of songs of pilgrimage and petition, which probably formed part of the general repertory of religious songs in the 14th century.

See *also* *Lauda spirituale*.

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WALTER SALMEN

Geist, Christian

(*b* Güstrow, ?1650; *d* Copenhagen, 27 Sept 1711). German composer and organist, active in Scandinavia. He probably received his early musical education from his father, Joachim Geist, Kantor at the cathedral school in Güstrow. In 1665–66 and 1668–69 he was salaried as Kapellknabe at the court of Duke Gustav Adolph of Mecklenburg-Güstrow, which means that he can hardly have been born c1640 as has previously been assumed. From later spring 1669 he first worked temporarily as a bass singer at the Danish court in Copenhagen and then, in June 1670, took a permanent position in Stockholm as a musician at the Swedish court under Gustaf Düben (i). He remained there until June 1679, when he was appointed organist at the German church in Göteborg. Unhappy with the conditions there he moved to Copenhagen in November 1684. There he succeeded J.M. Radeck as organist at the Helligaandskirke and at the Trinitatis Kirke, securing both positions by marrying Radeck's widow Magdalena Sibylla on 1 May 1685. He retained the first of these posts until his death but gave up the second after a few years. From 1689 he was also organist of the Holmens Kirke in succession to Johann Lorentz. He died of the plague along with his third wife and his children.

Virtually all of Geist's surviving works with Latin texts were composed during his years in Stockholm. Most are sacred works intended for court services, but there are some larger works written for royal ceremonies (e.g. *Quis hostis in coelis* and *Domine in virtute*, for the king's accession to the throne in 1672). Geist's Latin works, in the autographs consistently designated *motetto*, are clearly related to contemporary Italian concerted motets. Most of them are in distinct sections, alternating in scoring and texture, including vocal solos in arioso or aria style. Geist's expressive harmonic and melodic style and simple, flowing counterpoint is typically Italian, whereas the occasionally extravagant violin and viol parts bear

witness to his German heritage. Geist's Latin pieces are closely related to the music of the Dresden Italians Peranda and Vincenzo Albrici, as well as to the vocal works of Kaspar Förster and Buxtehude. Six of the seven works with German texts stem from Geist's time in Göteborg. In contrast to the Latin works, they belong to typically German Protestant genres, with three chorale settings, three elaborate sacred arias and one concerto with aria (*Die mit Tränen säen*).

WORKS

all in S-Uu unless otherwise stated

Edition: C. Geist: *15 Ausgewählte Kirchenkonzerte*, ed. B. Lundgren, EDM, 1st ser., xlviii (1960) [L]

sacred vocal

Adiuro vos, o filiae Jerusalem, SSSB, 2 vn, bc; Alleluia, absorpta est mors, SSB, 2 vn, bc, L; Alleluia, de funere ad vitam, A, vn, bc, L; Alleluia, surrexit pastor bonus, SSTTB, 2 vn, bc; Alleluia, virgo Deum genuit, SSB, 2 vn, b viol, bc; Altitudo, quid hic jaces, SSB, 2 vn, bc, L; Beati omnes qui timent, B, 2 vn, bc, L

Die mit Tränen säen, SSATB, 3 viols, bc, L; Dieses ist der Tag der Wonne, SAB, 2 vn, bc; Dixit Dominus, SATB, 2 vn, bc, L; Domine in virtute tua laetabitur Rex, SSATB, 2 tpt, 2 vn, 2 va, b viol, bc; Domine ne secundum, SATB, 2 vn, vle, bc, L; Domine, qui das salutem regibus (i), SSATB, 2 vn, va, b viol, bc; Domine, qui das salutem regibus (ii), SSTTB, 2 tpt, 2 vn, 2 va, vle, bc; Domine, qui das salutem regibus (iii), SSATB, 2 vn, va, vle, bc

Emendemus in melius, SATB, 2 vn, bc; Es war aber an der Stäte, Mez/T/B, 2 viols, bc, L; Exaudi Deus orationem meam, SSATB, 2 tpt, 3 vn, vle, bc; Festiva laeta, SSB, 2 vn, b viol, bc; Haec est dies quam fecit Dominus, SSB, 2 vn, theorbo, bc; In te Domine speravi (i), SSB, 2 vn, b viol, bc; In te Domine speravi (ii), SATB, 2 vn, b viol, bc; Invocavit me, SSTB, 2 vn, b viol, theorbo, vle, bc; Jesu delitium vultus, SATB, 2 vn, bc, *D-F, S-Uu*

Laetemur in Christo redemptore, S/T, 2 vn, b viol, bc; Laudate pueri Dominum, SSB, 2 vn, bc; Laudet Deum mea gloria, SSB, 2 vn, b viol, bc, ed. B. Lundgren (Stockholm, 1953); Media vita in morte sumus, SSB, 2 vn, va, vle, bc; O admirabile commercium, SB, 2 vn, bc; O coeli sapientia, SSB, bc; O immensa bonitas, SSB, 2 vn, b viol, bc; O Jesu amantissime, SST, 2 vn, bc; O Jesu dulcis dilectio, SST, 2 vn, b viol, bc; O iucunda dies, SSB, 2 vn, theorbo, bc; O piissime Jesu, SATB, 2 vn, b viol, bc; Orietur sicut sol salvator mundi, SB, 2 vn, bc, L

Pastores dicite, STTB, 2 vn, bc, L; Quam pulchra es, SB, 2 vn, bc, L; Qui habitat in adiutorio, SATB, 2 vn, b viol, bc; Quis hostis in coelis, SSATB, 2 tpt, 2 vn, 2 va, bc; Resonet in laudibus, SSB, 2 vn, bc, ed. B. Grunswick (Neuhausen-Stuttgart, 1977); Resurrexi et adhuc tecum sum, S, 2 vn, b viol, bc; Skapa i mig Gud ett rent hjärta, SSB, 2 vn, b viol, bc, L; Schöpfe Hoffnung, meine Seele, SSATB, 2 vn, bc, L; Se huru gott och lustigt är det, B, 2 vn, b viol, bc; Selig, ja selig, wer willig erträget, SSTB, 2 vn, b viol, bc; Se univit Deus coeno, SSB, 2 vn, bc; Surrexit pastor bonus, SB, 2 vn, bc

Tristis anima, SATB, 2 vn, bc, *D-Bsb*; Vater unser, S, 2 vn, bc, L; Veni salus pauperum, SS, 2 vn, bc; Veni Sancte Spiritus, et emitte, SS, 2 vn, b viol, bc; Veni Sancte Spiritus, reple, SSB, 2 vn, bc; Verbum caro factum est, SS, 2 vn, b viol (ad lib), bc, ed. J. Foss (Copenhagen, 1948); Vide pater mi (i), SST, 2 vn, bc, *D-Bsb, S-Uu*; Vide pater mi (ii), S, 2 vn, bc [version of the former]; Wie schön leuchtet der

Morgenstern, S, 2 vn, bc, L

secular vocal

Io, musae, nova sol rutilat, SSAB, 2 vn, 2 va, b viol, bc

Zitto hoggi Faune, SSTB, 2 vn, bc

organ

Allenaste Gud i himmelrik; Lovad vare du, Jesu Krist; O Jesu Krist, som mandom tog: all doubtful, ed. B. Lundgren, *Tre koralförspel* (Stockholm, 1943)

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B. Grusnick: 'Die Dübensammlung: ein Versuch ihrer chronologischen Ordnung', *STMf*, xlvi (1964), 27–83; xlviii (1966), 63–186

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G. Webber: *North German Church Music in the Age of Buxtehude* (Oxford, 1996)

L. Berglund: *The Vocal Music of Christian Geist* (diss., U. of Uppsala, forthcoming)

KERALA J. SNYDER/LARS BERGLUND

Geistliches Konzert

(Ger.: 'sacred concerto').

A term used principally in 17th-century Germany for a sacred vocal work, usually in several sections, setting a biblical text.

See Motet, §III; [Cantata](#), §II; [Concerto](#), §I, 2(ii).

Gelber, Bruno Leonardo

(*b* Buenos Aires, 19 March 1941). Argentine pianist of Austrian and French-Italian origin. He was taught the piano by his mother from the age of three and by Vicente Scaramuzza from the age of five, making his *début* in Argentina in 1946. At seven he contracted polio and was confined to bed for more than a year, practising on a piano specially mounted over his bed, but the following year was able to give his first radio recital. At 15 he was

given a grant to study in Paris, where he became the last pupil of Marguerite Long. A prize at the 1961 Marguerite Long-Jacques Thibaud Piano Competition launched his career, which has taken him to all the world's major music centres. His repertory extends from Bach to Schoenberg, but he is most admired for his interpretations of the great Germanic composers of the 19th century, most notably Beethoven (whose complete piano sonatas he has recorded), Schumann, Brahms and Liszt. He commands a wide tonal palette, which he uses with exemplary discretion, and a powerful sonority untainted by stridency. The finesse of his phrasing and melodic inflection is complemented by an equally impressive grasp of large-scale structures.

JEREMY SIEPMANN

Gelbrun, Artur

(*b* Warsaw, 11 July 1913; *d* Tel-Aviv, 23 Dec 1985). Israeli composer and conductor of Polish origin. He graduated with honours in the violin (1935) and conducting (1936) at the Warsaw State Conservatory. Conducting studies continued at the Accademia S Cecilia (with Molinari) and the Accademia Musicale Chigiana, Siena (with Casella); later in Switzerland he studied conducting with Scherchen and composition with Burkhard. Gelbrun played the violin and the viola with the Warsaw PO (1935–7), for Radio Lausanne (1941–4) and with the Zürich Tonhalle Orchestra (1944–8). After emigrating to Israel in 1949 he devoted his time to conducting and composition. He was permanent guest conductor with the Israel RSO (1949–53), chief conductor of the Israel Youth Orchestra (1950–56) and chief conductor of the Inter-Kibbutz SO (1950–55); he was then made professor of composition and conducting at the Academy of Music of the University of Tel-Aviv.

Gelbrun's early output is essentially post-Romantic in style; of his instrumental pieces, his Violin Sonatina (1944) was influenced by Honegger, and the String Trio (1945) by Ravel, while his vocal music contains settings of, among others, Eluard and García Lorca. His *Lieder der Mädchen* (1945), to poetry by Rilke, was given its première in 1947 by the soprano Hilde Richlik and the Vienna SO with Gelbrun conducting. From 1957 on, he adopted, at times, the use of 12-note technique, for example in the Five Caprices (1958), Four Preludes (1959), *Three Prayers* (1959), and in the development sections of Symphony no.2 (1961). He also employed aleatory techniques in the Concerto-Fantasia (1963), and unmetred structures in the oratorio *The Scroll of Fire* (1964) and Symphony no.3 (1973). Of his some 50 Israeli works, 11 are vocal pieces which set biblical texts or Hebrew poetry and are nationalist in sentiment. Other source materials include a Mixolydian ancient hymn in the Woodwind Quintet (1971), a Yemenite folk theme in the Concertino for chamber orchestra (1974) and canticles from *Lamentations* in the Adagio for string orchestra (1974). Among the awards made to him was the Israeli Broadcasting Prize (1973).

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(selective list)

Ballet: Miadoux, 1967–8; Prologue pour Decameron, 1968; King Solomon and the Hopoos, 1976; Hedva, 1951

Orch: Suite, 1947; Preludio, passacaglia e fuga, 1954; Variations, pf, orch, 1955; Prologue symphonique, 1956; Sym., 1957–8, 5 Caprices, 1958; Sym., 1961; Vc Conc., 1962; 4 Pieces, str, 1963; Concerto-Fantasia, fl, hp, str orch, 1963; Piccolo divertimento, str, 1963; Sym. no.3: Jubilee, 1973; Adagio, str, 1974; 6 Bagatelles, str, 1974; Concertino, chbr orch, 1974; Hommage à Rodin, 1979–81; Conc., ob, str orch, 1985

Vocal: Lieder der Mädchen (R.M. Rilke), v, orch, 1945; 10 esquisses (Chin. poems), nar, fl, hp, 1946; Une longue réflexion amoureuse (P. Eluard), T, pf, 1947; Halleluja (Bible: Psalm 117), SATB, 1951; 2 Night Songs (L. Goldberg), Mez, pf, 1951; Lament for the Victims of the Warsaw Ghetto (Y. Katzenelson), B, SATB, orch, 1954; 3 Prayers, v, pf, 1959; Songs of the Jordan River (Goldberg), S, orch, 1959; The Scroll of Fire (orat, ps 13), S, A, T, B, SATB, orch, 1964; Salmo e alleluyah, S, chbr orch, 1968; Holocaust and Revival (cant. Biblical and Liturgical texts, M. Jatzrun, I.M. Lask and others), nar, SATB, orch, 1977–8; 3 Songs on My Wife's Poems, v, pf, 1983; Blessed Is ... (H. Szenes, *Psalms* 86:16 [Askrei]), S, str qt, 1985

Chbr: Sonatina, 2 vn, 1944; Str Trio, 1945; Str Qt, 1969; Ww Qnt, 1971; Brass Trio, hn, tpt, trbn, 1972; Introduction and Rhapsody, hp, 1973; Pf Trio, vn/cl, vc, pf, 1977, rev. 1985; Aria e 3 frammenti, ob/fl, hp, 1982–3; Easy Variations, 2 rec, 1983; Picture of Faith, 2 pf, 1983; Septet, fl, cl, hp, str qt, 1984

Solo inst: 6 Encores, pf, 1943–52; Sonatina, pf, 1945; Sonatina, vn, 1957; 4 Preludes, pf, 1959; 5 Pieces, vc, 1962; 5 Messages, pf, 1965; Miniatures, bn, 1969; Partita, cl, 1969; Intrada and Passacaglia, org, 1982; Variations faciles, pf, 1982

Principal publishers: Israel Music Institute, Suvini Zerboni, Universal

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YOHANAN BOEHM/NATHAN MISHORI

Gelineau, Joseph

(b Champs-sur-Layon, Maine et Loire, 31 Oct 1920). French Jesuit liturgical scholar and composer. He studied music at the Ecole César Franck in Paris and theology at Lyon-Fourvière. A member of the Society of Jesus since 1941, he was ordained in 1951 and has been active in liturgical development, both before and after the Second Vatican Council, producing a number of influential books and articles and a stream of liturgical compositions. In Paris he worked with the Centre de Pastorale Liturgique and was professor in liturgical and pastoral music at the Institut Catholique. He co-founded the international church music research group Universa Laus.

At the time of the Second Vatican Council (1962–5) there existed within the Roman Catholic Church two musical camps, one concerned with the

'pastoral' aspect of liturgical music and the participation of the people, the other focussed on the 'sacred' dimension of traditional chant and polyphony and the idea of 'music-as-art'. Gelineau's writings from this period influenced the pastoral group. From his knowledge of liturgical history and a comparative study of non-Western rites, he argued for a radical review of the place of music in the reformed Catholic liturgy. In *Chant et musique dans le culte chrétien* (1962) he reappropriated the idea of liturgical 'art' music for the purposes of the pastoral camp by speaking of 'functional art', suggesting that the value of liturgical music be judged according to the capacity of such music to fulfil a ritual function. This function, he contended, should determine musical form: for example, when the priest represents God to the people and they respond, the result is dialogue. Thus, if everyone is to participate, only simple, monodic songs, with clear, rational meaning, can be considered strictly liturgical: 'art for art's sake', the esoteric (including wordless 'jubilus', with its sometimes unchristian, even 'magical' resonances) and styles with 'profane' associations are inappropriate within a liturgical context.

Gelineau concluded that the song forms traditionally regarded by the Church as ideally suited to the liturgy had in fact become adulterated over the centuries and that it was necessary to 'restore' their original function as popular chants. He wished, for example, to reintroduce the people's response in the graduals of the Mass. Restricted by the ornate style of Gregorian melodies, however, he developed his own form of responsorial psalmody for the French language that recaptures the poetic structure and imagery of the original Hebrew. This system, with its melodically simple tones designed to express the asymmetrical three- or four-line text structure, has come to be known as 'Gelineau psalmody'; widely adapted for use in other languages (in English as *The Psalms: a New Translation*, London, 1963), it has also been much imitated. In present-day celebrations of the Mass the traditional graduals are usually replaced by a responsorial psalm.

Although the 'pastoral' argument was not accepted *in toto* by the Second Vatican Council, its main principles were overwhelmingly adopted in practice. In Gelineau's later writings, therefore, especially *Demain la liturgie: essai sur l'évolution des assemblées chrétiennes* (1975), a different emphasis is evident. He argued that since the Church's traditional song had been swept away after the Council, new forms must be created, but he recognized that the nature of those forms could be determined only when the Christian Assembly itself had stabilized after a period of flux. From this it may appear that Gelineau was no longer seeking to 'restore' song forms that had been 'altered' in the Middle Ages. However, in 'Liturgical Music: France and Beyond' (1985) he was to question the use of 'everyday' music in worship, and the tendency of each culture to 'homogenize' the rich variety of song forms, which resulted, for example, in a preponderance of responsorial singing in Africa and the use of strophic forms in Europe. He has also expressed regret for such trends as the preference for hymns rather than a restoration of the singing of scriptural and liturgical texts, and the modern division between singing and speaking (see *Demain la liturgie*) that has led to the abandonment of the cantillation of scripture readings and prayers (a matter to which he had earlier devoted considerable attention; see especially *Chant et musique dans le culte chrétien*).

Gelineau's historical theories have found general acceptance among pastoral theologians, but the response of music historians has been mixed. Huckle (1980), following Gelineau, has emphasized the discontinuity of form between early eucharistic psalmody and 'Gregorian' graduals. Jeffery (1992), on the other hand, has rejected the premise that a division exists between 'sacred' and 'pastoral' music: he regards as anachronistic Gelineau's application of the label 'artistic' to 'Gregorian' chant (and draws attention to the links between the chant and 'folk' song); he questions whether responsorial psalmody was in fact the norm in the early Church, whether early singing was necessarily simpler in style than later singing, and whether each chant genre (e.g. introit) was of congregational origin; he is thus sceptical of the view that later chant necessarily represents a radical break from earlier chant.

As a composer, Gelineau is particularly known for his output of psalms and hymns, including *Psaumes* (1953–5, from the Jerusalem Bible) for unison voices and chorus, the well-known *Vingt-quatre psaumes et un cantique* (1953) and *Cinquante-trois psaumes et quatre cantiques* (1954), *Psaumes à quatre voix mixtes I et II* (1958), *Refrains psalmiques* (1963), *Dix hymnes du matin et du soir* (1968) and *Huit cantiques du Nouveau Testament* (1970). He has also written a setting for soloists and four-part choir of the *Cantique des cantiques* (1995), a number of masses, including the Latin *Messe responsoriale* (1953) for choir and congregation and the *Festival Mass* (1974), a liturgy of the Dead, *Qu'ils reposent* (1984–7), for four-part choir and orchestra (1984–7), as well as music in French Mass and Office books (*Missel noté*, 1988; *Le chant des Heures*, 1977–97).

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'Liturgical Music: France and Beyond', *Pastoral Music*, ix/4 (1985), 23–9

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'The Path of Music', *Music and the Experience of God*, ed. M. Collins, D. Power and M. Burnim (Edinburgh, 1989)

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PETER WILTON

Gelinek [Gelineck, Jelínek], Josef

(*b* Sedlec, nr Sedlčany, 3 Dec 1758; *d* Vienna, 13 April 1825). Czech composer, pianist and piano teacher. He studied music at Sedlec and at the Jesuit college at Svatá Hora, near Příbram. At Prague, where he attended the university, he studied the organ and composition with J.N. Seger, whom he also assisted as organist. In 1783 he entered the Prague general seminary, and in 1786 was ordained priest. According to Dlabáč, Gelinek met Mozart during the latter's visit to Prague in 1787, and after successfully improvising on a theme by Mozart in the composer's presence at the house of Count Philipp Kinsky, he was recommended by Mozart to the count. (This episode is not documented in the Mozart literature.) Gelinek went with Kinsky to Vienna (probably as early as 1789 but not later than 1792), where for about 15 years he was a domestic chaplain, piano teacher and tutor for the Kinsky family. He spent the rest of his life as a domestic chaplain to Prince Nikolaus II Esterházy.

After completing his studies in counterpoint with J.G. Albrechtsberger in Vienna, Gelinek became popular as a pianist, composer of variations and music teacher for noble families. In addition to his personal contacts with Mozart and Haydn, he was a friend of the young Beethoven. In about August 1793, after Beethoven's lessons with Haydn proved unsatisfactory, Gelinek introduced him to another teacher, J.B. Schenk. Despite later misunderstandings (see Schenk's memoirs and Tomášek's autobiography), the relationship between Gelinek and Beethoven could not have deteriorated by 1804 (as evidenced by Gelinek's piano reduction of Beethoven's First Symphony) or even as late as 1816 (his variations on the second movement of Beethoven's Seventh Symphony). Mozart's cadenzas K624/626a for piano concertos are dedicated to Gelinek, not by the composer but by the publisher Artaria (1801).

Most of Gelinek's works are piano variations based on melodies from stage works (by Gluck, Paisiello, Mozart, Salieri, Méhul, Cherubini, Weigl, Müller,

Winter, P. Wranitzky, Gyrowetz, Boieldieu, Rossini, Weber etc.), instrumental compositions (Beethoven's Seventh Symphony, second movement), Viennese folk tunes and his own themes. Their execution demands an advanced performer. They show considerable inventiveness and occasionally employ imitative counterpoint. They were appreciated by contemporaries both as agreeable music and for their pedagogical value, but were characterized as being 'without any special inner content' (AMZ, iii, 1800–01, col.804). In his variations and original compositions, pre-Romantic emotionalism in the form of chromaticism and a propensity for Beethovenian pathos sometimes occur (e.g. the slow introduction to the first movement of his Piano Trio op.21). Stylistic differences between Gelinek and Beethoven are most distinct when both composers wrote variations on the same subject (Beethoven, op.120 and woo68, 70) or set the same text (woo133). Gelinek's musicality and pianistic skill are well documented by his excellent transcriptions of Mozart's Quintet in E-flat major K614 (1803) and Symphony in G minor K550 (1806), Haydn's String Quartet movement III:80¹ (1802) and Beethoven's First Symphony (1804).

Most of Gelinek's compositions were printed during his lifetime. Many of the numerous variations, fantasias and potpourris attributed to him are spurious.

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(selective list)

printed works first published in Vienna unless otherwise stated

variations

solo piano; thematic catalogue of 120 sets of variations in Proier

[10] on Là ci darem la mano (Mozart: Don Giovanni) (1791); [6] on Seid uns zum zweitenmal willkommen; [8] on Wie stark ist nicht dein Zauberton, [6] on Ein Mädchen oder Weibchen (Mozart: Die Zauberflöte (1792–3); [6] on Nel cor più non mi sento (Paisiello: La molinara) (1796); Andante avec variations (1799); [6] on march (Mozart: Die Zauberflöte) (Offenbach, 1805)

[6] on Ein Mäd'el und ein Glasel Wein (Müller: Die Schwestern von Prag) (c1810); [4] on Ah, perdona (Mozart: La clemenza di Tito) (1810); [8] on pas de deux (Haibel: Le nozze disturbate) (1811); on 2nd movt (Beethoven: Sym. no.7) (1816); on waltz, [6] on hunters' chorus (Weber: Der Freischütz) (1822); [1] on Diabelli's waltz (1824)

other works

Orch: 2 hpd concs., CZ-KRa

Over 30 chbr works, incl.: Sonata, hpd/pf (1795); Sonatina, leicht und angenehm, pf, no.2 (1795); Trio, hpd/pf, vn, vc, op.10 (1798), ed. in MVH, vi (1962); Sonate facile, hpd/pf, vn, op.11 (1798); Grand trio, hpd/pf, vn, vc, op.21 (1802); Sonata, pf, vn, vc (1805); Sonata, pf, fl/vn (1810); Rondo, pf (c1810); Rondo, avec la pédale nommée la musique turque, pf, no.3 (1812); Rondo, czakan, pf (c1813–14); Rondo ou Polonoise favorite, pf (c1813–14); Concertante variations, pf, fl/vn (1815); over 30 dances, hpd/pf/(vn, bass); marches, pf; variations, fl solo

Over 40 pf arrs. of works by Beethoven, Giuliani, Hänsel, Haydn, Mayseder, Mozart, Romberg, Viotti etc.

Vocal (1v, pf): Hymne guter Bürger (1799); In questa tomba oscura, arietta (1808); Il passeggio (canzonetta), La partenza, in *XXXIV canzonette o romanzi* (?c1808–15); 1 song in *6 deutsche Gedichte* (1815); other songs in collections

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MILAN POŠTOLKA

Gellert, Christian Fürchtegott

(b Hainichen, Saxony, 4 July 1715; d Leipzig, 13 Dec 1769). German poet. His studies at Leipzig University were interrupted because of poverty, and not completed until 1743. From 1744 he taught poetry, rhetoric and later moral philosophy at Leipzig. He was the most important figure in the German Enlightenment before Lessing, and his simple, honest fables and songs had a broad appeal. His most important work is probably the novel *Leben der schwedischen Gräfin von G**** (1747–8); he also wrote plays and a quantity of verse, including *Lieder* (1743), *Fabeln und Erzählungen* (1746 and 1748) and the enduringly popular *Geistliche Oden und Lieder* (1757), 55 of which were included in C.P.E. Bach's *Herrn Professor Gellerts geistliche Oden und Lieder mit Melodien* (Berlin, 1758; *Anhang*, 1764; wq194–5). His Singspiel *Das Orakel* (1747) was eventually set by Fleischer and, incompletely, by Hiller. Beethoven's six Gellert songs op.48 (including 'Die Himmel rühmen des Ewigen Ehre'), four Haydn settings of the late 1790s, and songs by Loewe and Tchaikovsky, indicate the wide appeal of his verses to composers.

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PETER BRANSCOMBE

Gelmetti, Gianluigi

(b Rome, 11 Sept 1945). Italian conductor. His first studies were at the Accademia di S Cecilia in Rome, from which he received a diploma in conducting in 1965. Gelmetti also worked with Franco Ferrara (1962–7) and Celibidache, and with Hans Swarowsky in Vienna. In 1980 he was appointed music director at Milan's Orchestra dei Pomeriggi Musicale, and from this period his national reputation developed. It led to his appointment (1982–4) as music director for RAI in Rome, and as music director at the Rome Opera (1984–5). Gelmetti took up the post of principal guest conductor at the Stuttgart RSO in 1987, and was its principal conductor from 1989 to 1995. In 1990 he also assumed the conductorship of the Monte Carlo PO, and held the post for two seasons. Since 1992 he has appeared as a guest conductor at La Scala, La Fenice and other leading European houses, at numerous festivals and with the Berlin PO, Munich PO and Dresden PO, among other orchestras. Gelmetti has developed a reputation as an accomplished Rossinian, as recordings of *Il barbiere di Siviglia* and *La gazza ladra* confirm, and in recent years has been closely associated with Siena's Accademia Musicale Chigiana.

CHARLES BARBER

Geltzmann [Gelzmann], Wolfgang.

See [Getzmann, Wolfgang](#).

GEMA.

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Gemblaco, Johannes Franchois de.

See [Franchois de Gemblaco, Johannes](#).

Gemell.

See [Gymel](#).

Geminiani, Francesco (Saverio) [Xaviero]

(*b* Lucca, bap. 5 Dec 1687; *d* Dublin, 17 Sept 1762). Italian composer, violinist and theorist. His contemporaries in England considered him the equal of Handel and Corelli, but except for the concerti grossi op.3, a few sonatas and the violin treatise, little of his musical and theoretical output is known today. He was, nevertheless, one of the greatest violinists of his time, an original if not a prolific composer and an important theorist.

1. Lucca, Rome, Naples, 1687–1714.
2. First London period, 1714–32.
3. London, Paris, Dublin, 1732–62.
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WORKS

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ENRICO CARERI

Geminiani, Francesco

1. Lucca, Rome, Naples, 1687–1714.

Although the exact date is not known, Geminiani was probably born two days before his baptism, on 3 December 1687, the feast day of St Francis Xavier. His father, Giuliano, a violinist in the Cappella Palatina of Lucca, may have been his first violin teacher. Several contemporary sources name Corelli, Alessandro Scarlatti and Carlo Ambrogio Lonati as his teachers. It is still not certain where and when he received his musical training, but we may assume it to have been when he was not in Lucca. His name figures in the register of S Maria Corteorlandini, the parish to which the Geminiani family belonged, between 1691 and 1704. In December 1706, and during the carnival of the following year, he was certainly in Naples: it is evident from a contractual document expiring on 17 March 1707 that he played first violin for a whole season at the Teatro dei Fiorentini. On 27 August 1707 he took over his father's position with the Cappella Palatina and remained there until September 1709.

Thus April 1704 to December 1706 is the period in which Geminiani was most likely a pupil of Corelli and Alessandro Scarlatti in Rome, though his name is not found in archival documents relating to musical activity there. The most plausible explanation for this is that he spent only a short time in Rome; perhaps the presence there of a fair number of highly regarded violinists, such as Giuseppe Valentini, Matteo Fornari, Domenico Ghirlanducci, Giuseppe Mellini and Antonio Montanari, persuaded him to try his luck elsewhere. That he was, however, close to Corelli is beyond doubt.

In the preface to *A Treatise of Good Taste in the Art of Musick* (1749) Geminiani said that he had the pleasure of discussing with Corelli the latter's 'Follia' (op.5 no.12) 'and heard him acknowledge the Satisfaction he took in composing it, and the Value he set upon it'. We have no knowledge of Geminiani between the end of 1709 and his departure for London, but it is not impossible that he took up his musical studies again, even though the high fees he earned in Lucca suggest that he was already a fully fledged artist. Naples brought humiliation; according to Burney, Geminiani was demoted from first violin to viola because of his inability to play in time, and this was perhaps one of the reasons that prompted the young and promising virtuoso to seek his fortune elsewhere. In 1714 he left Italy, perhaps never to return.

[Geminiani, Francesco](#)

2. First London period, 1714–32.

England was a particularly happy choice. Italian music was familiar all over Europe, but the English devotion to Corelli could not but favour a violinist trained in his school. England offered other advantages too. Violin technique was inferior to that in Italy, and it was not difficult for a pupil of Corelli to make his way as a virtuoso. Nor was there any lack of patrons whose love of Italy, inspired by the Grand Tour, made them ready to take an Italian artist under their wing. Geminiani dedicated the op.1 sonatas (1716) to Baron Johann Adolf Kielmansegge, his first London patron. According to Hawkins, Kielmansegge favoured the composer by arranging a performance before the king in which Geminiani was accompanied on the harpsichord by Handel. With these sonatas, which clearly stem from Corelli, Geminiani presented himself to the public as Corelli's pupil. To judge by the number of editions and reprintings that followed the Meares edition, they enjoyed considerable success at the time, though Burney maintained that few players were capable of performing them. They must have been in Geminiani's repertory as a virtuoso from the time of his arrival in London, and may have been composed while he was still in Italy. His success was connected also with the performance of some concerti grossi, which were published only some years later as opp.2 and 3 (1732). He was admired principally as a player, even if his public performances were quite rare events. 'Geminiani', wrote Burney, 'was seldom heard in public during his long residence in England. His compositions, scholars, and the presents he received from the great, whenever he could be prevailed upon to play at their houses, were his chief support'.

In 1725 Geminiani was one of the founder-members of the Philo-Musicae et Architecturae Societas, a masonic lodge known as Queen's Head; in confirmation of the distinction he had achieved during his more than ten years in London, he was awarded the office of Perpetual Dictator. The first decision of the lodge was to organize a subscription for printing Geminiani's concerto arrangements of the first six sonatas of Corelli's op.5. We do not know the specific aims of the lodge, but most probably it was a musical society with a masonic rite, rather than a corporate mutual assistance association on the lines of the Congregazione dei Musici di S Cecilia in Rome. The concertos, dedicated to the 'Sacra Maestà di Giorgio, Re della Gran Brettagna, Francia ed Ibernica' and subscribed to by leading members of the English nobility, were published in 1726 and enjoyed

considerable success. The Philo-Musicae was not the only society to which Geminiani belonged; his name appears beside those of Giovanni Bononcini and Nicola Haym as one of the first members of the Academy of Vocal Music on 1 March 1726.

In the competition to appoint an organist of St George's Church on 19 November 1725, Geminiani was chosen as an examiner along with the most renowned musicians in London. Thus he was considered an authority in London musical circles even before the publication of the concerti grossi opp.2 and 3. His reputation rested also on his teaching, which, to judge from the number of his pupils alone, must have been one of his principal activities. Many of these achieved fame, including the violinist Matthew Dubourg, the composers Avison, Festing and Carey, the organists and composers Joseph Kelway and John Worgan, the singer Cecilia Young and the publisher Robert Bremner.

In 1728 William Capel, 3rd Earl of Essex, who had been a patron and pupil of Geminiani, offered him the possibility of becoming Master and Composer of the State Music in Ireland, but Geminiani declined since it was incompatible with his Catholic faith. The offer came at a delicate moment in his life. A time of relative stability was coming to an end, a period spent entirely in London, where the composer had enjoyed the highest esteem. He was now about to enter a much more difficult phase, characterized by frequent journeys between London, Paris and Dublin, by often risky commercial and editorial ventures, and by a period of intense musical activity in the wake of his success with the opp.2 and 3 concerti grossi – a success he would never quite match in the future.

At the end of 1731 Geminiani organized a series of 20 concerts in London at Hickford's Room. This was a concert season of the modern kind, lasting five months and run by subscription; the proceeds would help him to publish the concerti grossi the following year. These must have been played there regularly, as must have been the concerto transcriptions of Corelli's op.5, of which the second collection had appeared in 1729. The concerts began on 2 December 1731 and ran until the end of April 1732. On 22 April the *Daily Journal* announced the first Walsh edition of op.3, and on 8 June the *Daily Post* gave notice of the printing of op.2. These two collections of concerti grossi remained in his later years (and are again today) the most commonly performed and highly esteemed of Geminiani's works. Their publication brought his first London period to a close. From this point the composer's fortune went into a gradual and irreversible decline. It is true that his fame remained more or less intact in Europe up to his death, but this rested almost wholly on the fact that his op.3 became a classic, like the op.5 of Corelli and the op.6 of Handel.

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3. London, Paris, Dublin, 1732–62.

The year 1714 had been decisive in Geminiani's life, for it was then that he left Italy for good. 1732 was even more important, as it represented both the culmination of his fame and the start of his difficulties. Towards the end of this year he went to Paris and stayed there until 20 September 1733. This can be deduced from letters in the correspondence of William Capel which allow us to follow the composer's movements from Paris to London

and then to Ireland. The letters also give us the name of his Irish patron, Charles Moore, Baron of Tullamore. Further, there are hints here for the first time of his activity as an art dealer, which was to become one of his chief occupations. In a letter dated 1 October 1733, sent to Capel from Paris by Thomas Pelham, we read, 'Geminiani went from hence about ten days ago with Ld Tullamore for England. I believe he got just money enough here, with the help of some Pictures, to defray his Expences'.

On 6 December 1733 Geminiani arrived in Dublin to join Moore's retinue, and on 15 December he gave his first public concert there. He opened a concert hall in Dame Street, Spring Gardens, later known as 'Geminiani's Great Room', which he used also for selling pictures. According to Flood, Geminiani gave two concerts in spring 1734 just before returning to London, and in 1737 he again settled in Dublin, where he remained until 1740. It was above all his publishing activities that took him from Dublin to Paris where his presence is documented from November 1740. The first indication is a request for a printing privilege, submitted by the composer in person on 17 November; it was obtained on 31 December. There followed soon afterwards the French editions of the concerti grossi op.3, and in 1743 the *Pièces de clavecin*. Geminiani spent about a year in Paris, time enough for the engraving and printing of his music and perhaps also for acquiring paintings for resale in England.

A letter from G.G. Zamboni in London to Michael Maittaire, dated 31 October 1741, tells us that Geminiani was in the English capital once again. Certainly he was there on 19 March 1742 to give a concert 'by command of their Royal Highnesses the late Prince and Princess of Wales' in the Haymarket Theatre. Shortly afterwards he dedicated to the Prince of Wales the concerto grosso arrangement of his second set of violin sonatas op.4, the original version having been published in 1739. These were years of intense compositional and publishing activity; in addition to the arrangement of op.4, the English edition of the *Pièces de clavecin* and numerous reprintings of earlier works, he had the op.5 cello sonatas in hand and a new collection of concerti grossi, op.7.

On 9 February 1745 Geminiani directed, at the New Theatre in Haymarket, *L'incostanza delusa*, a pasticcio opera which was not a success with the public. Between the acts he performed his new concerti grossi, which were published the following year as op.7. The engraving of the concertos and the op.5 cello sonatas was carried out in the Netherlands, where Geminiani went in 1746. The two new collections did not meet with the success he had hoped for, and from 1748 he devoted himself mainly to theoretical writings. Except for the arrangements of earlier works and the brief digression marked by *The Incharmed Forrest* (see below), his work as a composer was now effectively over.

In April 1750 Geminiani was once again in London to direct a *concerto spirituale* at the Drury Lane Theatre. According to Hawkins, the profits from the concert allowed Geminiani to indulge his passion for travel and to return to Paris. The first indication of this is again a request for a printing privilege, submitted on 7 October 1751. In the same year he was publishing at his own expense his treatise *The Art of Playing on the Violin* (op.9). A third stay in Paris lasted longer than the earlier two. Geminiani

was again in the city on 31 March 1754 for the performance at the Théâtre des Tuileries of *La forest enchantée*, a pantomime for which he had written the music. On his return to London he published a concert version, which enjoyed only limited success. In spring 1759 he was back in Ireland, and established himself at Coothill as music master to Charles Coote, later Count of Bellomont. On 3 March 1760 Geminiani appeared in public for the last time at the Great Musick Hall in Fishamble Street. He died two years later, on 17 September 1762, 'at his Lodgings on Colledge-Green', as the *Dublin Gazette* announced the next day. According to Flood, he was buried on 19 September 'in the Churchyard of St. Andrew, near Colledge Green, the Church of the Irish Parliament'.

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4. Reception.

With few exceptions, contemporary criticism of Geminiani was quite favourable, and not only with regard to his own music. He was credited with having set English musical taste on the right path by encouraging the study and performance of Corelli's music, and with having made an important contribution to the forming of an English school of violinists and composers. The tone is frequently enthusiastic, as for example in the writings of Avison, John Potter and Jean-Adam Serre. Geminiani's name is often placed next to those of Handel and Corelli; even Burney, who was critical of him, wrote in a letter to Thomas Twining on 8 December 1781 that Handel, Geminiani and Corelli had been the only gods of his younger days. It is perhaps in the severe criticisms of Burney, partly anticipated by William Hayes (1753), that we may find the source of the poor esteem in which Geminiani's music is held in our own time. The main points of Burney's criticism were Geminiani's rhythmic and melodic irregularity, the asymmetry of his phrases, and above all 'a confusion in the effect of the whole, from the too great business and dissimilitude of the several parts'. Irregularity, asymmetry and confusion have remained the keywords in a critical tradition that has shown little interest in developing any greater depth of argument. To these has been added the epithet 'conservative', used in Geminiani's case in a pejorative sense. He was a conservative, it was claimed, because he did not contribute to the general renewal of instrumental forms, but remained bound to the Corellian tradition; he did not play any active part in the development of musical language. This charge has often rested on the premise that a work, to be valid, must necessarily be original and contribute something new. In fact, the use of terminology derived from the concept of evolution often tends to simplify what is in essence rather more complex. It would be hard to deny that Geminiani's earliest compositions drew inspiration from Corelli's works, as did those of many other composers of his generation. But Geminiani was also the composer of the cello sonatas op.5, the concerti grossi op.7 and *The Incharned Forrest*. These works cannot be reduced to any precise model; they are certainly not Corellian.

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5. Concertos.

Geminiani composed 47 concertos; if we exclude the arrangements of Corelli's opp.1, 3 and 5 and of his own op.4, the number is just 23. In Geminiani's concerti grossi opp.2 and 3 (1732) Corelli is the principal point

of reference, but Geminiani also demonstrated a style of his own. The concertos are in four movements on the model of the Corellian *sonata da chiesa*, which has led critics to dismiss Geminiani as a conservative, as if this structure were itself sufficient grounds for a historical and aesthetic appraisal rather than merely a distinctive aspect of his Roman training. It is true that the concertos contain rhythmic and melodic formulae and harmonic formations that can be clearly linked to his teacher's style. There are, indeed, some genuine quotations: for example, the Adagio that opens op.3 no.3 clearly recalls the Allemande of Corelli's op.5 no.8. But the use of common components of musical language does not necessarily mean that the results are similar. Both in the homophonic movements and in the fugues Geminiani showed little regard for the structural value of themes and subjects. In the former he faithfully adhered to a principle of spontaneous germination, in which the initial phrase has no thematic or 'punctuating' function but is simply the antecedent of the next phrase, which in turn leads to the next, and so on. Similarly, in the fugues the subject rarely returns in full, and is often reduced to its initial notes. There is, however, no lack of unity in the music; the phrases are asymmetrical, but the total effect is far from chaotic. The irregularity of the phrases, and the rhapsodic effect that results from this, are tempered by rhythmic and melodic homogeneity.

Geminiani's concertos are characterized by firm harmonic stability. Modulations are frequent but usually transitory; however, they were perceived as individual and characteristic. 'It is observable', wrote Hawkins, 'upon the works of Geminiani, that his modulations are not only original, but that his harmonies consist of such combinations as were never introduced into music till his time'. It was the variety of transitory modulations that surprised Hawkins, rather than the harmonic organization of the whole movement, which was in itself unoriginal. The perceived novelty was not so much in the choice of new keys as in the way of arriving at them and in preparing the modulations.

Op.7 (1746) resulted from two contrasting tendencies in the composer. On the one hand, Geminiani had in mind a new and original kind of music not tied to the past; on the other hand, he intended to create a model such as Corelli's op.6 had been for half a century. This contradiction is the strongest characteristic of Geminiani's op.7, and was perhaps one cause of its failure. The first tendency may be seen in the third, fourth and sixth concertos, the second in the fugue of the first concerto and in the dedication. A work with claims to classicism could not but be dedicated to the Academy of Ancient Music and presented in terms of the final victory of a tradition firmly rooted in the past. In the sixth concerto 'a 5, 6, 7, 8 Parti reali', the experimental character of op.7 is particularly evident, and it was perhaps the composer's intention to impress the public with novelty. It consists of 14 'movements', varying in length, key, rhythm, form and instrumentation, which for the most part are not separated from each other by double bars.

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6. Sonatas.

The three principal collections of sonatas shared the same fate as the concerti grossi; they were reworked, transcribed for different instruments, and 'nuovamente ristampate e con diligenza corrette'. Of op.1 alone there were no fewer than five versions: the original one for violin (1716), the trio sonatas (in their turn performable as concertos by adding the ripieno parts provided), the edition of 1739 (fig.2), the transcriptions for harpsichord and those for flute. The op.4 violin sonatas (1739), of which another version exists for concerto grosso, were transcribed almost unchanged for harpsichord. Op.5 (1746) was published at the same time in both its original version for cello and in a transcription for violin. The other sonatas, with few exceptions, are derived from earlier works: the two collections of *Pièces de clavecin* (1743, 1762) from opp.1, 2, 4, 5 and 7 and from the treatises for violin and guitar. Not counting the arrangements and transcriptions, Geminiani's sonatas number just 30: 24 for violin (opp.1 and 4) and six for cello (op.5). The first violin sonatas, or at any rate some of them, were probably composed in Italy and clearly show the strong influence of Corelli's op.5 (1700). With the second collection, published a full 23 years later, Geminiani distanced himself decisively from the Corellian model and appears to have drawn inspiration from contemporary French music. The cello sonatas are entirely original and it would be hard to refer these to any particular style or model.

In op.1, where his master's influence is particularly evident, Geminiani nevertheless reveals a style in some ways diametrically opposed to Corelli's; we need notice only the extreme irregularity of rhythm and melody, the asymmetry of the musical phrases and, above all, the greater complexity and variety of the harmony. The 12 sonatas follow the same ordering as Corelli's op.5: the first six are *da chiesa*, the others *da camera*. But Geminiani seems to have preferred the four-movement scheme of Corelli's *da chiesa* trio sonatas, and in this respect he did not follow the example of op.5. According to Burney, the sonatas were considered 'still more masterly and elaborate than those of Corelli' and few players were able to perform them. This was not only because of the frequent double stopping, wide intervals and complex ornaments and arpeggios, but also because of the unusually wide compass, *g-a'''*. Despite their relative tonal stability, the sonatas are harmonically more complex than the concertos, and their modulations more frequent, more rapid and sometimes more daring. This is both the cause and the effect of an often irregular and involved melodic articulation.

In the op.4 violin sonatas Geminiani showed more interest in the expressive possibilities of the upper part; the prevalent idiom is decidedly homophonic, and there is not even a single fugue. Greater attention is paid to the internal organization of the movements, and there is a marked tendency towards cyclic forms. The influence of French music is evident in the frequent use of the rondo, of the *air tendre* in slow movements and of trios in parallel tonality, and it can be felt also in the use of particular harmonies. The most striking features of op.4 are the extraordinary abundance of ornamentation and expressive marks and a notable simplification of the bass line, both resulting from the adoption of a predominantly homophonic idiom.

The op.5 cello sonatas continue the lines of development initiated with op.4. But although the first subject has now assumed major importance, the compositional principle has not changed: the phrases succeed each other freely, and their rhythmic and melodic attraction is as between contiguous elements. Their irregularity or asymmetry depends not on the number of bars, but rather on the systematic use of elision, contraction, syncopation and retardation; the whole is further complicated by numerous embellishments and diminutions. This does not mean, as Burney put it, a 'confusion in the effect of the whole', because Geminiani created different points of reference by repeatedly restating the same rhythmic figurations and the same thematic motifs. It is in the cello sonatas, more than in op.7, that his mature style is fully revealed.

Geminiani, Francesco

7. 'The Enchanted Forest'.

La forest enchantée was commissioned from Geminiani by the architect and theatre director Giovanni Niccolò Servandoni, one of the most interesting figures in late Baroque French theatre. He was known for illusionist effects in his spectacles, which he made use of in this pantomime, staged in Paris in the Salle des Machines at the Tuileries. The subject, from Tasso's *Gerusalemme liberata* (xiii, xviii), enabled Servandoni to realize some remarkable scenic effects; in the words of the review in *Annonces, affiches, et avis divers* (10 April 1754), 'Tous ce que l'Art de la Peinture, de la Perspective & des Mécaniques peut fournir de plus noble & de plus surprenant, est déployé dans ce Spectacle'. The show was not a success, however, and after the first performance an anonymous marquis published a letter in strongly ironic tones, apparently attempting to restore the play's fortunes. This made no mention at all of Geminiani's music, but in a review dated 15 April 1754 Friedrich Melchior Grimm stated that the pantomime 'is accompanied by bad music [une mauvaise musique] by M. Geminiani, which is meant to depict the various events'. It is hard to say whether or not the 'mauvaise musique' of Geminiani contributed to the show's failure. The composer was much appreciated in Paris, but his success there, as in London, was tied almost exclusively to the concerti grossi op.3, and his later compositions did not find favour with the public.

The play is in five acts; the first, third and fifth are set in the forest of Saron, the second in a mosque in Jerusalem and the fourth in the Christian encampment. The concert version, of which we have both the autograph score and the printed edition, is differently divided: there are two parts, the first in D minor and the second in D major. In this guise it certainly appears original, or at any rate unusual – a kind of programme music on a considerable scale. But if we examine the programme, the reviews and, above all, the verses of Tasso, we find something rather different. A comparison of the individual movements with the various scenes of the pantomime reveals that the music of the first four acts consists of four distinct concerti grossi. The final act is different: here the music more directly follows the action (Rinaldo's heroic exploit) and cannot be classified in terms of any normal concerto grosso form. What we have in the work as a whole is essentially an adaptation of previously composed music typical of Geminiani, or, if we allow that the music was newly composed for the occasion, evidence of his inability to conceive of compositional processes

other than those of the concerto grosso. There is an obvious stylistic unity in *The Incharned Forrest*, and it is therefore highly improbable that the music was composed at different periods, as were, for instance, the two collections of *Pièces de clavecin*. This is not programme music, but music adapted to a programme (the possibility that the music already existed does not affect the substance of this argument). It does not seek to imitate or describe anything, as Vivaldi did, for example, in the 'Four Seasons', but is simply a background for the pantomime. Many features of Geminiani's earlier compositions, especially the prevalence of contrapuntal writing, have now almost completely disappeared. Although the style of the composer is still recognizable, it has now changed profoundly, and in some respects could be described as *galant*.

[Geminiani, Francesco](#)

8. Reworkings and transcriptions.

The music reworked by Geminiani can be divided into three categories: transcriptions of his own compositions for various instruments, those of other composers' music, and works 'newly reprinted and carefully corrected'. To the first category belong the trio sonatas (c1742) taken from op.1, the two collections of *Pièces de clavecin* (1743, 1762) from opp.1, 2, 4, 5 and 7 and from the treatises on the guitar and the violin, the concerti grossi (1743) from the violin sonatas op.4, and the violin transcriptions (1746) of the op.5 cello sonatas. In the second category come the concerti grossi from Corelli's op.5 (1726, 1729) and opp.1 and 3 (1735), and the transcriptions reproduced in the treatises. In the third are the violin sonatas op.1 (1739) and the concerti grossi opp.2 and 3 in score (c1755). Comparing these with their respective originals, we find one common feature: with only a few exceptions, Geminiani tended to simplify his own music, to make it more easily playable. This is not to say that the original compositions are thereby impoverished; the simplification is often a means by which Geminiani sought to modernize his music. The work of transcription responds to an essentially practical purpose, and there is also the desire to keep music alive which has been otherwise judged to be out of fashion. Geminiani's motives for reworking pieces often overlap; there was the desire to improve a composition *tout court*, to update it for modern taste, to illustrate his own theoretical principles, to make the music enjoyable for a wider public, to keep his own reputation alive and of course to make money. The emphasis differs from one case to another, but all factors are normally present in some measure.

[Geminiani, Francesco](#)

9. Treatises.

During the last 15 years of his life, between 1748 and 1762, Geminiani published no fewer than six treatises. Hawkins tells us that a seventh was stolen from the composer during his final stay in Dublin. A common feature in the treatises is extreme brevity in the non-musical text, limited for the most part to the preface and, in a few cases, some introductory rules. Rather than treatises as such, these are manuals of essentially practical application; and yet they are sources of great interest, not only because they clarify certain matters relating to Geminiani's style but also because

they deal with important questions concerning performing practice, such as the use of vibrato, realization of continuo, and dynamic markings.

The aim of the first two treatises was to explain the most appropriate use of trills, mordents, turns, crescendos and diminuendos 'for playing any Composition in a good Taste'. Geminiani considered the correct performance of ornaments to be essential if a composition is to 'move the listener' and communicate 'the highest Degree of Pleasure'. In the *Treatise of Good Taste in the Art of Musick* (1749) he described the meaning of each embellishment and the sentiments it is supposed to express; he also gave a table 'of the elements of playing and singing in a good Taste'. Of particular interest is what he said about vibrato (he advised its use 'as often as possible'), and about dynamic signs and the *acciaccatura*.

In *The Art of Playing on the Violin* (1751) Geminiani offered a small number of precepts; for true knowledge of the instrument he resorted to notes rather than words. Much space is again devoted to ornaments, which are considered the chief vehicle for expressing the sentiments. Depending on its position and method of execution, a mordent can express 'Fury, Anger, Resolution', or 'Mirth, Satisfaction', or again 'Horror, Fear, Grief, Lamentation'; it is for the violinist to communicate one or another sentiment 'according to the intentions of the composer'.

In the eighth lesson Geminiani advised avoiding 'that wretched Rule of drawing the Bow down at the first Note of every Bar'. The main disadvantage of this rule, codified in France and deriving essentially from the need to keep time in dance music, lay in the inevitable consecutive bowings, whether up or down. Considering the normal brevity of the verbal text, relatively generous space is given to dealing with the still graver error of marking time with the bow. In this connection we must remember Burney's comment on Geminiani, that 'as a player he was always deficient in Time', and that at Naples, where he had been called to conduct, 'he was soon discovered to be so wild and unsteady a timist, that instead of regulating and conducting the band, he threw it into confusion; as none of the performers were able to follow him in his tempo rubato, and other unexpected accelerations and relaxations of measure'. Again, concerning the failure of the *concerto spirituale* that Geminiani directed at Drury Lane in 1750, Burney wrote that 'the unsteady manner in which he led seemed to confirm the Neapolitan account of his being a bad mental arithmetician, or calculator of time'. Thus we have, on the one hand, Geminiani maintaining that not every beat should be strongly marked (as was recommended in other contemporary treatises), and, on the other, his being criticized as 'a bad mental arithmetician' (i.e. not being able to keep time). Since there was also frequent criticism of his music for its rhythmic and melodic irregularity and asymmetry of phrases, we might conclude that Geminiani, as player, composer and theoretician, must have differed from his contemporaries in his ideas on rhythm. His objection to metrical accentuation, his tempo rubato and the rhythmic complexity of his music are three indications of the same concept of rhythm. As against the rigid grammatical scansion of accents, Geminiani advanced what Giulio Caccini called 'sprezzatura di canto' and Nicola Vicentino 'quel certo ordine di procedere nelle composizioni che non si può scrivere'; and for a regular

organization of phrases and periods he substituted more involved and irregular rhythmic procedures.

Of the greatest interest, finally, are the indications he gave of the correct method of holding the violin and the bow, for the positions advised by Geminiani are one of the few points of reference for interpreting the post-Corellian string repertory. The treatise is, in fact, the first to be addressed to non-amateur players, and it was followed five years later by that of Leopold Mozart; therefore it is one of the few important sources on violin technique in use in the first half of the 18th century.

The *Guida armonica* (c1752) is the most original and least known of Geminiani's treatises. It is a kind of dictionary, designed by the author to offer composers a wider range of harmonies than was normally in use. On each of its 34 pages (except the first and last) there are 66 short passages of figured-bass, none exceeding five notes. The final note is marked with a number referring the reader to a page on which can be found the harmonic passages starting with this note. In this way one can continue 'from Passage to Passage to what Length you please'. The originality of the work lies precisely in the idea that the collage of harmonic passages is theoretically infinite, and is what determines the musical form. The composer has only to choose and combine an unlimited number of fragments from among the 2236 at his disposal, without concerning himself with the upper parts or the rhythm, as if once the bass is complete the composition can be considered effectively finished. Thus Geminiani's musical style and theoretical thought seem to agree; if a composition takes its form from a figured bass, the rhythm and melody will inevitably reflect this, and indeed it is the harmonic richness that is frequently praised in Geminiani's music, while censure has focussed on its formal irregularity and asymmetry.

The Art of Accompaniment (c1756) consists of a series of figured-bass patterns, each followed by several possible realizations. The same harmonic progressions are repeated several times, following a variation principle not unlike that of Corelli's 'Follia', with the aim of offering the beginner an ample repertory of scales, arpeggios, broken chords and different figurations that can be employed in harpsichord accompaniment. The basic principle of the treatise is summarized by Arnold as 'economy of the evanescent tone of the Harpsichord'; to prolong the sound of the instrument the player should not neglect the possibilities contained in a chord, but should know how to apply them economically.

The final treatise, *The Art of Playing the Guitar or Cittra* (1760), is devoted to the instrument known in England as the 'lesser guitar' or 'English guitar'. It consists of a short introduction followed by 11 sonatas performable both on this instrument and on the violin. Unlike the compositions included in the violin treatise, these sonatas are of purely didactic value and inferior in quality to all the composer's other sonatas.

[Geminiani, Francesco](#)

10. Vocal music.

Despite the scant interest Geminiani always showed in vocal music, some compositions attributed to him enjoyed wide circulation, as is shown by the

many surviving manuscript and printed copies. But these are parodies or adaptations, in which the composer, notwithstanding his distinct inclination towards transcriptions, probably had no part. It was, in fact, common practice to set texts to successful instrumental compositions and publish them in miscellaneous volumes or in songsheets. The only certain example of Geminiani's vocal writing is a short cantata for soprano, *Nella stagione appunto*, probably composed in Rome or Naples before he left for London. It consists of two arias, each with preceding recitative; stylistically it resembles many Roman cantatas of the early 18th century. Nevertheless, one can recognize in both the vocal line and the lower parts the rhythmic and melodic mobility so characteristic of the composer.

Geminiani, Francesco

WORKS

published in London unless otherwise stated

sonatas

op.

1	[12] Sonate (A, d, e, D, B \flat , g, c, b, F, E, a, d), vn, vle, hpd (1716), rev. with added ornaments and fingerings, pubd as Le prime sonate (1739/R); ed. R.L. Finney (Northampton, MA, 1935), and ed. W. Kolneder (Mainz, 1961)
—	Six Solos ... compos'd by Mr Handel, sigr. Geminiani, sigr. Somis, sigr. Brivio (1730), no.5 (D), vn, bc, by Geminiani
4	[12] Sonate (D, e, C, d, a, D, A, d, c, A, b, A), vn, bc (1739) [not the same as the rev. op.1 (1739), see above]
—	[6] Sonatas of three Parts, 2 vn, bc (c1742); pubd as Six Sonatas, 2 vn, vc/hpd (c1757) [arrs. of vn sonatas op.1 nos.1–6]
5	[6] Sonates (A, d, C, B \flat , F, a), vc, bc (Paris, 1746); ed. W. Kolneder and W. Schulz (Leipzig, 1964)

[6] Sonates (A, f, C, D, B, d), vn, bc (The Hague, 1746), pubd as Le VI sonate (1747); ed. W. Kolneder (Leipzig, 1965) [arrs. of vc sonatas op.5]

VI Sonatas, 2 vn, bc (c1757) [arrs. of vn sonatas op.1 nos. 7–12, with some addl movts]

concertos

instrumentation listed in the order concertino; ripieno

— [6] Concerti grossi ... della prima parte dell'op.5 d'Arcangelo Corelli (D, B, C, F, g, A), 2 vn, va, vc; 2 vn, bc (1726) [arrs. of Corelli's op.5 nos. 1–6]

— [6] Concerti grossi ... della seconda parte del op.5 d'Arcangelo Corelli (d, e, A, F, E, d), 2 vn, va, vc; 2 vn, bc (1729) [arrs. of Corelli's op.5 nos. 7–12]

2 [6] Concerti grossi (c, c, d, D, d, A), 2 vn, va, vc; 2 vn, bc (1732; rev. edn in score, c1755); ed. H.J. Moser, *Musik-Kränzlein* (Leipzig, n.d.)

3 [6] Concerti grossi (D, g, e, d, B, e), 2vn, va, vc; 2 vn, bc (1732; rev. edn in score, c1755); ed. R. Hernried (Zürich, 1935)

— [6] Concerti grossi ... del op.3. d'Arcangelo Corelli (F, B, b, f, a, G), 2 vn, va, vc; 2vn, bc (1735); ed. M. Lütolf (Laaber, 1987) [arrs. of Corelli's op.3 nos. 1, 3, 4, 9, 10, and op.1 no.9]

— [6] Concerti grossi ... dalle sonate ... dell'op.4 (D, B, e, a, A, c), 2 vn, va, vc; 2 vn, bc (1743) [arrs. of Geminiani's op.4 nos.1, 11, 2, 5, 7, 9]

7 [6] Concerti grossi (D, d, C, d, c, B), 2 fl, bn, 2 vn, va, vc; 2 vn, va, bc (1746)

— The Incharnted Forrest, 2 fl, 2 hn, tpt, 2 vn, 2 va, vc; 2 vn, bc (c1756); ed. E. Careri (Lucca, 1996); as La selva incantata, *GB-Lcm**

— Two Concertos (D, G), 2 vn, va, vc, bc (c1761)

miscellaneous

— Pièces de clavecin tirées des differens ouvrages de Mr F. Geminiani adaptées par luy même, hpd (1743/R) [mostly arrs. from opp.1, 4]

— *The Harmonical Miscellany*, i (1758) [periodical containing 14 pieces 'in the Tone Minor', 4 insts, basso ostinato]; ii (1758) [containing 16 pieces 'in the Tone Major', 4 insts, basso ostinato]

— The Second Collection of Pieces ... Taken from Different Works of F. Geminiani, and adapted by himself, hpd (1762/R) [arrs.]

from opp.1, 2, 4, 5, 7 and
treatises for vn and gui]

Corelli's op.5 no.9, vn, bc, 'grac'd' by Geminiani, in
HawkinsH, 904–7

Nella stagione appunto, cant., S, bc, *I-Bc*

Several minuets, with and without variations [probably
incl. the 'favorite' minuet from op.2 no.1] pubd singly;
numerous pieces pubd in 18th-century anthologies
[complete list in Careri, 1993]

For further works see treatises below

treatises

op.

8	<i>Rules for Playing in a True Taste</i> (c1748) [incl. 4 tunes, each with variations, solo inst, bc]
—	<i>A Treatise of Good Taste in the Art of Musick</i> (1749/R 1969 with introduction by R. Donington) [incl. 4 songs, solo v, 2 vn, 2 fl, va, bc; 3 'Airs made into Sonatas', 2 vn, bc; 4 'Airs', each with a variation, vn bc]
9	<i>The Art of Playing on the Violin</i> (1751, facs. ed. D.D. Boyden, London, 1952) [incl. 12 compositions, vn, bc]
10	<i>Guida armonica</i> (c1752)
—	<i>L'art de bien accompagner du clavecin</i> (Paris, 1754), rev. as op.11
11	<i>The Art of Accompaniament</i> , pts1–2 (c1756)
—	<i>A Supplement to the Guida armonica</i> (c1756)
—	<i>The Art of Playing the Guitar or Cittra</i> (Edinburgh, 1760) [incl. 11 sonatas]

Geminiani, Francesco

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Gemmel.

See [Gymel](#).

Gemshorn

(Ger., from *Gemse*: 'chamois').

A medieval folk ocarina made originally from the horn of the chamois, though later from that of any convenient animal (it is classified as an [Aerophone: Duct flute](#)). Gemshorns were depicted by Viridung (1511) and Dürer (in a prayer book for Maximilian I, 1515) but seem not to appear thereafter, save in texts deriving from Viridung. From about 1450, organ builders imitated its characteristic ocarina-like quality with the short, wide-scale stop which bears its name; Schlick regarded it as the third most important rank of any organ (see [Organ stop](#)).

The gemshorn is blown from the wider end of the horn, which is blocked with a plug of wood or other material, leaving a duct to lead the air to the mouth; the point of the horn is left intact. Viridung shows three finger-holes and a thumb-hole which, if correctly sized, would allow a range of about an octave; as with any other ocarina the pitch produced depends on the total area of the open holes. Thus holes of different diameter can be used in different combinations. The only known surviving gemshorn, in the Musikinstrumenten-Museum des Staatlichen Instituts für Musikforschung, Berlin, has six finger-holes and no thumb-hole (see illustration).

The gemshorn has been revived by the early music movement, initially by Horace Fitzpatrick, and is now available in a family of sizes, from descant to bass, usually of cowhorn, and with a fingering which, for the convenience of players, has been brought close to that of the tin whistle, though the range is still limited to about an octave. The attractive tone

quality and ease of fingering has given it a spurious popularity, far greater than it seems to have had in the 15th and 16th centuries.

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JEREMY MONTAGU

Gena, Peter

(b Buffalo, NY, 27 April 1947). American composer and pianist. He studied composition with Feldman and Lejaren Hiller at SUNY, Buffalo (BA 1969, MA 1972, PhD 1976). His activities as a composer, teacher, performer and concert organizer have centred on Chicago since 1976; he has taught at Northwestern University (1976–83, 1992–6) and in 1982 joined the staff at the school of the Art Institute of Chicago. His position as a composer at a visual arts school speaks of his long-held interest in cross-disciplinary studies. His compositions reflect also his study of literature and biological phenomena. As a concert organizer he was the motivating force behind the celebrated 1982 New Music America Festival in Chicago. Gena worked with John Cage and has written several monographs on the composer.

Gena's own music tends more towards the repetitive, minimalist style of his contemporaries, as in *Beethoven in SoHo* (1980), a quasi-satirical piece in which two pianists overlap and dovetail fragments from a Beethoven sonata. Although much of Gena's music is composed using computers or digital synthesizers, it is marked by melodic and lyrical concerns. In later works, and in collaboration with a geneticist, he has developed musical interpretations of DNA sequences; *For Yvar Mikhashoff* (1995), in particular, is based on digitally synthesized DNA sequences of the Human Immunodeficiency Virus. As a pianist Gena has performed the works of Cage, Cardew, Julius Eastman and Don Pullen.

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INGRAM D. MARSHALL

Gencebay, Orhan

(*b* Samsun, Aug 1944). Turkish popular musician. Gencebay is widely credited as the inventor of *arabesk*, a popular genre which has dominated the Turkish recording industry since the mid-1970s and which has been widely condemned by the Turkish nationalist intelligentsia (see [Turkey, §V, 3](#)). As a child, he received an early training in the religious repertory and Western art music from his family circle. He studied the reformed rural music genre at local music societies, played guitar in a rock band while at *lycée* and learnt the popular dance band hits of the day as a saxophonist during military service at an officers' club in Istanbul. In 1967 he was recruited to the Istanbul radio station but resigned a year later to continue his work in the popular market as a singer and film star, in 1973 managing his own recording company, Kervan. His early work, characterized by his first Columbia recording of 1968, *Bir teselli ver* ('Console Me'), was an eclectic mix of Western rock, Turkish art and folk music and Egyptian popular dance styles, initially much inspired by his mentor, Ahmet Sezgin. The lyrics of the songs are typical of the *arabesk* repertory as a whole, dealing with the fated love of the virtuous poor man. While his songs follow the broad outlines of urban art music *şarkı* form (see [Turkey, §IV, 4](#)), Gencebay composes at the *bağlama* (the rural long-necked plucked lute) and combines modal structures in ways which are incompatible with art music theory, but demonstrate considerable wit and sophistication. (M. Özbek, *Popüler kültür ve Orhan Gencebay arabeski*, Istanbul, 1991, 2/1994)

MARTIN STOKES

Gencer [Ceyrekgil], (Ayshe) Leyla

(*b* Istanbul, 10 Oct 1928). Turkish soprano. A pupil of Giannina Arangi-Lombardi, she made her *début* at Ankara in 1950 as Santuzza, the role of her Italian *début* at the Arena Flegrea, Naples, in 1953. She sang at La Scala in 1957 as Madame Lidoine in the world première of Poulenc's *Dialogues des Carmélites*. Subsequently she appeared throughout Europe and America, but until her retirement in 1983 was most often heard in Italy. Although her voice was limited in volume and not very even, she was able, thanks to her technique, strong temperament and theatrical intelligence, to tackle with success such dramatic roles as Gioconda or Aida. Lighter roles such as Gilda and Amina made the best use of her vocal flexibility and impressive soft singing; but her interpretative powers found most scope in the dramatic coloratura repertory, particularly in Donizetti and early Verdi: *Elisabetta, regina d'Inghilterra, Anna Bolena, Maria Stuarda, Lucrezia Borgia, Attila, I due Foscari* and *La battaglia di Legnano*.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Gendang.

(1) A generic Indonesian and Malaysian term for any double-headed laced drum, cylindrical or conical. Other cognate terms are *gandang* (in the Dayak areas of Kalimantan and in west and north coastal Sumatra), *gimar* (among the Tanjung Benua people of east Kalimantan), *gondang*, *gordang*, *gonrang* and *genderang* (Batak languages), *geundrang* (Acehnese), *ganrang* (Makassarese and Buginese) and *gandar* (Flores).

(2) Term used in Sumatra and Malaysia for various instrumental pieces in which the *gendang* (1) is prominent and hence for the ensembles that play them.



Gender (i).

The cultural, social and/or historical interpretation of the biological and physiological category of sex. Nearly every experience of music, including its creation, performance and perception, may incorporate assumptions about gender; and music itself can produce ideologies of gender. Uncovering the workings of gender in even the most 'absolute' musical contexts has thus emerged as a basic task of the critical exploration of music.

Gender, like sex, is often taken to be a category ruled by and reducible to a simple binary division, the 'man' and 'woman' of sex translating into the 'masculine' and 'feminine' of gender. But recent thinking, supported by the systems of gender used in different times and cultures, has called this foundational dimorphism into question. This suggests, to critics of ideological aspects of contemporary systems of gender, historical and cross-cultural models that undermine the perceived constraints on identity implicit in modern categories of masculine and feminine.

Scholars have also challenged the chain of reasoning that might lead to the supposition that biological categories of sex 'translate' into cultural categories of gender. This goes beyond the commonsensical observation that men and women may in equal measure embrace 'feminine' and 'masculine' habits. Critics increasingly doubt that the meanings of gender derive from any kind of core premises, claiming instead that gender signifies in culture by means of 'performative' (Judith Butler) or 'representational' (Teresa de Lauretis) practices that produce gendered identities by means of their persistent repetition. This does not render it any less real or concrete than if the term were grounded in an essential, fixed definition; instead, a performative or representational model draws attention to gender as a learnt phenomenon. This model begins to account

for why concepts of gender alter over time and take on different shapes in diverse cultural contexts.

Gender is a relational phenomenon. For any historical moment, the terms within a system of gender are measured against one another in various, sometimes contradictory ways, allowing the analysis of both individual and larger cultural patterns of validation, marginalization and rejection. Certain trends recur, in particular the repeated devaluation, across a wide range of time and societies, of cultural productions and utterances understood to be 'feminine'. Although this has normally led to the devaluation of the work of women, it would be an oversimplification to collapse 'feminine' into the category of 'woman', for men too have had their expressions labelled 'feminine'. Indeed, from as far back as the time of Plato and Aristotle, the entire category of 'music', gauged against such domains as science and the military, has commonly been viewed as a feminine realm of human activity. Critics, particularly feminist critics, have studied the hierarchical implications of gender, not only to expose accounts of exclusion on a gendered basis but also to discover where individuals have escaped the control of the dominant, usually patriarchal tradition.

Exploring concerns related to gender permits fresh critical perspectives on music, ones that complement traditional formal, source-critical, historical and biographical approaches, even as they may partake of and even reinforce these traditional modes of enquiry. Early investigation into the effects of gender in music resulted mostly from the efforts of feminist scholars engaged in the study of the lives and works of marginalized women composers from past eras. Uncovering forgotten biographical narratives and compelling compositions have led critics to reflect on the societal constraints that originally obscured these particular composers and their works. From such reflections followed inquiries into the gendered nature of musical education, the various obstacles, including parental, institutional and financial, that until well into the 20th century have hindered the access of women to the kinds of educational resources routinely granted men and into the roles of gender in both the constitution of core musical repertoires and in the conceptions of musical talent and creativity.

What has more substantively transformed thinking about music are studies in which the sounds themselves – considered both from the perspectives of the composer who creates them and the listener or performer who interprets them – have come under scrutiny from the standpoint of gender. Most such inquiries broach the topic of gender through some kind of semantic content attached to or construed in the musical work. The words of texted works provide the most obvious source because they may introduce ideas about gender that the critic or historian may 'read back' into the music. Not surprisingly, then, most critical enquiry into gender in music focusses on texted repertoires, especially opera and song from the 17th century to the present, with a smaller but important corpus of work on earlier texted repertoires. A signal achievement of gender criticism in music is the demonstration that the music of such works as Schumann's *Frauenliebe und -leben* or Bizet's *Carmen*, both as crafted by their composers and sung and played by their performers, contributes with complexity and force to the signification of gender in culture writ large.

For instrumental music, the search for semantic content can be more difficult. Many critics turn to passages where commentators have invoked gendered language of some kind, and then extrapolate these gendered terms on to an analysis of the formal and technical structure of particular works. For example, several theorists, from the 19th century onwards, have described the relationship between first and second subject material in sonata forms in terms that invoke gender (A.B. Marx and Vincent d'Indy portrayed a contrast of 'masculine' and 'feminine' thematic character; Schoenberg construed the tonic key of the first theme as a 'patriarchal ruler'). Judging such formulations to reflect generally upon beliefs held during the eras from which they emerged, critics have used them to inform otherwise traditional formal analyses that then reveal dialectics of gender at work in particular symphonic movement by such composers as Beethoven, Schubert, Brahms and Tchaikovsky. When such approaches take care to ground the extrapolation of gender on to the formal constructs in solid networks of historical context, they can shed significant light on the way that 'pure' sound can become gendered. The danger remains, however, that filtering gender through the formalistic vocabularies of modern musical analysis could perpetuate anachronistic interpretations for eras in which concerns with form remained secondary to other kinds of musical engagement.

Recognizing this risk, some critics prefer to seek gendered meanings in instrumental music by plumbing musical categories that in the past held a broader currency in society at large. Important insights have followed from investigating such notions as 'character' (the later Enlightenment notion that music could encompass human characteristics) and genre (when properly construed as a communicative rather than classificatory phenomenon), musical categories defined by a convergence of musical and social thought. The study of genre, a notion with broad chronological relevance, can be particularly profitable to students of gender. Evidence of its value has begun to emerge from research on instrumental music from the first half of the 19th century. Learning, for example, that the audience for the nocturne was understood to be primarily female may help explain the kinds of decision composers made when writing such works: when Chopin chose to include sharply contrasting, agitated middle sections in some of his nocturnes, he may have wished to distance the genre from the exclusively feminine sphere. It may also help account for listeners' reactions when hearing nocturnes: its construal as 'feminine' contributed to the aesthetic devaluation of the genre in the 19th century. Similar kinds of evidence help identify a range of possible associations with gender in this period. Hence the battle piece has been upheld as an epitome of 'masculine' music, the symphony as an amalgamation of feminine and masculine, and 'fairy music' as an evocation of gender ambiguity.

The idea that discourse about music might contain clues about gendered meanings also resonates for present-day musical cultures. Celebrations of and conflicts about gender permeate all manner of musics, from the popular (Madonna) to the symphonic (the reluctance of some orchestras to admit women members); scholarship on these contemporary composers, performers and institutions tends to follow the parameters outlined above for music and musicians of the past. Investigations that interrogate the gendered natures of some of the scholarly disciplines devoted to music

offer a somewhat different view of contemporary engagements with gender and music. The study of music theory, for example, has been criticized for the 'masculine' orientation of its scholarly discourse, the tendency to prefer a scientific tone of objectivity over one that explores the passionately experiential nature of music. Conversely, and with a less confrontational goal, ethnomusicologists have been likened to feminine midwives, figures who bring traditions and beliefs from the periphery of awareness to the centre of attention. While both kinds of study derive to some extent from the demographics of the respective professions (more men than women are music theorists, more women than men are ethnomusicologists), both properly separate the purported gendering of discourse from the sexes of actual writers. In effect, such investigations return to a basic set of concerns: how music and discourse on music signify gender, even when the ostensible subject may cloak its relationship to the topic.

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Gender (ii).

Multi-octave [Metallophone](#) of Java and Bali. In the Central Javanese gamelan it usually has 12 to 14 bevel-edged keys suspended over individual tube resonators and is played with two padded disc-shaped mallets, using an elaborate damping technique. In a complete gamelan there are three *gendèr barung* (lower-pitched *gendèr*, approximately 105 cm long) and three *gendèr panerus* (higher-pitched, approximately 90 cm long), one of each type for the *slèndro* tuning and two of each type for the *pélog* tuning (one for the *pélog* sub-scale *bem*, featuring pitches 12356, and the other for *barang*, featuring pitches 72356). (For further information on Central Javanese performing practice, see [Indonesia](#), §III and [Mode](#), §V, 4(ii)).

Balinese *gender* are metallophones with bevel-edged, bronze keys suspended over tuned, bamboo resonators and played with two disc-headed mallets. The damping technique required is technically demanding since the sound must be stopped by the same hands that are striking the keys. Tuned to pentatonic *slendro*, a pair or quartet of ten-key *gender wayang* (the second pair tuned one octave higher and doubling the lower pair) accompany *wayang kulit* (shadow puppet theatre) and ceremonies for tooth-filing and cremation. Compositions are mostly contrapuntal and intricate, with stratified textures and rapid tempos typical of larger ensembles. Balinese musicians consider this to be one of the most difficult instruments to master. In slow pieces both hands play in parallel octaves or *empat* (the interval spanning four keys, approximately a 5th) with delicate grace notes and rubato. This latter technique is typical of *gender* in the larger *gamelan palegongan*, where a pair or quartet of 13-key *gender rambat*, tuned to a pentatonic *pelog*-derived tuning, play a leading melodic role.

In a more general sense, *gender* denotes a metallophone family of the same construction common to many ensembles (e.g. *gamelan semar pagulingan*, *gong kebyar*). These instruments vary in size and register from the large *jegogan* through *jublrag*, *penyacah*, *ugal*, and *gangsa pemade* to the highest *gangsa kantikan*, with a single or double-octave range. They are struck with a single mallet (*panggul*) held in the right hand and damped with the left-hand thumb and forefinger. All *gender* exist in pairs (see [Indonesia](#), §II, 1(ii)(c)).

MARGARET J. KARTOMI/LISA GOLD

Gendre, Jean le.

See [Le Gendre, Jean](#).

Gendron, Maurice

(*b* Nice, 26 Dec 1920; *d* Grez-sur-Loing, Seine-et-Marne, 20 Aug 1990). French cellist and conductor. He entered the Nice Conservatoire when he was 12, and went to Paris five years later, where he studied with Gérard

Hekking at the Conservatoire and was awarded a *premier prix*. His international career began in the postwar period with a London visit in 1945, when he gave the first performance in western Europe of Prokofiev's Cello Concerto op.58 with the LPO, and two recitals with Britten as the pianist.

Gendron later appeared on several occasions with Britten at the Aldeburgh Festival, and with Menuhin at the Bath Festival; together with Yehudi and Hephzibah Menuhin he formed a distinguished trio that toured widely. He taught at the Menuhin School in England and in 1954 initiated a masterclass at the Hochschule für Musik in Saarbrücken. From 1970 to 1987 he was a professor at the Paris Conservatoire. Gendron also developed a secondary career as a conductor, working particularly with the Saar Chamber Orchestra and the Bournemouth Sinfonietta. He continued to enjoy wide renown as a cellist, both as a soloist of elegant style whose playing was full of life and resonance, and as a responsive partner in chamber ensembles. In 1975 his career was interrupted by a car accident, but he successfully resumed playing in 1984. He played a Stradivari cello, and his outstanding recordings include the Bach suites, concertos by Haydn and Boccherini (directed by Casals) and 20th-century French music.

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NOËL GOODWIN

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(*b* Danzig [Gdańsk], 7 Feb 1823; *d* Baden, nr Vienna, 15 June 1895). German conductor, librettist and composer. He was the son of Friedrich Genée (*b* Königsberg, 1796; *d* Berlin, 1859), conductor at a theatre in Danzig, and, although first intended for the medical profession, took up music, studying with A. Stahlknecht in Berlin. Between 1847 and 1867 he was successively Kapellmeister at theatres at Reval (now Tallinn), Riga, Cologne, Düsseldorf, Danzig, Mainz, Schwerin and Prague. In 1868 he became conductor at the Theater an der Wien, Vienna, and in the following years was increasingly involved with not just the musical but also the literary side of the works produced there. At first concerned with adapting foreign works for production, he became much in demand as a clever writer of operetta librettos. This side of his activities developed particularly through his association with Johann Strauss (ii) who, being unfamiliar with writing for the theatre, used Genée not just as a lyricist but for the detailed working out of his melodic ideas. Thus Genée's handwriting is to be found extensively in the autograph score of *Die Fledermaus*. Genée's work as librettist reached its height in his collaboration with F. Zell (Camillo Walzel), the latter concerning himself more with the plots and the final elaboration of the librettos of their works while Genée concentrated on the lyrics. They went on to write librettos for Suppé and Millöcker, as well as for Genée's own compositions, often making use of French sources. In 1878 Genée was able to retire from conducting to his villa at Pressbaum, near Vienna.

His translations include the librettos of several works by Lecocq, Offenbach and Sullivan.

Genée's own operettas rarely attained more than an ephemeral success, though *Der Seekadett* (1876) and *Nanon, die Wirtin vom goldenen Lamm* (1877) made a considerable hit at the Theater an der Wien and travelled as far afield as America. Both had librettos attributed to Zell, though almost certainly Genée wrote the lyrics, as usual. Genée also wrote many partsongs, among which one for male voices, *Italienischer Salat*, is most amusing in its satire on the older style of Italian operas, being sung to nonsense words. His brother Rudolf (*b* Berlin, 12 Dec 1824; *d* Berlin, 19 Jan 1914) also wrote some librettos.

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(selective list)

all stage works, in order of first performance; for more detailed list and for list of librettos see GroveO

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Der Seekadett (komische Operette), 1876; Nanon, die Wirtin vom goldenen Lamm (Operette), 1877; Im Wunderlande der Pyramiden (Singspiel), 1877; Die letzten Mohikaner (Operette), 1878; Nisida (komische Operette), 1880; Rosina (Operette), 1881; Eine gemachte Frau (Posse), 1885; Die Zwillinge (Operette), 1885, collab. L. Roth; Die Piraten (Operette), 1886

Die Dreizehn (Operette), 1887; Signora Vendetta (Vaudeville-Operette), 1892; Rotkäppchen (Vaudeville-Posse), 1892; Die Mädchen-Schule (Vaudeville-Posse), 1892; Die wachsame Schildwache (Zwischenspiel), 1893; Freund Felix (Operette), 1893

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ALFRED LOEWENBERG/ANDREW LAMB

Generalbass

(Ger.: 'thoroughbass' or

[Continuo](#)). The term itself was taken by Niedt (*Musicalische Handleitung*, i, Hamburg, 1700) to reflect the fact that the continuo bass line contains all or nearly all the other parts *generaliter* or *insgemein* ('in common'). Earlier, in 1611, C. Vincentius had called a bass part he added to Schadaeus's *Promptuarium musicum* the *basin vulgo generalem dictam*. But *generalis* is not German and cannot be a translation of 'continuo'; rather it was one of the optional names for figured or unfigured bass parts, like *basso principale* (Orfeo Vecchi, *Missarum liber secundus*, 1598 and *In septem Regii Prophetae psalmos*, 1601), *basso generale* (Fattorini, 1600; Billi, 1601), *sectione gravium partium ad organistarum usum* (Zucchini, 1602), *basso continuo* (Viadana, 1602) and *basso continuato* (Girolamo Calestani, 1603). That Viadana's so-called continuo bass part was, unlike the others, independent of the vocal bass may or may not be significant in this respect. Praetorius (*Syntagma musicum*, iii, Wolfenbüttel, 2/1619) headed his chapter on this subject 'De basso generali seu continuo', and he may have meant to give the two as optional alternative names; later German theorists such as Johann Staden (*Kurz und einfältig Bericht*, Nuremberg, 1626), Heinrich Albert (prefaces to *Arien*, i–ii, Königsberg, 1638–40) and Wolfgang Ebner (1653) either followed Praetorius in using both terms or kept only *bassis generalis*, in which they were followed by all later writers. The term Generalbass became a kind of synecdoche for the science of harmony in general; to learn Generalbass (or, as in France after Rameau, the *basse fondamentale*) meant to learn the science of tonal harmony, made more direct and clear by figured harmony than by the old German keyboard tablatures. Many writers from 1650 to 1850 scarcely mentioned the art of figured bass accompaniment in their treatises on Generalbass.

A further instructive use was as the basis for keyboard improvisation, either in the form of [Partimento](#) (as in Mattheson's *Exemplarische Organisten-Probe*, Hamburg, 1719) or as a harmonic framework on which to build a free improvisation (as in Niedt's *Musicalische Handleitung*, ii, Hamburg, 1706 and C.P.E. Bach's *Versuch*, ii, Berlin, 1762). Conversely, a composition could be reduced to its underlying harmonic structure in the form of a [Fundamental bass](#), as demonstrated by Rameau (1722 onwards) and J.A.P. Schulz (1773). Instructive and analytical uses of Generalbass continued throughout the 19th century, as reflected by the large number of Generalbass and thoroughbass tutors published in Germany and England. Many composers also continued to use it as a form of shorthand notation in the process of composition. It gained new impetus in the theory of analysis through the influence that C.P.E. Bach's discussion of improvisation and the *Generalbassregeln* attributed to J.S. Bach had on the development of Heinrich Schenker's system. More recently it has lent itself again to instructive use in educational computer programs. For further analytical uses of figures see [Notation](#), §III, 4(viii).

See also [Thoroughbass](#).

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PETER WILLIAMS/DAVID LEDBETTER

Generali, Pietro

(*b* Masserano, nr Vercelli, 23 Oct 1773; *d* Novara, 3 Nov 1832). Italian composer. His surname was Mercandetti until his father changed it when, bankrupt, the family moved to Rome. There Generali studied counterpoint with Giovanni Masi, interrupted by four months spent at the Conservatorio di S Pietro a Majella at Naples. He graduated from the Congregazione di S Cecilia in Rome and began his career as a composer of sacred music, producing his first opera only in 1800 (*Gli amanti ridicoli*). His first great success was *Pamela nubile*, composed for Venice in 1804 and repeated in Vienna in 1805. This was followed by other comic operas and farces which were widely performed in Italy and abroad (*Le lagrime d'una vedova*, *Adelina*, *La Cecchina*, *La vedova delirante*, *Chi non risica non rosica*, *La contessa di Colle Erbosio*). He did not attempt *opere serie* until 1812 with *Attila*, but thereafter produced a considerable number; one of the most successful was *I baccanali di Roma* (1816), which was in demand for many years. In spring 1817, when his popularity began to be obscured by Rossini's successes, he went to Barcelona as director of the opera company at the Teatro de la S Cruz. He held the position for about three years, often travelling in Italy and abroad, and contributed one original work (*Gusmano de Valhor*, 1817) and some revivals. From late 1820 to 1823 he was in Naples, composing several operas and teaching; Luigi Ricci was among his pupils.

With the Naples period his activity as an opera composer came virtually to an end. In 1823 he became music director of the Teatro Carolino in Palermo. In spring 1825 he was replaced by Donizetti; he returned to his

post the following season, but in 1826 he was charged with being *maestro venerabile* of a masonic lodge and expelled from the kingdom. In poor health and disappointed by the cold reception of his works, he returned to the north of Italy and in 1827 became *maestro di cappella* at Novara Cathedral, a position he held until his death. In his last years he had a few *opere serie* performed, without much success.

Generali composed at least 55 operas as well as sacred works and cantatas. Contemporaries had conflicting opinions of his work. His early comic operas sounded 'moderne' and even 'stravaganti' in their vigorous and brilliant orchestration and a certain unusual harmonic richness. But at the end of his career, like many composers of the same generation, he appeared a pale imitator of Rossini. In 1828 Tommaso Locatelli wrote of *Francesca da Rimini*: 'There prevails a certain carelessness, a certain triviality of style, as if the maestro had been working almost *per otium*' (*Gazzetta di Venezia*). In fact, in spite of their fine melodic qualities and effective delineation of character, his works sometimes lack substance and structural coherence and do not always escape a certain stylistic standardization, partly the result of completing many operas during rehearsals. His use of dramatic orchestral effects (including the crescendo) anticipates Rossini, but the attribution to Generali of the invention of the orchestral crescendo, as stated on his commemorative tablet in Novara and repeated by Pacini in his memoirs, would seem to be an exaggeration.

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ANDREA LANZA

Generalpause

(Ger.).

A rest for the whole orchestra, usually unexpected and sometimes marked with the letters 'GP'.

Genesis.

English progressive rock band. It was formed when its members were at Charterhouse School, Surrey. Its first recording was in 1967, but the first 'mature' offering was *Trespass*, released in 1970, after [Phil Collins](#) (drums) had joined [Peter Gabriel](#) (vocals), Tony Banks (*b* 1950; keyboards) and Mike Rutherford (*b* 1950; bass guitar); Steve Hackett (*b* 1950; guitar) was recruited soon after. Their early style was marked by extended structures frequently shunning verse-refrain patterns, with a heavy reliance on keyboards (particularly the mellotron) and some extended tonal harmonic patterns. They were criticized for dispensing with blues scales and rhythms in favour of showy instrumental virtuosity. Their subject matter was typically progressive, with a general avoidance of love songs and with tales redolent of science fiction (*Return of the Giant Hogweed*, *Watcher of the Skies*), surrealism (*Supper's Ready* and much of the album *Selling England by the Pound*) and allegory (the concept album *The Lamb Lies Down on Broadway*). Their initial stage presence was marked by Gabriel's outrageous costumes, illustrative of the songs. After five studio albums in this style, Gabriel went solo (1975), Hackett followed, and the remaining trio began the move towards middle-of-the-road, soul-influenced stadium rock, and far greater commercial success. Bestselling albums included *Duke* (1980), *Abacab* (1981), *Genesis* (1983), *Invisible Touch* (1986) and *We Can Dance* (1991). These later works retained some stylistic fingerprints, particularly in the realm of harmony, but lyrics have become straightforward, textures thicker and rhythmically anticipatory bass and drum-kit lines the norm. Banks, Collins and Rutherford have all maintained

separate recording careers since 1979, with Collins making several film appearances.

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ALLAN F. MOORE

Genest, Charles-Claude

(*b* Paris, 17 Oct 1639; *d* Paris, 20 Nov 1719). French poet and playwright. He was squire to the Duke of Nevers and tutor to Mlle de Blois, and was accepted into the Académie Française in 1698. He became abbot of St Vilmer Abbey. The regent awarded him a pension of 2000 livres. His *Divertissements de Sceaux* (Paris, 1712) is a primary source for the divertissements composed and performed for the Duchess of Maine prior to her famous 'Grandes nuits de Sceaux' (1714–15). These *fêtes*, 'pure amusement, unrehearsed ... a type of impromptu entertainment', were performed in Châtenay, near Sceaux, at the château of Nicolas de Malézieu. Jean-Baptiste Matho composed three 'petits opéras' (music lost) for these divertissements. Genest's book provided the texts for all the vocal music and describes the theatre, a tent of 'prodigious size' seating 300 spectators.

JAMES R. ANTHONY

Genet, Elzéar.

See [Carpentras](#).

Geneva

(Fr. Genève; Ger. Genf).

Swiss city. In the Middle Ages, after the Roman occupation, the practice of church music there differed slightly from that of Rome, possibly through the influence of the abbey of Solesmes. Calvin organized church music during the Reformation (from 1536): psalm singing took the place of the Mass and he had editions made of psalters such as the one by Clément Marot, which was continued by Théodore de Bèze and set to music by two French refugees, Guillaume Franc and Loys Bourgeois. Calvin railed against musical amusements, including dancing, which had hitherto been a favourite pastime, a sort of round-dance called a viroilt being performed in the squares on summer evenings and nights. He had all the organs demolished or sold. The bands of fifes and trumpets disappeared and satirical and frivolous songs were condemned.

A musical renaissance began in the 18th century. In 1738 the theatre was established; in 1756 the organ in the cathedral of St Pierre was reconstructed and Gaspard Fritz, a violinist and composer born in Geneva, of a Hanover family, enlivened local music. He took part in concerts organized by Thomas Pitt, brother of the English statesman, and played before Voltaire. During this period famous musicians visited Geneva; for example, Mozart went there in 1766, and at about the same time Grétry wrote his opera *Isabelle et Gertrude* there. Rousseau wrote a *Lettre sur les spectacles* complaining about abuses in the theatre, which he wanted replaced by collective festivals. There was a considerable expansion of the arts in the 19th century: in 1826 there were 20 music teachers in Geneva; the Société de Chant Sacré was founded in 1827; in 1835 the Conservatoire de Musique was established and in its first winter had the attraction of a free course given by Liszt; an increasing number of concerts was promoted by the Société Musicale de Genève, founded in 1823 by the violinist Christian Haensel. Charles Samuel Bovy-Lysberg, François-Gabriel Gras and Hugo von Senger, instigators of several winegrowers' festivals in Vevey, Otto Barblan and Emile Jaques-Dalcroze, inventor of eurhythmics, also contributed to the increase of music in Geneva.

Spurred by the inauguration of a purpose-built concert hall and the founding of the city's first permanent orchestra, musical activity developed rapidly in the 20th century, matching Geneva's growth and importance as a seat of international organizations. The 1700-seat Victoria Hall, presented to the city in 1894 by a British patron of the arts, Daniel Barton, has an ornate shoebox design and fine acoustics. Most of the world's great orchestras, conductors and soloists have played there, and it has been the home of the internationally renowned music competition, the Concours International d'Exécution Musicale CIEM-Genève, since 1939, when the 19-year-old Arturo Benedetti Michelangeli won first prize. It has also been extensively used for recordings. The hall was devastated by fire in 1984, but such was the affection in which it was held by the Geneva public that it was restored to the original design.

Ernest Ansermet founded the Orchestre de la Suisse Romande in 1918 and remained music director for 50 years. During that period he was the city's presiding musical spirit, introducing much new music, attracting high-calibre soloists and developing the orchestra's international reputation through tours and recordings. He excelled in his interpretations of Debussy, Ravel and Stravinsky, and championed the music of Frank Martin. Ansermet's successors were Paul Kletzki (1967–70), Wolfgang Sawallisch (1970–80), Horst Stein (1980–85), Armin Jordan (1985–97) and Fabio Luisi (from 1997). The orchestra divides its time between concerts (with occasional visits to other French-speaking Swiss towns), opera and studio work for Swiss Radio. Despite Ansermet's pioneering efforts, the Geneva public is conservative in its musical taste.

The opera season has steadily grown in stature. Performances are given in the Grand Théâtre, which opened in 1879 and was severely damaged by fire in 1951, not reopening until 1962. Ansermet conducted there regularly from 1915, and many neglected and unfamiliar works were performed while Herbert Graf was director in the late 1960s. Under Hugues Gall, director from 1980 to 1995, the theatre won international acclaim for its imaginative

casting and balanced repertory. Rolf Liebermann's fifth opera, *La forêt*, had its première there in 1987.

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PIERRE MEYLAN/ANDREW CLARK

Gengenbach, Nikolaus

(*b* Colditz, Saxony, c1590; *d* Zeitz, 4 Sept 1636). German music theorist and teacher. From 1609 he attended the Thomasschule, Leipzig, under Sethus Calvisius. About 1613 he became Kantor at Rochlitz, near his birthplace, and in 1618 at Zeitz. He is known by a school textbook, *Musica nova, Neue Singekunst, so wol nach der alten Solmisation, als neuen Bobisation und Bebisation* (Leipzig, 1626/R). It begins with traditional elementary rules, but as early as the first theoretical part, solmization is contrasted with the new seven-step systems of bocedization (described by Calvisius) and bebization (after Hitzler), through which the difficulties of mutation could be avoided. The treatment of organ tabulation is also unusual for a school textbook. As the second, practical part Gengenbach published a self-contained collection of practice examples graded from the simple to the difficult. In the third part, which became a pattern for numerous appendixes in later school treatises, he explained Greek, Latin and Italian musical terms; he relied here on the third volume of Michael Praetorius's *Syntagma musicum* (2/1619) for ideas about the *stile nuovo*. He could justifiably call his book *Musica nova* because he no longer directed his students to Lassus but to Schütz, Schein and Viadana. *Musica nova* is a complete, graded primer for music instruction which shows Gengenbach to be, along with Calvisius, Hitzler and others, one of the more progressive educators of the early 17th century.

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Genin, Vladimir Mikhailovich

(b Moscow, 31 March 1958). Russian composer. He graduated from the Moscow Conservatory (1983) and completed his postgraduate training in 1990 with Ledenyov (composition), Il'ya Klyachko (piano) and Yury Butsko (orchestration). He composes in various genres, showing a predilection for vocal music. He is frequently attracted by historiographical sources, old Russian literature, the Old Russian chronicles, the lives of the saints and the supernatural as the basis for his works.

Combining elements of various techniques of composition (tonal, polytonal and modal), Genin has developed the traditions of Sviridov, particularly in his colourful harmonic treatment of ancient folklore and old Russian motifs; it was to Sviridov that Genin devoted one of his published articles.

The work which brought the composer acclaim and recognition was *Plach po Andreyu Bogolyubskomu, Velikomu knyazyu Vladimirskomu* ('Lament for Andrey Bogolyubsky, Grand Prince of Vladimir'). The work was commissioned by the Vladimir Chamber Choir and composed in 1987 to mark the millennium of Russia's adoption of Christianity; it has been performed extensively and recorded by Melodiya (Moscow). In its use of choral recitative (a recitative based on chords) the work highlights the composer's individualized and expressive inflection. His next opus *Ispoved' blazhennogo Avgustina* ('The Confession of St Augustine') represents an original genre which may be described as musical hagiography. In 1992 Genin orchestrated Musorgsky's cycle *Pesni i plyaski smerti* ('Songs and Dances of Death') for the singer Hvorostovsky; it received its première in St Petersburg in 1993.

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(selective list)

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YURY IVANOVICH PAISOV

Genis

(It.).

See [Tenor horn](#).

Genis corno

(It.).

See [Mellophone](#).

Genishta, Iosif Iosifovich

(*b* Moscow, 13/24 Nov 1795; *d* Moscow, 25 July/6 Aug 1853). Russian composer, conductor, pianist and cellist. Born into a musical family, he took lessons in keyboard and composition with J.W. Hässler (1747–1822) and by the early 1820s had gained a reputation as a skilful pianist as well as a composer. As a performer he was a renowned exponent of Classical music, and was responsible for bringing much of Beethoven's orchestral and instrumental music to the attention of Russian audiences for the first time. The earliest performances in Russia of Beethoven's piano concertos were the result of his skills as a promoter of large-scale musical events.

Genishta composed in a variety of genres, often in collaboration with other leading Muscovite composers of his day, but his success in his lifetime was principally for short vocal compositions. He composed a number of opera-vaudevilles, including *Bal'donskiye vodi* ('The Baldon Waters'; St Petersburg, 1825), a satire on fashionable health resorts, *Syurpriz* ('The Surprise'), based on a libretto of I. Velikopolsky (1829), and *Stariy gusar, ili Pzhki Fredrikha II* ('The Old Hussar, or Pages of Frederick II'), a collaboration with Alyab'yev, Maurer and Shol'ts. His songs are in a Romantic though generally unsentimental vein and include several to words by Pushkin, a set of five to texts by Victor Hugo (1842),

arrangements of two Russian folk tunes and Vasily Zhukovsky's *Mladiy Roger svooy ostriy mech beryot* ('Young Roger seizes his sharp sword') (1824), an early example of the heroic songs which became popular towards the mid-19th century.

Genishta's instrumental music, in contrast to his songs, is based more firmly in a Classical idiom. Among his most noteworthy compositions are three sonatas for cello and piano (op.6, 1834; op.7, 1837; op.13, 1847), the second of which was particularly praised by Schumann, and a set of nocturnes for cello and piano (1841). He composed at least two string quartets, a sextet for piano, two violins, viola, cello and bass, and a piano sonata in F minor (1840), based loosely on Beethoven's 'Appassionata' Sonata op.57 and favourably mentioned by Schumann in one of his surveys of European keyboard music.

Genishta remained a dominant force in Moscow musical life up to his death, apparently becoming noted as a teacher during the 1840s. Berlioz, in his *Mémoires*, relates how, in 1847, Genishta acted as his rehearsal accompanist in the preparations for a concert performance in Moscow of his revised version of *La damnation de Faust*.

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GEOFFREY NORRIS/NIGEL YANDELL

Genlis [née Ducrest de Saint-Aubin], Stéphanie-Félicité, Countess of

(*b* Champcéry, nr Autun, 25 Jan 1746; *d* Paris, 31 Dec 1830). French writer, educationist and harpist. She received a thorough education in singing, dancing and in playing several instruments; her performances on the harp attracted attention in Paris while she was still a child. Her charm, wit and skill enabled her to make her way in salons as well as in public as a performer. At 16 she married the Count of Genlis, to whom she bore three children. In later years she became the mistress of the Duke of Orléans, the 'Philippe-Egalité' of the revolutionary period, whose legitimate children she brought up with her own. Her gifts as a teacher brought her (in the face of much opposition) the post of governess to the family of the Duke of Chartres; for her charges she wrote several comedies, and anticipated modern methods by fieldwork in botany and by the use of lantern slides. A painting by Mauzaisse shows her giving a harp lesson (see illustration); as one of the most intelligent and beautiful women of her day, she was much in demand by painters and sat for Romney as well as many others.

In 1791 she was forced to leave France for Switzerland and Germany, where she earned her living from harp lessons, writing and painting. Napoleon welcomed her back to France in 1802; she brought with her the eight-year-old Casimir Baeker, alleged descendant of a noble Berlin family, and devoted herself to his education as a virtuoso harpist. In 1811 her niece Georgette Ducrest married the harp virtuoso Bochsa; they were later divorced.

Mme de Genlis' voluminous writings, which reflect her sharp intelligence and independence of mind, include essays, novels, popular romances, plays, poetry, her memoirs and a manual of harp instruction (Paris, 1802, 1811/R); she also wrote songs with harp accompaniment, and a ballet. Her pedagogical works advocate novel methods of education and original music theories; her harp manual contains instructive practice material and innovatory methods of touch and technique, among which her efforts to accommodate the fifth finger are especially noteworthy. Her theory of harmonics incited La Borde to write his *Lettre à Mme de Genlis* (1806). Wilhelm Raabe mentioned her capacities as an educationist in his novel *Der Schüdderump* (1869).

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HANS J. ZINGEL

Gennrich, Friedrich

(*b* Colmar, 27 March 1883; *d* Langen, nr Frankfurt, 22 Sept 1967). German musicologist and philologist. He studied Romance philology with Gröber and Bédier and musicology with Ludwig in Strasbourg and Paris (1903–10), and took the doctorate at Strasbourg in 1908 with a critical edition of *Le romans de la dame à la lycorne et du beau chevalier*; he subsequently held university posts at Strasbourg (1910–19) and Frankfurt (from 1921). After completing the *Habilitation* in 1927 he taught at Frankfurt University until 1964, occupying a titular chair from 1934. His extensive library and scholarly papers were destroyed during the war, but he continued to work, instituting two privately published series, the Musikwissenschaftliche Studien-Bibliothek (1946–65) and the Summa Musicae Medii Aevi (1957–67). These constitute some 40 volumes in all; he edited and wrote them entirely by himself, showing remarkable tenacity and energy in his 70s and 80s. From 1938 he also edited the series of monographs Literarhistorisch-musikwissenschaftliche Abhandlungen (Würzburg), and contributed over 70 articles to the first edition of *Die Musik in Geschichte und Gegenwart*.

Gennrich's lifelong interest was in the secular poetry and monophonic music of France and Germany in the Middle Ages. His greatness lay in the

equally high level of his skills as palaeographer, philologist and musicologist. His bibliographical work on manuscript sources, his classification of poetic and melodic forms, and the extension of rhythmic modal theory in his transcriptions are particularly important; in all these the influence of Ludwig is evident, most clearly in the first, which is much in the tradition of Ludwig's monumental *Repertorium* (1910). Gennrich's *Rondeaux, Virelais und Balladen* (1921–63), his *Bibliographie der ältesten französischen und lateinischen Motetten* (SMM, ii, 1957) and his *Der musikalische Nachlass der Troubadours* (SMM, iii–iv, xv, 1958–65) are representative of his work in this field. His bibliographical scholarship rests on two fundamental and highly influential principles: his belief in the unity of words and music in medieval song, and his 'repertory theory' which accounts for the many variants of these songs by maintaining that the great manuscript chansonniers which now survive were a late codification of an oral tradition and reflect directly the repertoires of medieval musicians.

His *Grundriss einer Formenlehre des mittelalterlichen Liedes* (1932) was the culmination of his early work on structure and form and a serious attempt to apply concrete scientific principles to the phenomenon of melody. In it he classified songs as litany-type, rondel-type, sequence-type and hymn-type, positing strong influence of sacred on secular music. His work on rhythm represents the most uncompromising continuation of Ludwig's, Beck's and Aubry's early rhythmic modal theories applied to secular song. He adhered exclusively to triple metre, but developed a highly sophisticated system of rhythmic 'progressions' to reflect the inner metre of the poem from line to line. This system, which involved three levels of rhythm – 'Distinktion (D-Rhythmik)', 'Einheiten (E-Rhythmik)' and 'Tongruppen (G-Rhythmik)' – is set out in his edition *Übertragungsmaterial zur Rhythmik der Ars Antiqua* (1954), his two books (1951, 1953–6) exemplify its final form.

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IAN D. BENT/R

Genoa

(It. Genova).

Italian city, capital of Liguria. The earliest recorded musical activity in Genoa dates from the Middle Ages, with documented references to troubadours (Bonifacio Calvo, Lanfranco Cigala), devotional songs (*cantegore*) and liturgical music. Early evidence for the cultivation of music includes the 12th-century neumatic codex in S Maria delle Vigne, the presence of organs, and the legacy of Bertolino Fieschi (1313), which ensured that singing was taught to clerics and boys in the cathedral of S Lorenzo. The Adorno family brought Franchinus Gaffurius to the city (1478), and Paolo Campofregoso (1494) established a choir in the cathedral where polyphony was taught.

More documents survive from the 16th and 17th centuries. A *cappella* of wind players was established in the Palazzo Ducale in 1540; in the 17th century this was augmented by singers and string instruments. Musicians who worked there include Ferdinando Pagano (1590–92), Francesco Guami (1594), Marco Corrado (1594–1625), Simone Molinaro (1625–36), Giovanni Paolo Costa (1636–8), his brother Giovanni Maria Costa (1640–56) and Giovanni Stefano Scotto (1659–74). The directors of the choir of the cathedral (founded by Lorenzo Fieschi) were Vincenzo Ruffo (1544), Andrea Festa (1552–9), Antonio Dueto (1576–84), Giovanni Battista Dalla Gostena (1584–9), his nephew Molinaro (1601–17), Carlo Abbate (1640–61) and Agostino Guerrieri. Organists at the two organs (built by Giovanni Battista Facchetti, 1554, and Giuseppe Vitani, 1604) were the Parma-born Orazio Briolano and the Genoese Lelio Rossi (de Rubeis), assisted by his nephew Michelangelo, Giovanni Battista Strata and Scotto. Music was important in the various churches, convents and monasteries: Francesco Antonio Costa worked in S Francesco di Castelletto, while Francesco Righi, Pietro Simone Agostini, Giovanni Maria Pagliardi and Matteo Bisso directed the choir (founded 1609) of the Jesuit church, S Ambrogio; Giovanni Battista Rossi and Giovanni Battista Bianchi belonged to the Somasci and Augustinian orders respectively, and in the monasteries of S Leonardo and S Bartolomeo the outstanding figures were Anfione Ferrabosco's daughters Elena and Laura. Willem Hermans from Flanders built organs for the churches of S Ambrogio, S Maria Assunta in Carignano and S Maria Maddalena. Printed editions for the *Dottrina Christiana* and the Piarists testify to the singing of *laude* in the city.

The Genoese publishing trade in the 16th and 17th centuries rivalled that of Venice and Rome; the leading printers included Girolamo Bartoli, Giuseppe Pavoni and the Calenzani family. Molinaro edited Gesualdo's *Partitura delli sei libri de madrigali a cinque voci*, published by Pavoni in 1613, and opened a music-printing business in Loano, whose management he entrusted to Francesco Castello.

The Genoese nobility fostered the cultivation of secular music: the Doria family maintained a choir directed by Ruffo (1545–6); Andrea Bianchi worked for the Cybo family (1611); a group of aristocrats brought Giulio Caccini to Genoa in 1595, while Francesco Rasi was a guest of the Grimaldis (1607) and Francesca Caccini of the Brignole Sale family (1617). Genoese citizens heard many musical events: at the port, in the streets and during processions, particularly of the confraternities (the *casacce*) and the city authorities. Performances were given by the academies, particularly the Accademia degli Addormentati (1587), to which Angelo Grillo (Livio Celiano), Gabriello Chiabrera and Ansaldo Cebà all belonged. The lutenists Marco Corrado, Dalla Gostena and Molinaro were active in Genoa. Many eminent composers, singers and instrumentalists born or educated in Genoa worked elsewhere, including Johannes and Antonius de Janua in the 14th and 15th centuries and, in the 16th and 17th centuries, Giovanni Battista Pinello di Ghirardi, Bernardino Borlasca, Michelangelo Rossi, Claudio Cocchi, Giovanni Battista Fossato, Giovanni Filippo Cavalliere, Giovanni Francesco Tagliavacca and Pietro Reggio.

Around 1640, when public theatres were beginning to develop in Venice, the Teatro del Falcone opened, presenting operas by Righi, Giovanni Maria

Costa, Carlo Ambrogio Lonati and Alessandro Stradella. In 1677 the theatre, originally owned by the Adorno family, was acquired by a group of noblemen who opened its doors to a more popular audience. In 1680 it was taken over by the Durazzo family, who ran the theatre until it was acquired by the Savoia family in 1824. In the meantime, more theatres opened: S Agostino in 1702, the Teatro delle Vigne (c1730), and theatres in the summer retreats of Albaro, Sampierdarena, Sestri Ponente and Voltri. Featured composers were Pasquale Anfossi, Cimarosa, Isola, Luigi and Giocondo Degola. The opening of the Oratorio di S Filippo Neri (for which Boccherini wrote *Giuseppe riconosciuto*) encouraged the performance of oratorios and vocal and instrumental music, by composers such as Domenico Balduino, Antonio Maria Tasso, Nicolò Uccelli, Luigi Cerro and Giacomo Costa.

In the 18th century a school of violin playing developed in Genoa; among its leading exponents were Martino Bitti and Giovanni Antonio Guido. Paganini began his career as composer and performer in the city at the end of the 18th century, but in later years appeared in Genoa only sporadically. After Paganini, the violinists Camillo Sivori, Nicola and Domenico De Giovanni, Agostino Dellepiane and Giovanni Battista Pedevilla all gained an international reputation.

Opera in Genoa received a new impetus in 1828, when the Teatro Carlo Felice (see illustration) opened with Bellini's *Bianca e Fernando*. The theatre hosted other important premières by composers including Donizetti (*Alina, regina di Golconda*, 1828), Mascagni (*Le maschere*, 1901) and Malipiero (*Giulio Cesare*, 1936); the Italian première of Strauss's *Arabella* was given at the Carlo Felice in 1936. The theatre was destroyed by bombing in September 1943; it reopened with *Il trovatore* in October 1991. Orchestral and chamber concerts are given by a number of organizations, notably the Giovine Orchestra Genovese, founded in 1912.

In 1829 Antonio Costa founded the Scuola Gratuita di Canto for the training of opera singers; after various transformations it became the present Conservatorio di Musica N. Paganini. The library holds autograph scores by Galuppi and valuable letters, documents and papers of Paganini. Musicological associations in Genoa include the Istituto di Studi Paganiniani (founded in 1972 and run by the city since 1990), and the Associazione Ligure per la Ricerca delle Fonti Musicali (1990). The Premio Paganini international violin competition has been held regularly since 1954, and the Festival Internazionale del Balletto di Nervi was inaugurated in 1955.

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MARIA ROSA MORETTI

Genouillère

(Fr.).

See [Knee-lever](#).

Genovés (y Lapetra), Tomás

(*b* Zaragoza, 29 Dec ?1806; *d* Burgos, 5 April 1861). Spanish composer. He was a choirboy in Zaragoza and later moved to Madrid, where he gave singing lessons. Under the influence of Rossini, he set Romani's libretto *Enrico e Clotilde, ossia La rosa bianca e la rosa rossa* (previously set by Mayr), from an episode in the Wars of the Roses. In 1832 he wrote numbers for the zarzuela *El rapto*, to a text by the journalist Mariano José de Larra. Awarded a pension by the Spanish government, Genovés went to Italy in 1834, residing first at Bologna, where he wrote religious compositions, operas and programmatic orchestral works, the last with such bellicose titles as *Numancia destruída*, *Los últimos días del sitio de Roma* and *El sitio de Zaragoza*. Ricordi published his collection of ballads

and duets, *Sere d'autunno al Monte Pincio* which were praised for their melodic appeal.

Genovés's first opera performed in Italy was *Zelma* (1835, Bologna); its agreeable melodies are said to have pleased a public that desired easy amusement. Other operas of his Italian years were *La battaglia di Lepanto* (1836, Rome), *Bianca di Belmonte* (1838, Venice) and *Iginia d'Asti* (1840, Naples). He continued to be influenced by Rossini, but employed musical themes reminiscent of the Spanish zarzuela. *Luisa della Vallière* (1845) brought him modest success when it was performed at La Scala. In 1846 he returned to Madrid, where *Luisa della Vallière* had four performances at the Teatro de la Cruz in February and March.

He married the singer Elisa Villó in 1851 and spent his last decade mostly at his retreat in Burgos.

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Genre.

A class, type or category, sanctioned by convention. Since conventional definitions derive (inductively) from concrete particulars, such as musical works or musical practices, and are therefore subject to change, a genre is probably closer to an 'ideal type' (in Max Weber's sense) than to a Platonic 'ideal form'.

Genres are based on the principle of repetition. They codify past repetitions, and they invite future repetitions. These are two very different functions, highlighting respectively qualities of artworks and qualities of experience, and they have promoted two complementary approaches to the study of genre. The first is properly a branch of poetics, and its students have ranged from Aristotle to present-day exponents of an analytical aesthetic. The second concerns rather the nature of aesthetic experience, and is best understood as an orientating factor in communication. This perspective has been favoured by many recent scholars of literature and music, and reflects a more general tendency to problematize the relation between artworks and their reception.

1. Typologies.

Since Aristotle, a central concern of Western poetics has been with the classification of works of art. The principal role of classification is arguably pragmatic – to make knowledge both manageable and persuasive – but its effect can be to shape, and even to condition, our understanding of the world. In this sense the underlying tendency of genre is not just to organize, but also to close or finalize, our experience. This implies a closed, homogeneous concept of the artwork, where it is assumed to be determinate and to represent a conceptual unity. Only then is it readily classifiable.

In literary studies, and in studies of operatic and other vocal music from the Western tradition, typologies have been conditioned in large part by the philological orientation of scholarly inquiry, at least until relatively recently. This has privileged classical genres such as tragedy, comedy, epic and lyric, with the novel a more recent addition. A classical emphasis has likewise shaped ethnological classifications, foregrounding genre titles such as ballad, legend, proverb and lyric folksong, all of which have been used extensively as a focus for the collection and classification of folk poetry and folk music. In the late 18th and early 19th centuries some of these genre titles began to infiltrate art music, where they joined functional titles such as those associated with courtly, rural or (increasingly) 'national' dances. Since these genres, like key characteristics and affective figures, were part of a larger complex of representations with a basis in rhetorical concepts, they had an explicit communicative function. This function was rather less apparent (though it was by no means excluded) when the genre title referred to a work of so-called 'absolute music'. Titles such as sonata, symphony and quartet did, after all, mark a quest for autonomy within instrumental art music.

The repetition units that define a musical genre can be identified on several levels. In the broadest understanding of the concept, they may extend into the social domain, so that a genre will be dependent for its definition on context, function and community validation and not simply on formal and technical regulation. Thus the repetitions would be located in social, behavioural and even ideological domains as well as in musical materials. The lyric piano piece of the early 19th century might be considered an undivided genre in these terms, and so might contemporary rock music. A narrower understanding of genre, and a more common usage, separates musical works from the conditions of their production and reception, and identifies genre as a means of ordering, stabilizing and validating the musical materials themselves (the lyric piano piece has its own constituent genres, as does contemporary rock). This was largely the understanding of *Gattung* promoted by Guido Adler in his influential scheme for *Musikwissenschaft*. Yet even here repetition units would normally reach beyond 'the notes themselves', embracing instrumentarium and performance-site, as well as less tangible qualities such as 'tone' and 'character'. Formal archetypes and stylistic schemata may well be constitutive of a genre, but they are not in any sense equivalent to it. Indeed a genre, working for stability, control and finality of meaning, might be said to oppose the idiomatic diversity and evolutionary tendencies characteristic of both form and style.

The classification of genres – essentially a systematic activity – begs larger historical questions. How are genres created, and why? Within literary criticism, several evolutionary models have been proposed (see Bovet and Brunetière). Of these, one of the most persuasive was the theory developed by Russian Formalist critics such as Shklovsky, Tynyanov and Tomashevsky. Here the governing principle is one of 'struggle and succession' (Shklovsky), a process, internal to the art, in which the dominant or canonized line comes into conflict with co-existing minor lines and is eventually overthrown by these minor lines, now duly canonized. New genres emerge, then, as accumulating minor devices acquire a focus (a dominant), and challenge the major line. An alternative view, and one applied more directly to music, emerges from Adorno's *Aesthetic Theory*. Here the dialectic is not between major and minor lines, but between Universal and Particular, where deviations from a schema in turn generate new schemata. Moreover, the deviations are seen as indispensable to the function and value of the schema in the first place. 'Universals such as genres ... are true to the extent that they are subject to a countervailing dynamic'.

Unlike the Russian Formalists (or for that matter New Critical students of genre such as Northrop Frye), Adorno located artistic genres within a larger social dialectic, and for that reason his analysis is historically contingent. Thus he could refer to 'nominalism and the demise of artistic genres' in the 19th century. Similar arguments were presented by Irving Babbitt and Croce, and they were made specific to music by Carl Dahlhaus, who claimed that from the early 19th century onwards musical genres rapidly lost substance. The suggestion here is that the performance- and genre-orientated musical culture of the 18th and early 19th centuries was increasingly undermined by a swerve towards the musical work. This work-centred perspective (the product of a more general intellectual shift from doctrinal to rational knowledge) was ultimately formalized in the discipline of music analysis, which tended to minimize the power of genre in its discourses. Musical works, in other words, were less concerned to exemplify genres than to make their own statement. It is notable, then, that genre definitions and classification systems have played a subsidiary role in discussions of 20th-century art music, though 'the quest for norms' (Ki Mantle Hood) continues to inform the work of folklorists and ethnologists such as Alan Dundes and Dan Ben-Amos.

2. Genre and social practice.

From the mid-1960s a very different approach to the study of genre developed, due in large part to a shift in critical perspective from the nature of artworks to the nature of aesthetic experience. That shift was accompanied by a parallel shift in the understanding of genre from the classification of historically sedimented categories towards a more fluid, flexible concept concerned above all with function, with the rhetoric or 'discourse' of genre within artistic communication and reception. The simplest semiology recognizes the 'sign' as bipartite, with both parts essential to its meaning. Thus a genre title is integral to an artwork and partly conditions our response to its stylistic and formal content, but it does not create a genre. Nor will a taxonomy of shared characteristics of itself define a genre. It is the interaction of title and content that creates generic

meaning. Clearly, within this interaction, the content may subvert the expectations created by the title, though it can do so only where a sufficient correspondence of title and content has been established in the first place. In this sense, as Heather Dubrow has noted (in her chapter 'The Function of Genre'), a genre behaves rather like a contract between author and reader, a contract that may be purposely broken. Genre, in short, is viewed as one of the most powerful codes linking author and reader.

While this approach was developed above all in literary studies, it very soon found applications in ethnology and in art music. A seminal ethnological study was William Hanks's 'Discourse Genres in a Theory of Practice', where a genre is viewed as a pairing of (socially and historically produced) conventions and expectations. This highlights the 'communicative properties' of genre. Genres, according to Hanks, 'consist of orienting frameworks, interpretive procedures, and sets of expectations', and as such they may be manipulated for a wide variety of communicative ends. This more flexible, open-ended conception of genre has also been developed in recent writing by musicologists. One signal of a renewed interest in the subject was a group of papers on genre at the Annual Meeting of the American Musicological Society in 1986, given by Leo Treitler, Anthony Newcomb, Laurence Dreyfus and Jeffrey Kallberg. Kallberg in particular went on to develop the notion of genre as contractual in two influential papers: 'Understanding Genre: a Reinterpretation of the Early Piano Nocturne', and 'The Rhetoric of Genre: Chopin's Nocturne in G minor'. By revealing that Chopin subverted genre titles in ways that created specific historical meanings, he demonstrated that the communicative properties of genre depend not only on a consensual code that enables meaning to be created, but also on the 'reconstruction of contexts' in a historiographical sense.

An attractive aspect of this understanding of the concept has been its capacity to accommodate the mixing or blending of genres, a device that might well confuse the classifier, but which greatly strengthens the communicative and programmatic potential of genre. Since genres possess certain recognizable identifying traits (genre markers), they can be counterpointed within an artwork to generate a 'play' of meanings which may, in some later style systems, extend into irony or parody, or even point beyond the work into the sphere of referential meaning. Thus in the 18th century a sequence of generic 'topics' (Leonard Ratner), closely tied to conventional affective meanings, might well have registered more forcefully with contemporary listeners than any sense of the work as a unified structure. The work, in other words, would have been heard in sequential terms – less a structure than a succession. In the 19th century there was a greater degree of cross-fertilization, as emotionally loaded, popular genres increasingly penetrated the world of the symphony, the sonata, the quartet. In such cases an ironic mode may be introduced. The work is not itself a march, a waltz or a barcarolle but rather refers to a march, a waltz or a barcarolle. The popular genre is part of the content of the work rather than the category exemplified by the work.

By the end of the 19th century this counterpoint of genres could be a powerful agent of expression, strongly suggestive of reference. Robert Samuels has suggested (in his chapter 'Genre and Presupposition in the

Mahlerian Scherzo') that the play of three generic types in the Scherzo of the Sixth Symphony (march, ländler, folkdance) succeeds in 'teasing out' a referential meaning which is neatly embodied in the topos of the Dance of Death, itself a resonant allegorical motif in Western culture. The strength of genre for Samuels's purpose is its double existence as a musical category and a social construct, inviting a journey through musical intertextuality to the world beyond the notes. What the analysis demonstrates is that the 'demise of artistic genres' is real only to the extent that an *auteur*-based model of history is allowed to dominate, and with it a one-sided understanding of genre as a generalized typology of shared materials. The recognition that a social element can participate in both the definition and the function of genre releases its energy and confirms its continuing value for our culture.

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JIM SAMSON

Gens, Véronique

(b Orléans, 19 April 1966). French soprano. Having won prizes in her native city, and in early music at the Paris Conservatoire, Gens made her début with Les Arts Florissants in 1986. Under William Christie's guidance she quickly became a proficient and appealing interpreter of, among others, Purcell, Lully and Rameau, including appearances at the Aix-en-Provence Festival in *The Fairy-Queen* (1989) and *Castor et Pollux* (1991), both recorded. She sang in Lully's *Phaëton* at the reopening of the Lyons Opera in 1993, followed at the same theatre with Countess Almaviva (1994). The same season she took part in a production, jointly staged by the Théâtre du Châtelet and Covent Garden, of Purcell's *King Arthur*. She has since added Idamante, Donna Elvira and Lully's Galatea to her stage repertory. In addition to Christie, Gens has worked with such conductors as Minkowski, Malgoire, Herreweghe, Jacobs and Rousset in the Baroque repertory, and in 1998 recorded an admired Fiordiligi in Jacobs's set of *Così fan tutte*. With Herreweghe, in concert and on disc, she has undertaken Mary in *L'enfance du Christ*. She is also a sympathetic, involving interpreter of French *mélodies* as can be heard on a disc of Fauré, Debussy and Poulenc. Her flexible, finely tuned voice, deployed with an innate sense of style, is used with eloquence and a strong sense of dramatic purpose.

ALAN BLYTH

Gent

(Flem.).

See [Ghent](#).

Gentian [Gentien, Gentiam]

(fl ?Paris, 1538–59). French composer. 20 of his extant chansons appeared in Attaignant's publications in Paris between 1538 and 1549. Moderne of Lyons printed one song, *Du fons de ma pensée* (Marot's version of the psalm *De profundis*), in 1544, and Granjon printed four in his first and second *Trophée de musique* (RISM 1559¹⁴, 1559¹⁵). Most of the texts are anonymous *épigrammes* or *voix de ville* composed in a largely homophonic manner akin to that of Sandrin. *O foible esprit* represents one of the first French settings of a complete sonnet; this one is to a text by Du Bellay. The popularity of three of Gentian's chansons is attested by their intabulations for lute by Alberto da Ripa, Guillaume Morlaye and Julien Belin. Three chansons (*Si quelque fois*, *Toutes les fois* and *Vous qui voulez*) were reprinted by Le Roy & Ballard with attributions to De Bussy.

WORKS

all for four voices

Celle qui a fascheux mari, 1543⁸, ed. in Call, ii; C'est trop pensé, 1545¹²; C'est un grand cas, Onziesme livre contenant xxviii chansons nouvelles, 4vv (Paris, 1541); De ce brandon, 1543⁷⁻⁸, ed. in Call, ii; De faire bien et servir loyalement, 1543⁸; Dieu qui conduictz, 1549²⁴ (intabulation in 1562²⁷); Dieu te garde bergiere, 1552⁴; Du fons de ma pensée, 1544⁹

J'ay supporté son honneur, 1547⁸; Je sens mon heur, 1545¹²; Je seuffre passion, 1549²⁰; Je suis Robert, 1549²⁰, ed. in Call, ii; La loy d'honneur, ed. PÄMw, xxiii (1899); La peine dure, 1549²⁰, ed. in Call, ii; Le temps peult bien, 1548⁴; O foible esprit, 1549²², ed. in Dobbins (arr. insts in C. Gervaise: Quart livre de dancieries, Paris, 1550; intabulation in 1552³²); O temps qui est vainqueur, 1549²⁰

Si de mon mal, 1548⁴; Si quelque fois devant vous, 1545¹², ed. in Call, ii (intabulation in 1554³⁵); Toutes les fois que je pense au tourment, 1547¹¹; Une dame par ung matin, 1540¹² (attrib. Belin in 1538¹⁴), ed. in Call, ii; Vous qui voulez, 1559¹⁴; Voyez le tort, 1559¹⁴

L'eccho, intabulation (of Dieu qui conduictz) in 1554³⁴

Doubtful: Qui souhaitez avoir tout le plaisir, attrib. Sandrin in 1549²⁰, attrib. Gentian in 1556³¹ (intabulation), 1559¹⁴, 1586²³ (intabulation); Voyez le tort, attrib. Sandrin in 1538¹⁰, attrib. Sandrin in 1559¹⁴

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SAMUEL F. POGUE/FRANK DOBBINS

Gentile, Ada

(b Avezzano, 26 July 1947). Italian composer. She took diplomas in piano playing (1972) and composition (1974) and then took Petrassi's postgraduate composition course at the Accademia di S Cecilia in Rome (1975–6). She made her name in various international competitions (Gaudeamus 1982, ISCM, Budapest 1986 and Essen 1995), and was honoured 'for cultural services' by the Polish Ministry of Culture in 1988. In parallel with her compositional activities she has been adviser of the Venezia Biennale Festival (1993–7) and artistic director of various musical institutions: Nuovi Spazi Musicali, Rome (since 1979), the Goffredo Petrassi Chamber Orchestra, Rome (1986–8) and the opera house in Ascoli Piceno (1996–9). She was appointed to teach at the Rome Conservatory in 1978. Her music displays an experimental attitude towards timbre and sounds are often presented at the limit of perceptibility. The cornerstone of her expressive idiom is an ethereal soundworld in which the tiniest gestures emerge elegantly from silence while the musical texture is continually fragmented and recomposed. Her work is notable for structural unity and a stylistic security. In her chamber and orchestral pieces, she aims to create a counterpoint of diffused sounds which work against each

other in extremely rapid rhythms to produce a kaleidoscopic, continually changing web of sound.

WORKS

(selective list)

Chbr op: La liberazione di Ruggiero dall'isola di Alcina (after L. Ariosto: *Orlando furioso*), 1992, Munich, Biennale, 30 April 1994 [free reconstruction of F. Caccini op]

Orch: *Veränderungen*, 1976; *Flighty*, 1982; *Criptografia*, va, orch, 1985; 2 episodi, 1v, org, orch, 1988; *Shading*, gui, chbr orch, 1988; *Concertante*, fl, gui, orch, 1989; *Conc.*, female v/cl, orch, 1993; *Adagi*, str, 1993–6; *Conc.*, cl, orch, 1995; *Adagio per un'estate*, fl, str, 1998

Chbr and solo inst: *Str Qt no.1*, 1978; *Str Qt no.2*, 1980; *Misty*, fl, hn, 1981; *Come dal nulla*, cl, 1983, arr. b cl, 1991; *Around*, fl, cl, va, 1984; *Insight*, 2 vn, va, 1984; *Small Points*, fl, ob, cl, vn, va, vc, pf, 1984; *In un silenzio ordinato*, fl, cl, 2 perc, vn, pf, 1985; *Flash back*, fl, vc, 1986; *Quick Moments*, fl, gui, 1990; *Ricordando un suono*, fl, cl, 2 perc, db (5 str), pf, 1990; *Landscapes of the Mind*, cl, str qt, 1991; *Il flauto di Vertebre* (V. Mayakovsky, trans. I. Ambrogio), spkr, fl, ob, cl, a sax, vn, perc, 1994; *Nonsense*, hpd, 1994; *Animali di Stranalandia* (S. Benni), spkr, bar sax, 1995; *Zapping*, fl, cl, vn, va, 1995; *Studietti di Betty Boop*, pf, 1997

MSS in Gaudeamus Foundation, Amsterdam; H. Washington Public Library, Chicago; Northwestern University, Chicago

Principal publishers: Ricordi, Edipan

SUSANNA PASTICCI

Gentile, Ortensio

(fl 1616). Italian composer. He is known only by his *Il primo libro de madrigali a cinque voci* (Venice, 1616), which he dedicated to the Duke of Mantua. It includes one madrigal with continuo ('in modo di sinfonia') and a setting over the *romanesca*. The first madrigal in the book abounds in syncopation and textural contrasts but includes some unusual harmonic effects suggesting that Gentile found five-part writing difficult.

COLIN TIMMS

Gentili, Giorgio

(b Venice, ?1669; d ?Venice, after 1730). Italian composer and violinist. Appointed as a violinist to the ducal chapel of S Marco on 10 July 1689, he acquired the duty of playing solos for the Elevation in 1693. He remained in the same post until at least 1731, in which year he was one of the signatories to the document attesting Lotti's authorship of the disputed madrigal *In una siepe ombrosa*, styling himself first violinist in the ducal chapel. The few written references to Gentili in the intervening years confirm his continuing attachment to S Marco, though from about 1702 to about 1717 he also held the post of *maestro di istromenti* at the Ospedale dei Mendicanti.

Gentili left six collections of printed instrumental music comprising 72 works. Externally similar (and perhaps not coincidentally so) to works in the same genres by his fellow citizen and contemporary Tomaso Albinoni, they reveal a competent but not very individual creative personality, although the violin technique required is rather more demanding than that in Albinoni's works of the same period. The trio sonatas of Gentili's op.1 (1701) command interest through their absorption of display elements associated with the solo sonata and concerto genres and the presence of 'solo' and 'tutti' cues in three slow movements, which suggests performance with doubled instruments. Both features are exploited more fully in the two sets of concertos, opp.5 and 6, the 'concerti' of op.2 being chamber sonatas. (*MoserGV; ScheringGIK*)

WORKS

all published in Venice

[12] Sonate a tre, op.1 (1701)

[12] Concerti da camera a tre, op.2 (1703)

[12] Capricci da camera a violino e violoncello o cimbalo, op.3 (before 1706)

[12] Sonate a tre, op.4 (1707)

[12] Concerti a quattro e cinque, op.5 (1708)

[12] Concerti a quattro, op.6 (1716)

1 conc. in a transcr. for org attrib. to J.G. Walther pubd in DDT, xxvi–xxvii (1906), 303

MICHAEL TALBOT

Gentilucci, Armando

(*b* Lecce, 8 Oct 1939; *d* Milan, 12 Nov 1989). Italian composer and writer on music. He studied composition at the Milan Conservatory with Donatoni and Bettinelli, and received the diploma in 1963. Gentilucci also took diplomas in the piano (1961) and choral music and direction (1962) and courses in conducting with Votto there. He taught at the conservatories in Bolzano and Milan from 1964 to 1969, when he became director of the Istituto Musicale in Reggio nell'Emilia, a post which he held until 1989. During the 1970s he was one of the organizers of *Musica/Realtà*, and one of the founders of the journal of the same name which he also edited.

His musical and critical output of the 1960s is characterized by the search for a musical idiom beyond both Adorno's idea of the Stravinsky–Schoenberg conflict, and aleatory procedures, maintaining a strain of contemporary music which has its roots in composers such as Bartók, Varèse, Ives and Dallapiccola. From his earliest works Gentilucci's concern is with sound, understood as a synthesis of timbre, harmony and melody; out of this he derived a compositional process which evolves from moment to moment. He was critical of the 'aesthetics of negativism and informality' in music, with a point of reference for his own development lying in the work and ideas of Nono. Following Nono's example, at the beginning of the 1970s he linked his pieces to political and social themes (e.g. *Canti di Majakovskij, Cile*). An important aspect of this phase, which came to an

end with *Che voi pensiate* in 1975, was an enriched conception of sound, including electronic manipulation (as in *Come qualcosa palpita nel fondo*) and Ives-like quotations in the famous *Studi per un Dies irae*. The large amount of music produced from 1976 to 1978 is a witness to a final maturity, with a wide variety of source material taken as a point of departure. His approach could embrace echoes from the past (contrapuntal techniques, quotations, quasi-tonal centres) as much as avant-garde procedures and sounds, while retaining a coherent style far from the spirit of collage. The first significant work of this last period was *Il tempo sullo sfondo* for orchestra of 1978, the year he wrote his long essay *Oltre l'avanguardia: un invito al molteplice*, which during the 1980s became a reference point of musical theory for the new generation of Italian composers. Central too in these years were his opera *Moby Dick* (1986–8), his passionate, lyrical works for women's voices and his many pieces for solo instruments.

WORKS

(selective list)

Stage: *Che voi pensiate* (azione musicale), tape, Bologna, Comunale, 25 June 1975; *Moby Dick* (azione musicale), 1986–8, unperf.

Orch: *Conc.*, pf, str, perc, 1962; *Fantasia* [no. 1], fl, str, pf, perc, 1963; *3 movimenti sinfonici*, 1963; *Ov.*, 1963; *Figure*, 32 insts, 1966; *Sequenze*, chbr orch, 1967–8; *Fantasia no. 2*, fl, str, perc, 1968; *Phonomimesis*, chbr orch, 1969; *Studi per un Dies irae*, 1971–2; *Coinvolgimento*, 2 vn, va, small orch, 1974; *In divenire*, vn, orch, 1975–6; *Scontri*, vn, chbr orch, 1976; *Il tempo sullo sfondo*, 1978; *Voci dal silenzio*, 1981; *Ritorno di un canto dimenticato*, ob, small orch, 1983; *Azzurri abissi*, cl, orch, 1986; *Frammenti sinfonici da Moby Dick*, 1988

Str ens: *Diario*, 1965; *Rifrazioni*, 1969; *Mensurale*, 1977

Vocal: *Canti da Estravagario di Neruda*, Bar, ob qt, 1965; *Strofe di Ungaretti*, 6 solo vv, 1967; *Siamo prossimi al risveglio* (anon., Novalis), Bar, pf, perc, db, 1968; *Canti di Majakovskij*, spkr, S, 23 insts, 1970; *Lied senza parole*, S, pf, 1977; *Le secrete vie*, chorus, orch, 1981; *Ramo di foglia verde*, 2 solo vv, orch, 1982; *Canto notturno*, S, orch, 1983; *Il chiarore dell'Utopia*, S, orch, 1985; *Spari la luna*, S, gui, 1985; *2 arie cameristiche e coro da Moby Dick*, S, chorus, insts, 1988; *Nell'ombra della tua notte*, chorus, 1988; *Frammenti poetici di Marina Cvetaeva*, S, insts, 1989; *Oltre il mare aperto*, S, Renaissance insts, 1989; *Rien de plus*, S, insts, 1989

5–11 insts: *Conc.*, 5 insts, 1966; *Contrasti*, 7 insts, 1966; *Diacronie*, vn, 9 insts, 1970; *Diario II*, wind qnt, 1971; *Cile*, wind qnt, 1973; *Trama*, 2 wind qnt, 1977; *Haleine*, 2 tpt, 2 trbn, tuba, 1980; *Nei quieti silenzi*, wind qnt, trbn, str qt, db, 1983; *Un mutevole intreccio*, 2 wind qnt, 1983; *Specchi della memoria*, fl, pic + a fl, cl, b cl, hn, pf, 1984; *Una trasfigurata rievocazione cubana*, fl, cl, hn, vn, va, pf, cel, 1988

2–4 insts: *Elegie*, pf trio, 1966; *Momenti*, str qt, 1966; *Epitaffio per C. Pavese*, cl, vn, vc, 1967; *Diagramma*, cl, vn, pf, 1970; *Crescendo*, pf trio, 1971; *Come qualcosa palpita nel fondo*, vn, tape, 1973, rev. 1980; *... e ho alzato gli occhi ...*, 2 vn, va, 1973; *Tensioni*, va, pf, 1976; *Molteplice*, vn, va, vc, tape, 1977; *Gesti e risonanze*, cl, perc, 1980; *Intervalli del tempo*, str qt, 1981; *Un traccia sommessamente*, vn, pf, 1981; *Le clessidre di Dürer*, cl, vn, vc, pf, 1985; *Selva di pensieri sonanti*, cl, pf, 1988

Solo inst: *Iter*, pf, 1969; *Dal suono al suono*, pf, 1977; *Oh, voce che mi sfuggi*, fl, 1981; *Polifonie per Andrea Centazzo*, perc, 1981; *Memoria di un Gondellied*, pf, 1982; *Al telaio del tempo*, cl, 1983; *Frammenti di un diario d'autunno*, pf, 1983; *In Lebenfluten*, ob, 1983; *Dal fondo di uno specchio*, inst, 1984; *Metafore del tempo*,

pf, 1984; Dove non sono confini, vc, 1985; Fibre di una tela all'orizzonte, db, 1985; In acque solitaire, fl, 1986; Metamorfosi su un alleluja, bn, 1986; Le trame di un labirinto, sax, 1986; Lo scrigno dei suoni, pf, 1989

Principal publishers: Ricordi, Sonzogno, Suvini Zerboni

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GIORDANO FERRARI

Gentlemen's Concerts.

A concert series given in Manchester from 1770. See [Manchester](#), §2.

Genuino, Francesco

(*b* ?Naples, c1580–85; *d* ?Naples, before 1633). Italian composer. A member of a prominent family in Naples, he may have been identical with,

or related to, the abbot Francesco Genoio, imprisoned in 1620 with other relatives of Giulio Genoio, who led an uprising against Cardinal Borgia, the Viceroy of Naples. Girolamo Genuino's book of anagrams of names, *Metamorphoses nominum* (Naples, 1633), contains one for Francesco Genoio in the past tense, praising his musical ability. The first and fourth of Genuino's five books of five-voice madrigals are lost. The remaining books show that the style of his madrigals changed little over his career. They are serious works, with only a few chordal phrases in triple metre and no fast declamation on repeated notes. Their textures, more than those of any other Neapolitan madrigals of the period, avoid the lightness of the canzonetta. Almost two thirds of the phrases are points of imitation, whose rhythmically nervous motifs are often crowded together, when not doubled in 3rds or 10ths. Neither these motifs nor the chordal phrases are as melodically cogent as those of Fontanelli, Gesualdo or Nenna. Genuino's second book (1605), to texts by Guarini and Tasso among others, shows less contrapuntal mastery than the later books; there are several parallel octaves and duplicated contrapuntal lines. *Altri goda al tuo canto* is partly modelled on Fontanelli's setting of the same text of 1595. There is only a little chromaticism of the type Gesualdo used. The third book (1612) has none of the earlier contrapuntal crudities. It is the most imitative of the three extant books and includes less repetition than do other Neapolitan madrigal books of the time. Poets represented include Marino and Rinuccini along with Guarini.

There are more *durezze e ligature* than in the earlier book. The madrigals in the fifth book, to texts by Guarini, Marino and Murtola, are shorter than other Neapolitan madrigals but more complex than most. Incessant rhythmic activity, in which all the lower voices take part, makes the points of imitation quite involved. Dissonances are handled freely, and there are some striking deceptive cadences, original *durezze e ligature* and novel entry effects.

WORKS

Libro secondo di [22] madrigali, 5vv (Naples, 1605)

[21] Madrigali, libro terzo, 5vv (Naples, 1612), inc.

[22] Madrigali, libro quinto, 5vv (Naples, 1614); 1 ed. in G. Watkins: *Gesualdo: The Man and His Music* (London, 1973, 2/1991)

4 madrigals, 5vv, 1615¹⁴, 1622¹³

KEITH A. LARSON

Genus

(Lat., pl. *genera*; Gk. *genos*, pl. *genē*: 'kind').

A term in the tradition of ancient Greek music theory defining various dispositions of (1) the two movable notes within the tetrachord and (2) patterns of rhythm. The term is also used in its common logical sense to define other distinct groupings that appear from time to time in the theoretical tradition.

There were three basic genera of the tetrachord: diatonic, chromatic and enharmonic; the diatonic and chromatic genera could also exhibit various

'shades' (*chroai*) or 'species' (*eidē*). In the treatise of Aristoxenus, it is clear that these shades are merely abstractions of the possibility for nearly infinite variation in the pitch of the two movable notes, as long as they remained within a certain region and retained a proportionate relationship to each other and to the two outer notes of the tetrachord. Nevertheless, in the later theoretical tradition the six shades assume the status of specific subcategories of the genera (for a chart of the six shades see [Greece, §1, 6\(iii\)\(c\)](#)). In patterns of rhythm [Aristides Quintilianus](#) defined three genera: equal, sesquialteran and duple; but he conceded that some add a fourth, sesquitercian. Dactylic or anapestic rhythms are equal; paeonic, sesquialteran; and iambic and trochaic, duple. (See also [Greece, §1, 7\(ii\)](#).)

THOMAS J. MATHIESEN

Genzmer, Harald

(*b* Blumenthal, nr Bremen, 9 Feb 1909). German composer. He studied theory with Hermann Stephani in Marburg (1925–8) and composition with Paul Hindemith at the Berlin Hochschule für Musik, where his teachers also included Rudolph Schmidt (piano), Alfred Richter (clarinet), Curt Sachs and Georg Schünemann (musicology). After completing his studies, he worked as chorus répétiteur and vocal coach at the Breslau Opera (1934–7). From 1938 to 1940 he was on the staff at the Volkshochschule, Berlin-Neukölln. He later served as professor of composition and acting director at the Musikhochschule, Freiburg (1946–57) and chair of composition at the Hochschule für Musik, Munich (1957–74).

Unlike many of his contemporaries, Genzmer was not interested in composing abstract music; instead, he consistently placed the human being at the centre of his compositional activity. Erich Valentin aptly described Genzmer as a 'humanist among musicians', a title originally given to Paul Hoffhaimer. An interest in amateur music-making, particularly music involving young people, has been an enduring aspect of his huge output (over 300 works). Combining Hindemith's craftsmanship with the emotive aural sensuality of Richard Strauss, the expressive character of his works is as important to his style as harmonic, melodic and rhythmic elements. His technique of motivic development places him among the Classical symphonic composers. In spite of its technical and aesthetic demands, his music is accessible and remains intelligible to a wide range of audiences.

WORKS

(selective list)

Ballets: *Kokua* (W.M. Schede), Freiburg, 1952; *Der Zauberspiegel* (H. Stadlmair), 1965

Orch: *Trautonium Conc. no.1*, 1939; *Concertino no.1*, fl/vn, pf, str, 1946; *Pf Conc.*, 1948; *Vc Conc.* 1950; *Trautonium Conc. no.2*, 1952; *Fl Conc.*, 1954; *Sym. no.1*, 1957; *Sym. no.2*, 1958; *Conc. da camera*, vn, chbr orch, 1959; *Concertino*, pf, str, 1963; *Vc Conc. no.2*, vc, wind, 1969; *Musik für Orchester nach einem Fragment von Friedrich Hölderlin* (1977–8); *Conc.*, org, str, 1980; *Conc.*, vc, db, str, 1985; *Sym. no.3*, 1986; *Sym. no.4*, 1990

Vocal: *Mass*, E, S, A, Bar, vv, orch, 1953; *Südamerikanische Gesänge* (V.G. Kemp,

N. Guillen, L. Lugones, M.G. Najera), 4–9vv, 1957; *Irische Harfe* (anon., Macleod, Young, J. Joyce), 4–8 mixed vv, 1965; *Kantate 1981* (Eng. Baroque poetry), S, mixed chorus, orch, 1981; *Petrarca-Chöre* (Petrarch), SATB, 1973–4; many works for vv, orch; lieder; solo cants.

Chbr: Pf Trio no.1, F, 1944; Septet, fl, cl, hn, str trio, hp, 1944; Trio, fl, va, hp, 1947; Str Qt no.1, 1949; Pf Trio no.2, 1954; Str Qt no.2, 1954; Wind Qnt, 1957; Nonet, ob, cl, bn, hn, str qt, db, 1962; Kammermusik, cl, pf trio, 1964; Sextet, 2 cl, 2 bn, 2 hn, 1966; Qt, vn, va, vc, db, 1967; Musik, 2 tpt, 2 trbn, 1968; Wind Qnt, 1970; Partit á tre, tpt, trbn, org, 1986; many sonatas for solo inst and pf; works for dulcimer/glass hp

Kbd: Pf Sonata no.1, 1938; Tripartita, F, org, 1945; Pf Sonata no.2, 1950; Org Sonata no.1, 1953; Org Sonata no.2, 1956; Org Sonata no.3, 1963; Adventskonzert, org, 1966; *Die Tageszeiten*, org, 1968; Pf Sonata no.3, 1981; Pf Sonata no.4, 1982; Pfinstkonzert, org, 1983; Pf Sonata no.5, n.d.

Principal publishers: Schott, Peters

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Interpreten über Harald Genzmer (Frankfurt, 1969)

F. Herz: 'Die Orgelwerke von Harald Genzmer', *Ars organi*, xxix/2 (1981), 97–101

E. Valentin and others: *Harald Genzmer* (Tutzing, 1983)

H. Müllich: 'Zum Wort-Ton-Verhältnis in Harald Genzmers Chorschaffen', *Musik in Bayern*, xxviii (1984), 27–44

JÖRG RIEDLBAUER

Geoffroy, Jean-Baptiste

(*b* diocese of Clermont, 1601; *d* Paris, 30 Oct 1675). French composer. He entered the Jesuit order as a novice in 1621, studied grammar, the humanities, rhetoric and philosophy at Paris, and from 1660 until his death directed the music at the convent of his order in Paris (see A. de Backer and others: *Bibliothèque de la Compagnie de Jésus*, ed. C. Sommervogel, iii, Brussels, 1892). Three volumes of sacred music by him are known to have been published in Paris: *Musicalia varia ad usum ecclesiae* (1650, lost); *Musica sacra ad vespers aliasque in ecclesia preces* for one, two and four voices with organ (1659); and a companion volume to the latter, *Musica sacra ad varias ecclesiae preces ... pars altera* (1661), for four voices. It is noteworthy that he allowed the works in these last two books to be sung either by a solo voice (accompanied or unaccompanied) or by a group of solo voices contrasted with a full chorus (see D. Launay: *La Musique religieuse en France du Concile de Trente à 1804*, Paris, 1993, p.322). There are a few other sacred works in manuscript.



Geoffroy, Jean-Nicolas

(*d* Perpignan, 11 March 1694). French composer, organist and writer. He was the author of the largest collection of harpsichord music of 17th-

century France. The only reliable information about him is given on the title-page of his harpsichord book and in a few archival documents at Perpignan. There are a number of references to 'Geoffroy' or to 'Nicolas Geoffroy' in Parisian documents between 1658 and 1713, suggesting that at least two musicians of this name were active there, but it is impossible to know how many more there were or how they were related. Jean-Nicolas was organist of St Nicolas du Chardonnet in Paris, probably until 1690. In that year his name first appears in documents at Perpignan and he was there accused by the cathedral organist, Villeneuve, of having usurped his functions and perhaps his salary. Geoffroy may have been engaged for his technical knowledge, since Jean de Joyeuse, builder of the new organ, had failed despite his best efforts to instruct Villeneuve in the maintenance of the organ, especially the Parisian-style reed stops. At any rate, on 8 April 1691, 'Jean-Nicolas, dit Jofré' took over Villeneuve's post by mutual consent and was formally installed as organist of the cathedral on 15 August 1692. At his death, Villeneuve returned, and the organ no doubt fell into disrepair.

The only music clearly ascribed to Jean-Nicolas is a manuscript copy, *Livre des pieces de clavessin de tous les tons naturels et transposéz* (F-Pn Rés. 475; ed. J. Frisch, Bourg-la-Reine, n.d./R), made after his death and once owned by the choir school at Rouen, of no fewer than 213 pieces 'drawn from his works', of which 42 exist in a second, transposed version. Most are grouped into 16 harpsichord suites (including four transpositions), but there are also a few pieces for viols, dialogues for viols and harpsichord, and organ pieces.

Although most of his pieces are typical of the period and resemble those of Lebègue as much as anyone's, their style and particularly their harmony reveal Geoffroy as an extraordinarily inventive and even experimental composer. However, he had little ability to control his ideas and many of his startling dissonances and chromatic inflections have an arbitrary effect instead of intensifying the expression of the music. He was fond of mixing the major and minor scales and was prodigal with the resulting false relations; the part-writing is often harmonically out of phase, producing anticipations, retards and clashing 2nds; his textures sometimes generate complete 7th and 9th chords in such a way as to make them sound like chords in their own right. When by chance or by extra care his experiments succeed, the effect is arresting, expressive and forward looking. Another volume that belonged to the choir school at Rouen (F-Pn Rés 476) has often been misattributed to Geoffroy but there is no musical connection.

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- M. Roche:** 'Un livre de clavecin français de la fin du XVIIe siècle', *RMFC*, vii (1967), 39–73
- B. Gustafson:** *French Harpsichord Music of the 17th Century* (Ann Arbor, 1979)
- B. De Boer:** *The Harpsichord Music of Jean Nicolas Geoffroy* (diss., Northwestern U., 1983)

DAVID FULLER (with BRUCE GUSTAFSON)

Geoffroy-Dechaume, Antoine

(b Paris, 7 Oct 1905). French musicologist, organist and harpsichordist. He studied the organ with Eugène Gigout and composition with Georges Caussade at the Paris Conservatoire (1923–31). He was organist at Notre-Dame de Pontoise (1922–37), professor at the Collège de Normandie (1937–9) and harpsichordist with such societies as Ars Musica before becoming a professor at the Schola Cantorum in Paris (1962–4) as well as professor of interpretation and harpsichord at the university and conservatory in Poitiers (1967). In 1968 he was a visiting fellow at University College, Cambridge, and was awarded the Cambridge MA.

Geoffroy-Dechaume's interest in early music and its interpretation was stimulated by Arnold Dolmetsch, a family friend from the time of his residence in Fontenay-sous-Bois (1912) and one who continued to influence his musical development through personal and scholarly contact. Geoffroy-Dechaume's studies relate in particular to Rameau and Couperin as well as to more general questions of performing techniques (notably for the organ and harpsichord), transcription, realization and interpretation. He has applied the results of his research – with a rigour which sometimes arouses controversy – to the preparation of many concerts of early music given by the BBC, the ORTF, the Orchestre de l'Opéra, and the Orchestre National de Paris (1947–52), by the Société de Musique d'Autrefois (from 1955), and at the Aix-en-Provence (1955), Bath (1965) and English Bach festivals (Oxford, 1965 and 1968).

WRITINGS

'Réalisation', *FasquelleE*

Les 'secrets' de la musique ancienne: recherches sur l'interprétation XVIe-XVIIe-XVIIIe siècles (Paris, 1964/R)

'Connaissance de Rameau', *ReM*, no.260 (1965), 37–45

'De l'interprétation de la musique ancienne', *Musique de tous les temps*, no.38 (1965) [whole issue]

'Racine et la musique', *Cahiers raciniens*, xxii (1967), 43–55

'Du problème actuel de l'appogiature ancienne', *L'interprétation de la musique française aux XVIIe et XVIIIe siècles: Paris 1969*, 87–105

'Techniques d'exécution de la musique ancienne de clavier', *Connaissance de l'orgue*, no.5 (1973), 2–7; repr. as 'De quelques secrets de la musique ancienne', *Carnet musical*, xi (1974), 11–19

Introduction to J.J. Quantz: *Essai, méthode de flûte traversière* (Paris, 1975/R) [facs. of 1752 edn]

Langage du clavecin (Tours, 1986)

'Rythme, inégalité et ornementation dans la musique de Bach', *Analyse musicale*, no.7 (1987), 11–15

'L'accompagnement sur basse dans le continuo: un véritable art d'improviser', *Analyse musicale*, no.14 (1989), 19–29

Editions of works by Rameau, Rebel and D. Scarlatti

CHRISTIANE SPIETH-WEISSENBACHER

George, Michael

(b Thetford, 10 Aug 1950). English bass-baritone. A chorister at King's College, Cambridge, he later studied at the RCM with Gordon Clinton, making his début in 1972 at The Maltings, Snape, in Handel's *Saul*. He has

sung regularly with the Academy of Ancient Music, English Baroque Soloists, the Sixteen, the King's Consort and other groups in concerts throughout the world. His repertory, much of which he has recorded, stretches from medieval music to Stravinsky and Pärt (whose *Miserere* he sang at the 1990 Proms), and includes Bach's B minor Mass and the Passions, most of Handel's oratorios and Haydn's *Creation*. He has also performed and recorded many of the odes, anthems and stage works of Purcell. George's operatic recordings include Monteverdi's *Orfeo* and Handel's *Ottone*. An intensely musical singer with a firm, agile voice, he has deep understanding of the varied stylistic demands of composers in different periods.

ELIZABETH FORBES

George, Stefan (Anton)

(*b* Rüdesheim, nr Bingen, 12 July 1868; *d* Minusio, nr Locarno, 4 Dec 1933). German poet. He attended the Gymnasium in Darmstadt before matriculating at Berlin University, though he soon abandoned his studies. Possessed of ample means (his father was a prosperous Rhenish wine merchant), he began a life of travel that took him throughout Europe. From 1889 to 1893 (and again in 1896) he resided in Paris, where his intimacy with Mallarmé exerted a long-term influence. Later in life he began to accept the public attention and adulation that he had avoided earlier. The so-called George-Kreis, a group of younger poets that included Friedrich Gundolf, Karl Wolfskehl and, briefly, Hugo von Hofmannsthal, helped to spread his fame. From 1892 to 1919 he edited the influential *Blätter für die Kunst*. The publication of *Das neue Reich* (Berlin, 1928) led to a perceived association with the emergent Nazi party, though he refused an invitation to become president of the new Academy of Poetry.

George's literary output was almost entirely confined to lyric verse. His earliest collections, *Hymnen* (1890) and *Pilgerfahrten* (1891), were printed privately for distribution to his friends; these already reveal the characteristics of his best-known works: emphasis on art for art's sake, a restricted range of subject matter, formal perfection, beauty of presentation and the avoidance of capital letters except at the start of a line. Many of his poems were set by composers of the Second Viennese School: Schoenberg's Second String Quartet includes settings of *Litanei* and *Entrückung*; Webern's songs opp.3 and 4 are also to George's verse; and Berg's *Der Wein* is a setting of George's translation of Baudelaire. Best known of all of the George settings, however, is Schoenberg's *Das Buch der hängenden Gärten* (1908–9). Other composers who set his verse include Cyril Scott, Clemens von Franckenstein and Gerhard Frommel.

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W. Osthoff: *Stefan George und 'les deux musiques': Tönende und vertonte Dichtung im Einklang und Widerstreit* (Stuttgart, 1983)
M. Stern: 'Poésie pure und Atonalität in Österreich: Stefan Georges Wirkung auf das Junge Wien und Arnold Schoenberg', *Modern Austrian Literature*, xxii/3–4 (1989), 127–41

W.A. Strauss: 'Airs from Another Planet: the Second Viennese School and the Poetry of George, Rilke and Trakl', *Studies in the Schoenbergian Movement in Vienna and the United States*, ed. A. Trenkamp and J.G. Suess (Lewiston, NY, 1990), 1–31

PETER BRANSCOMBE

Georgescu, Corneliu Dan

(b Craiova, 1 Jan 1938). Romanian composer and ethnomusicologist, active in Germany. After early musical training at the Popular School of Arts in Craiova (1949–55) he studied composition with Andricu, Mendelsohn and Olah at the Bucharest Academy (1955–61). He was a researcher at the Institute of Ethnomusicology and Dialectology (1962–83), editor of the journal *Muzica* (1983–4) and a researcher at the Institute of Art History (1984–7). In 1987 he moved to Germany, becoming naturalized in 1996. His comprehensive knowledge of Romanian folklore and traditional music informs his compositions, which are particularly inventive and rich in fantastical elements. Drawing on such traditions as monody, *ison* and isorhythm, he has also undertaken research into timbre and the harmonic series. Georgescu has developed a personal variety of minimalism, rich in arabesque-like figuration.

WORKS

(selective list)

vocal

5 liduri, S, orch, 1960; A Mioritic Model (ballad-op, 1, Georgescu, after trad. text), 1973, Cluj-Napoca, Română, 1 Oct 1975; choral works

Schițe pentru o frescă [Sketches for a Fresco], chorus, orch: 1 Colinde [Carols] (cant.), 1972; 2 Imnuri [Hymns], 1978; 3 Et vidi caelum novum (cant.), 1996

orchestral

Motive Maramureșene [Motifs from the Maramureș], 1962; Partita, 1968

Jocuri [Plays]: 1 Plays, 1962; 2 Bihor Landscape, 1964; 3 Festive Plays, 1965; 4 Collages, 1966; 5 Refrains, 1967; 6 Pianissimo, 1972; 7 Long Songs, 1973; 8 Variants of a Dance, 1974; 9 Dance Echoes, 1982; 10 Manifold Plays, 1982

Models: 1 Yellow Black, 1967; 2 Continuo, 1968; 3 Zig-Zag, 1969; 4 Rubato, 1970

Homage to Țuculescu: Sym. no.1 'Armonii simple', 1982, Sym. no.2 'Orizontale', 1980, Sym. no.3 'Privirile culorilor' [The Looks of the Colours], 1985

works with tape

8 compoziții statice, pf, tape, 1968; Studii atemporale, 12 pieces and projects, 1980–92; Semne [Signs], 12 insts, tape, 1987

Omagiu lui Piet Mondrian, str qt, tape: 1 Composition in a Square with Red, Yellow and Blue, 1980; 2 Composition with Tones of Pure Colour on a White Background, 1982; 3 Composition in Grey and Black, 1984; 4 Composition in Black and White, 1985; 5 Composition with Straight Lines, 1986; 6 Composition with Triangles and Squares, 1992; 7 Composition with Discontinuous Lines, 1994

other works

Invențiuni, pf, 1957; Sonata, pf, 1958; Trio-Divertisment, fl, cl, bn, 1958; Sonata, 2

vn, 1960; Preludii contemplative, org: 1 Ascendo, 1991; 2 Spatium, 1991; 3 Orbis I–II, 1995; film scores

WRITINGS

Melodii de joc din Oltenia [Dance tunes from Oltenia] (Bucharest, 1968)
Repertoriul pastoral: semnale de bucium, tipologie muzicala si corpus de melodii [The pastoral repertory: bucium signals, a musical typology and collection of melodies] (Bucharest, 1987)
Improvisation in der traditionellen rumänischen Tanzmusik (Eisenach, 1995)

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KdG (R. Stan)

V. Cosma: *Muzicieni români* (Bucharest, 1970)

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C. Tautu: 'Continuo de Corneliu Dan Georgescu', *Muzica*, xxii/9 (1972), 8–9

D. Scurtulescu: 'Corneliu Dan Georgescu: portrait', *Muzica*, xxxii/11 (1982), 35–49 [in Fr.]

G. Tartler: *Melopoetica* (Bucharest, 1984)

OCTAVIAN COSMA

Georgescu, George

(*b* Sulina, 12 Sept 1887; *d* Bucharest, 1 Sept 1964). Romanian conductor and cellist. He began violin lessons at the age of five, but turned to the cello (under Constantin Dimitrescu) at the Bucharest Conservatory, continuing under Hugo Becker at the Berlin Hochschule für Musik (1910–14), where he also studied composition and conducting. His first success was as a cellist and member of the Marteau Quartet, 1911–16, but a physical handicap forced him to abandon the cello and, on the advice of Richard Strauss, he sought a career as a conductor, taking further coaching from Nikisch in Leipzig. After a successful début with the Berlin PO in 1918, he returned to Romania and founded the Bucharest PO (1920; now the Enescu PO), of which he remained chief conductor until his death. In addition he was musical director and conductor of the Romanian Opera at various periods between 1922 and 1940, and a professor at the Bucharest Conservatory, 1950–53. He raised the Bucharest PO to international standard, performing with such musicians as Cortot, Rubinstein, Casals, Richter and Menuhin, and toured with the orchestra in the USSR and Europe, making his British début at the Royal Festival Hall in 1963. He was admired for his eloquence and style across a wide repertory, especially in Strauss and Enescu. As a guest conductor Georgescu toured throughout Europe and in the USA. He was made a member of the Légion d'Honneur in 1929, received the Romanian State Prize in 1949 and 1957, and was made a People's Artist of the Romanian People's Republic in 1954.

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L. Voiculescu: *George Georgescu* (Bucharest, 1957)

T.G. Georgescu: *George Georgescu* (Bucharest, 1971)

E. Pricope: *Dirijori si orchestre* (Bucharest, 1971)

V. Cosma: *Interpreți din România: lexicon* (Bucharest, 1996)

VIOREL COSMA

Georgia.

Country in Transcaucasia. An independent kingdom for over 2000 years, it adopted Christianity in the 4th century ce while under Byzantine influence. It was invaded by the Mongols in 1234 and thereafter became subject to incursions by Arabs, Turks and Persians. It was annexed by Russia in the 19th century. After a brief period of independence (1918–20), it was renamed the Georgian Soviet Socialist Republic in 1921. With the collapse of the Soviet Union it declared itself an independent republic in April 1991.

I. Art music

II. Orthodox church music

III. Traditional music

LEAH DOLIDZE (I), CHRISTIAN HANNICK/DALI DOLIDZE (II), GRIGOL CHKHIKVADZE/JOSEPH JORDANIA (III)

Georgia

I. Art music

The development of Georgian art music followed a course characteristic of many Eastern European schools of composition during the end of the 19th century and the first half of the 20th century. A few decades saw a rapid advance from the first experiments in composition and an amateur musical culture to a thoroughly professional approach to composition in the context of increased musical activity in the concert hall and opera house. The evolution of Georgian music from the 1960s to the 90s had much in common with that of Western music in the late 20th century.

The incorporation of Georgia into the Russian Empire in 1801 created permanent links with European musical culture. In the second half of the 19th century, alongside the continuing oral medieval Orthodox tradition, conditions gradually emerged for a new art music in the European tradition. From 1851 Tbilisi, which had become the musical centre not only of Georgia but of the whole of Transcaucasia, staged productions of operas by Donizetti, Rossini, Bellini and Verdi, adding works by Russian composers from the 1880s onwards. During this period music-making reached beyond the aristocratic salons to other levels of society. A new musical culture sprang up in Tbilisi, a city at the crossroads of Europe and Asia, unique in its mingling of many different national styles. Melodies borrowed from Italian opera and Russian romances and mediated through Georgian traditional music took on exotic colouring from the eastern cultures represented in the city's population. This complex folk amalgam later became a potent source for Georgian art music.

Georgian composers forged an independent style through a synthesis of Western music with national elements. Until the 1960s the latter consisted primarily of traditional music of various kinds. The period from the 1890s to the early 1930s was dominated by the first generation of composers,

founders of the new era of professional music in Georgia: prominent among these were Meliton Balanchivadze, Dimitri Arakishvili, Viktor Dolidze and Niko Sulkhaniashvili, with the figure of Zakaria Paliashvili occupying a special place.

These composers devoted themselves in particular to vocal music, especially opera, which developed along 19th-century Romantic lines. In 1897 an excerpt from Balanchivadze's opera *Tamar tsbieri* ('Perfidious Tamar') was performed in St Petersburg (the opera was retitled *Darejan tsbieri* in 1937). In 1919, an important year for Georgian music, the first Georgian operas were performed at the Tbilisi Opera Theatre: Arakishvili's lyrical *Tkmuleba Shota Rustavelze* ('The Legend of Shota Rustaveli'), Paliashvili's monumental operatic saga *Abesalom da Eteri* ('Abesalom and Eteri') and Dolidze's comic opera *Keto da Kote* ('Keto and Kote'). Between these years Sulkhaniashvili also composed choral music and Arakishvili and Balanchivadze songs. The first period of Georgian opera culminated in the 1920s with productions of operas by Paliashvili, Arakishvili, Dolidze and others. Among these Paliashvili's *Daisi* ('Twilight') ranks with *Abesalom da Eteri* as one of the peaks of Georgian opera. Paliashvili's operas draw on an international musical language, and their style established the general Western orientation of 20th-century Georgian composers.

In the decades after the establishment of Georgian national opera the symphony became the leading genre in Georgian music. Instrumental art music was developed by the second generation of Georgian composers, in parallel with a rapid growth in opportunities for performance. A symphony orchestra and a string quartet were formed early in the Soviet era (1924), but the first essays in instrumental music in Georgia, especially in the symphony, were modest. The leading representatives of the second generation of composers were Shalva Mshvelidze, who composed his symphonic poem *Zviadauri* in 1940, and Andria Balanchivadze, whose First Symphony (1944) represents a milestone in the history of the Georgian symphony. In their combination of Classical-Romantic symphonic principles with national traditions, Georgia's second-generation composers showed an affinity with 19th-century Russian composers, above all The Five.

During the war years (1941–5) Georgian symphonies became predominantly heroic and epic in tone, a trend that predominated up to the end of the 1950s. In the immediate postwar years a third generation of Georgian composers emerged, continuing in the direction taken by Mshvelidze and Balanchivadze. The aesthetic and technical principles of the Georgian national school held sway in their work in the major genres: symphony, concerto, symphonic poem, chamber music, ballet, opera and oratorio. The shared ideals among composers of the second and third generations makes it natural to view Georgian music composed between the 1930s and the 50s as forming a single stylistic period.

Between the 1930s and the 50s socialist realism dominated every aspect of art in the Soviet Union. Art music was systematically 'democratized', and composers were required to create music that was national in form and socialist in content. The hero of this new art was the Soviet people, and personal feelings were replaced by those of 'the people' as a whole. This principle was profoundly inculcated into all aspects of Georgian music.

Most works composed during the period 1930 to 1960 had national and popular foundations, manifested primarily through the extensive use of traditional music. Composers either quoted folk tunes directly or composed melodies in the style of folksongs and folk dances. At the same time, Georgian composers drew increasingly on the Romantic symphonic tradition, using its schemes and structural principles with some freedom and variety.

The most notable Georgian compositions from the 1930s, 40s and 50s include Mshvelidze's symphonic poems *Zviadauri* and *Mindiya*, Andria Balanchivadze's first and second symphonies and Third Piano concerto, Alexi Machavariani's Violin Concerto and ballet *Otello*, Otar Taktakishvili's First Piano Concerto and opera *Mindia*, David Toradze's ballet *Gorda* and opera *Chrdiloetis patardzali* ('Bride of the North'), the symphonic piece *Sachidao* by Revaz Lagidze, A. Chimakadze's cantata *Kartlis guli* ('The heart of Kartli') and Sul Khan Tsintsadze's miniatures for quartet and Fourth String Quartet. However, with these few exceptions, the music composed in Georgia during this period has merely local significance.

The 1960s and 70s saw an intensive upsurge in all genres as Georgian art music engaged fully with 20th-century ideas. This development arose directly from the cultural liberalization following the 21st Party Congress of 1959. Increased contacts with other cultures enabled musicians to take part in international festivals of contemporary music. The freer social climate and access to contemporary European music provided a stimulus to Georgian composers. The history of Georgian music during these years shows the speed with which Georgian composers assimilated the major innovations of 20th-century music. New ideas were especially striking in the work of younger composers, Bidzina Kvernadze, Giya Kancheli, Nodar Mamisashvili, Natela Svanidze, Sul Khan Nasidze and Nodar Gabunia, and later Felix Glonti, Vazha Azarashvili, Mikhail Shugliashvili, Teimuraz Bakuradze, Ioseb Bardanashvili and Tengiz Shavlokhvili. All these composers wrote primarily in instrumental genres, and their works display a new emotional and intellectual complexity, eschewing the neo-Romanticism characteristic of the preceding decades.

The high level of performers graduating from the Tbilisskaya Gosudarstvennaya Konservatoriya (Tbilisi State Conservatory), founded in 1918, significantly contributed to Georgia's musical development. There were several orchestras active in Tbilisi at this time, the foremost of which was the Georgian State SO. A number of Georgian singers, instrumentalists and conductors gained worldwide reputations. Choral music, which had the richest of traditions in Georgia, developed greatly.

From the beginning of the 1960s Georgian composers began to separate into three distinct groupings. The first of these, associated with the work of the composers of the second and third generations, remained within the traditions of the Georgian Romantic school. One of the achievements of this period was the creation of a national style of declamation in both vocal and instrumental music, rooted in the stresses and cadences of folk music. Works that exemplify this development are the oratorios *Rustavelis nakvalevze* ('In the steps of Rustaveli') and *Nikoloz Baratashvili* and the cantata *Guruli simgerebi* ('Gurian Songs'), by Otar Taktakishvili, works for

unaccompanied chorus by Ioseb Kechakmadze, the oratorio *Pirosmani* by Svanidze, the opera *Iko mervesa tselsa* ('And in the Eighth Year ...') by Kvernadze, and the fifth, sixth and seventh string quartets by Tsintsadze.

Another grouping was represented by the fourth generation of Georgian composers, the so-called 'Shestidesyatniki' ('1960s group'), whose work displayed an assimilation of new influences, most significantly the music of Bartók and Stravinsky. Best known among the works of the 'Shestidesyatniki' are Gabunia's *Igav-araki* ('Fable'), Kancheli's first and second symphonies, Nasidze's first and second string quartets and Chamber Symphony, Tsintsadze's fifth, sixth and seventh string quartets, and Kvernadze's *Koreograpiuli novelebi* ('Choreographic Novellas') and his ballet *Berikaoba*. Works by composers of the older generation, including Revaz Gabichvadze's *Rostock* Symphony, Toradze's Second Symphony *Kebatakeba Nikortsmindas* ('In Praise of Nikortsminda') and Machavariani's Second Symphony, also showed major stylistic advances.

The 1970s saw a spate of symphonic works by the two major figures, Kancheli and Nasidze. With his Third Symphony, Kancheli began to receive general recognition as one of the foremost representatives of Georgian music, while Nasidze won deserved success with a triad of symphonies (nos. 5, 6 and 7) and his Double Concerto. Other notable symphonic works were Glonti's Sixth Symphony (*Vita nova*) and Azarashvili's Cello Concerto.

Georgian composers devoted less attention to experimental music, although new musical thinking and the influence of the postwar Western avant garde found a partial reflection in the third grouping of composers who emerged in the 1960s and 70s: Bakuradze, Shugliashvili, Bardanashvili and others, to whom may be added Svanidze and Mamisashvili of the older generation. These composers made adventurous use of a variety of techniques – total serialism, aleatorism, collage, minimalism and electronics. For a long time the experimentalism of these composers baffled listeners, limiting their audience to a small number of intellectuals.

At the end of the 1970s a synthesis began to emerge between various compositional styles and techniques in Georgian music, a process that continues to this day. Indicative of this is the use of the polystylistic method, in allusion, quotation and collage. Baroque and Classical stylistic features have been absorbed organically into the Georgian national style. This has produced many different, sometimes highly original, kinds of stylistic fusion, in the work, for example, of Kancheli, Nasidze, Kvernadze, Mamisashvili, Bakuradze and Bardanashvili, and also of one of the leading figures of the youngest generation, Z. Nadareishvili. In Kancheli's symphonies and chamber music the sense of memory, free association, temporal stasis and effects of time arrested or tightly compressed are akin to developments in contemporary cinema and theatre.

Between the 1960s and the 80s opera was considerably less significant than instrumental music. Two representative operas of this period are Kvernadze's *Iko mervesa tselsa* and Kancheli's *Da ars musika* ('Music for the Living'). Among operas by composers working in a traditional idiom,

Lagidze's *Lela*, with its wealth of expressive melody, has proved the most popular.

Georgian composers have also been productive in the fields of ballet (beginning with Andria Balanchivadze's *Mzechabuki* of 1936), operetta, musicals, film and theatre music and popular music. The works of Azarashvili, V. Kakhidze and others reveal an interesting combination of serious and lighter styles.

In the 1990s chamber music became increasingly important, reflecting the broader cultural climate. Several composers of chamber music adopted elements of minimalism. Outstanding works of these years include Kancheli's cycle *Sitsoskle shobis gareshe* ('Life without Christmas'), Nasidze's Fifth String Quartet and Piano Trio *Antiphonie*, and Bakuradze's *Ori tsigni kvintetisatvis* ('Two Books for a Quintet').

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[Georgia](#)

II. Orthodox church music

1. History.

Georgia formally converted to Christianity in 337 as a result of the missionary activity of St Nino. The east and south of the country were influenced by Syria at this time, and Byzantium influenced the west (Colchis). The earliest records of the Georgian language date from the 5th century, and it was during this century that King Vakhtang I (446–99) established the office of 'catholicos' (patriarch). After the Council of Chalcedon (451) Georgia, like Armenia, embraced monophysitism, but in about 600, under Catholicos Kirion I (595–610), the country turned to Chalcedonian Orthodoxy and hence Byzantine influence (see [Syrian church music](#), §1). The subsequent development of Georgian church music was strongly influenced by the activity of Georgian monasteries and other religious centres outside Georgia, including the Holy Cross in Jerusalem, St Sabas (Palestine), Mount Sinai, Bithynia, Iviron (Mount Athos; founded 980) and Bachkovo (Bulgaria; founded 1083).

2. Liturgical books.

Georgian liturgical books generally correspond to those of the Byzantine rite, but because of the great age of the Georgian liturgy and the activity of Georgian hymnographers, their arrangement and content display certain peculiarities. The Georgian *oktōēchos*, manuscripts of which survive from the 9th century, and its enlarged version the *paraklitioni*, equivalent to the Byzantine *paraklētikē*, are each divided into two books: the *khmani* and the *gverdni*, containing respectively the chants in the authentic and plagal modes. The hymns for Lent and Easter were originally collected in a book known as the *khvedrni* ('share'); this collection was later divided into the *markhvani* and *zatiki*, corresponding respectively to the Byzantine *triōdion* and *pentēkostarion*. The 12 volumes of the *mēnaia* were first introduced into Georgia by Georgy Mtatsmideli ('from the Holy Mountain', *d* 1065), under the name *ttueni atormetni*. They have never been published in their entirety, and the excerpts from them contained in the *gamokrebuli ttueni* (corresponding to the anthology) thus represent an important source of the chant.

The Georgian equivalent of the Byzantine stichērarion is the *iadgari* ('memorial'). A notable example of this collection is a manuscript, with neumes, dating from 978–88 (fig. 1), containing many Proper chants composed by one of the greatest hymnographers of the Georgian Church, Mikayel Modrekili, who was probably the brother of St Euthymius (Eqvtime) of Iviron (*d* 1028). The heirmologion may have been translated into Georgian as early as the 8th or 9th century at the monastery of St Sabas near Jerusalem, but the earliest surviving examples date from the 10th century. The Georgian heirmologion is termed the *dzlispirni da gmratismshoblisani* ('heirmoi and theotokia'), since it contains, unlike the Byzantine heirmologion, both the *heirmoi* and the corresponding *theotokia*. In Greek heirmologia before the 13th century, the *heirmoi* were arranged according to the akolouthiai (in an order often given the symbol *KaO* in modern literature; see [Heirmologion](#), §2), but the arrangement of the Georgian heirmologia followed the *ōdai* (symbol *OdO*) as early as the 10th century.

3. Hymnody.

According to a Georgian version of the Great Lectionary of the Church of Jerusalem, Georgian hymnography originated between the 5th and 8th centuries. The first compositions were akolouthiai for national saints to be added to the mēnaia. The *iadgari* of Grigol of Khandzta (759–861) was praised by his biographer. In the 10th and 11th centuries Mikayel Modrekili in south Georgia and Ioanne Minchkhvi at Mount Sinai supplemented the Georgian mēnaia and oktōēchos with their own compositions. At the same time, many texts were translated into Georgian at the Georgian monastery of Iviron on Mount Athos, by Euthymius and Georgy Mtatsmideli, and on the Black Mountain near Antioch, by Ephrem Moire (*d* c1100). These translations retained the isosyllabic structure and metre of their Greek originals, sometimes at the expense of correct word order; and the oldest manuscripts of the Georgian heirmologion cite the original Greek incipit, in phonetic transliteration, before each *heirmos*. Thus the Georgian hymns must originally have been sung to their Greek melodies. However, these cannot have been the only melodies of the Georgian Church: indigenous Georgian hymns of the same period were composed according to Georgian metrical principles, iambic dodecasyllabic verses being the most common.

4. Theory and style.

A notable characteristic of Georgian liturgical music, evident since the 12th century at least, is the use of three-voice polyphony. The three voices are known as *mzakhr* (in modern terminology: *tqma*), *zhir* (modern: *mozahili*) and *bami* (modern: *bani*); the *mzakhr* has the main melody and may extend in range to an octave, but the three voices together do not exceed a major 10th. The rhythm of the *mzakhr* and *bami* is virtually the same, but it may differ from that of the *zhir* (ex. 1).

Georgian liturgical music has a system of eight modes that corresponds overall to the Byzantine system; diatonic intervals are used in modern practice only. There are similarities between the liturgical melodies and those of traditional music, suggesting that the two genres may share a common origin; in performance, however, the tempo of the church melodies is generally slower.



5. Notation.

In the 10th century the Georgian Church adopted Byzantine ekphonic notation for the liturgical recitation of the Bible. Manuscripts of the 11th, 12th and 13th centuries contain tables of ekphonic signs. The 'Synodikon' for the Sunday of Orthodoxy is an important example of a text marked throughout with such signs. A system of notation was also developed for hymns (fig.1): the neumes, which are written above and below the text, indicate melodic formulae rather than fixed tones, as in Byzantine chant of the same period. The occasional use of two or three signs above a single syllable may prove that polyphony was in use as early as the time of Mikayel Modrekili (10th century). With the decline of monasticism, Georgian hymn notation gradually fell into disuse (as was the case in the Armenian and Byzantine systems). (Ingoroqva's interpretation of this notation is now considered unsatisfactory.)

A new system of 24 signs or *chreli*, indicating the intonation formulae of the chants, was introduced in the 17th and 18th centuries, but it is not known how this system relates to the earlier one. The term *chreli* is also used in the sense of [Papadikē](#). In the 19th century Ioane Bagrationi introduced yet another notational system, although it never became popular. It is based on the first eight letters of the old Georgian alphabet (*a, b, g, d, e, v, z, ey*) and uses supplementary dots and other signs; each letter signifies a fixed pitch and the melodic rise and fall is indicated by means of dots above or beneath the letter. Other systems of notation, whose purpose was to remind the cantor of the melodic outline and the intonation formulae of the chants, are found in Georgian manuscripts of the second half of the 18th century and the 19th century.

The transmission of Georgian liturgical music throughout its history depended more on oral tradition than on written notation. When, however, during the 19th century, Old Church Slavonic replaced Georgian as the language of the liturgy, the oral tradition of chanting began to decline. A

committee for chant restoration was therefore founded in 1860 to transcribe the entire liturgical repertory into staff notation. The chant collections, organized according to the *oktōēchos* system, consist of music for three voices: the principal melody is assigned to the first voice, with the supporting voices conforming to Georgian theoretical principles. Active attempts have been made during the post-Soviet period to restore the authentic Georgian repertory; the scholarly and practical endeavours of M. Erqvanidze together with his male choir Anchiskhati (founded 1989) have been particularly notable in this respect.

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Georgia

III. Traditional music

The history of Georgian traditional music is primarily that of Georgian folksong: the vocal repertory, with or without instrumental accompaniment, is particularly rich and there are also many types of traditional instruments. Polyphonic singing, complex musical structures and variety of styles distinguish Georgian folksong from the basically monodic styles of states long connected with Georgia economically, politically and culturally. Complex choral polyphony is characteristic of Georgian folk music. Folksong traditionally accompanies work, hunting, weddings, burials, historic or heroic events, military campaigns, popular entertainments and dancing. Each ethnic group – the Khevsur, Tush, Pshav, Mokhev, Mtiul, Kartlian-Kakhetian and Meskh in eastern and south-western Georgia, and the Rachian, Svan, Imeretian, Guria, Megrel and Acharian in western Georgia – has its own musical style that is different in form, structure and manner of performance.

Traditional polyphonic songs are performed by a chorus in which the higher parts are sung by soloists and the bass part by a group. Unison singing is rare. Solo songs can be divided into three categories: work songs for unaccompanied solo male voice; women's solo songs, mainly lullabies; and lyrical, historical, heroic and humorous songs performed by both men and women accompanied by various instruments. Georgians do not usually sing in mixed ensembles: polyphonic songs are performed by a chorus of one sex, usually male. In families that have preserved and transmitted their own musical traditions, however, all members, irrespective of age or sex, perform the choral songs. Singing (and dancing) in mixed ensembles is usual among the Svan and Rachian. The limited repertory for female chorus includes songs connected with family life and ritual songs. The traditional styles of eastern and western Georgia differ: in eastern Georgia folk music is characterized more by monodic songs and two- and three-part songs as, for example, among the Kartlian-Kakhetian; in western Georgia three- and four-part singing predominates.

1. Regional and ethnic traditions.
2. Polyphony.
3. Instruments.
4. Urban and contemporary songs.
5. Sources, history, studies.

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1. Regional and ethnic traditions.

- (i) Eastern Georgia.
- (ii) Western Georgia.

Georgia, §III, 1: Traditional music: Regional and ethnic traditions

(i) Eastern Georgia.

Ethnic groups in eastern Georgia fall into three groups: the Khevsur, Tush, Pshav, Mokhev and Mtiul in the mountainous north-east, the Kakhetian and Kartlian in the central plains, and the Meskh in the south-west. In Georgian folklore studies, it is customary to classify the Khevsur, Tush and Pshav as one sub-group. The Khevsur, living in the gorges of the Caucasian range, used to be isolated from urban life and have retained old vocal forms, reflecting the difficult conditions of their former life. Khevsur songs are

mainly monodic, performed solo or to the accompaniment of the *panduri* (three-string lute). The Russian *balalaika*, played like the *panduri*, appeared recently. Songs are simple in structure and the melodic material, which uses much glissando, often resembles agitated, heightened speech. Many are variants of a single melodic formula, that is, a downward progression from a 7th (or a 6th and sometimes the octave) to the lowest point in the scale. In such two-part singing (ex.2), the basses enter in unison with the top voice only at the end of every line, emphasizing the tonic (which also shows the downward progression of the melodic line).

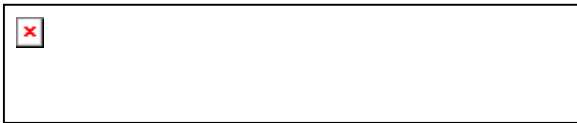


The Khevsur are gifted poets for whom singing, which is used only for declaiming verse, is of secondary importance. They often sing different texts to the same tune. The number of genres is limited, the main types being work, ritual and heroic song. Women's genres are even more restricted, comprising songs of family and everyday life and ritual songs but they are more developed in intonation than men's songs. Lullabies are usually in 6/8 metre and consist of frequent repetition or variation of a basic melodic formula. Ritual laments occupy an important place in the traditional music of the Khevsur. They are performed in a quiet narrative style reminiscent of sing-song speech; the metre depends on the text and phrases end with a descending line. They may also be performed as a 'lament with singing voice', *khmit tirili*, with a professional female mourner, *motirali*, alternating with a unison chorus.

The Tush live close to the Khevsur. They are shepherds who spend much of the year in the northern Caucasus or in Azerbaijan and consequently some of their performance styles show influences from those areas. For example, the *dala* (lament for the dead) which is performed alternately by soloist and unison chorus parallels the song styles of the peoples of the northern Caucasus. Certain Tush melodies also have rhythmic structures, such as 3 + 5 and 5 + 3, not generally used in Georgian traditional music. Themes of the solo songs are ritual, historical, heroic, lyrical or pastoral and some are accompanied by the *panduri* (three-string lute) or the accordion (mostly played by women), which is now well established among the mountain people of eastern Georgia. Songs of different genres have similar melodic characteristics and songs that differ in form and content are sometimes sung to the same tune, as in Khevsur folksong. Descending melodic lines and the variation of a basic melodic phrase are also typical of Tush songs, although the melodies and rhythms are more complex than those of Khevsur songs. Two-part Tush songs have simple structures, consisting basically of a solo voice performing the melody and a drone

sung by a group. Such songs are usually in the A mode and the drone is usually on the tonic and seventh degree (A–G–A); cadences are approached from below. The *salamuri* (flute) is played commonly by shepherds.

The Pshav, neighbours of the Khevsur and the Tush, also perform two-part songs. Specific characteristics of these are the use of two-part drone polyphony that changes its pitch in the range of a major 2nd, the alternation of two soloists against a drone bass sung by a chorus, and use of the Frigian mode with a major 6th customarily known as the Pshav scale (ex.3). Together with the Khevsur, the Pshav are the most skilful creators of oral poetry in Georgia. The texts are in couplets and often take the form of a poetic contest, *kapiaoba*, during which the two performers improvise. The *panduri* is popular.

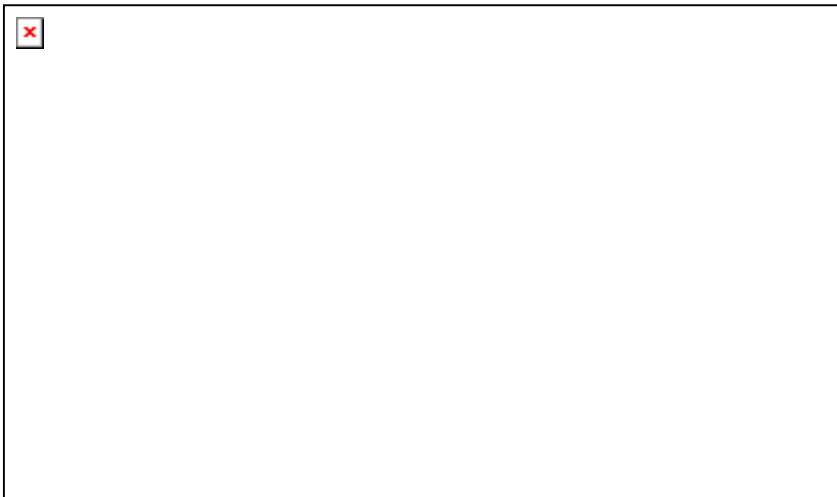


The Khev and Mtiul share many characteristics in both music and everyday life. Both have been affected economically and culturally by the mountain road, built more than 200 years ago, that traverses their regions and connects the trans-Caucasus with Russia. Mokhev and Mtiul folksongs are melodically richer and more varied than those found in other mountainous regions of eastern Georgia. Mokhev songs are mostly in two or three parts; solo songs are performed exclusively to the accompaniment of the *panduri*. Unlike the Khevsur and Pshav songs and short two- or three-bar phrases, in Mokhev songs the melody is developed throughout the stanza. The song types of the Mokhev include work, ritual and everyday songs, love songs, historical and heroic songs and dance-songs. Dance-songs are usually performed in two parts in which two soloists alternate or one soloist is accompanied by a bass part which has its own independent melodic and rhythmic structure (an exceptional practice in Georgian folk polyphony). Mtiul polyphony appears primarily in three-part songs which are similar, stylistically, formally and textually, to Kartlian three-part songs. The Mtiul, moreover, have adopted solo songs from the Kartlian repertory. In Mtiul song the tune is often embellished with grace notes; one or two notes only (or one note with an ornament) correspond to a syllable – a rare feature in the songs of the other mountain peoples. Ritual songs are highly regarded by the Mtiul, particularly the widely known *Jvaris tsinasa* ('Before the cross'); this is performed at weddings, in round-dances with the traditional text (and with a different text) before the start of agricultural work.

Kartlian-Kakhetian groups have developed a great variety of folksong styles, forms and genres. Unaccompanied solo songs include women's lullabies and men's agricultural work songs. *Orovela* is the general name for ploughing, threshing and winnowing songs which are all related in name, musical structure and textual content to the *horovel* of Armenia (see [Armenia, §I, 1\(i\)](#)). They also have parallels (in terms of intonation and terminology) with songs from Azerbaijan and Central Asia. The texts describe the hard conditions of the people, their lack of rights and their dependence on master-landowners. The close relationship of the Armenian and Georgian agricultural songs suggests their age – dating back to the time when the states shared a common agrarian culture. The melody of

each stanza of *orovela* songs generally begins in a high register, then quickly descends and ends in a half- or a full cadence. Recitative alternates with richly ornamented melody and the rhythm is free. '*Urmuli*' *orob* ('bull carters') songs comprise a further popular genre similar to *orovela*. Two-part songs that accompany work (mostly reaping and winnowing, and more rarely threshing) are known as *hopuna*, *herio* or *heri ega*, depending on which of these exclamations is used in the song. Such songs are strictly rhythmic, melodies are simple and texts often appear to be improvised. They may be humorous or amatory, but most describe the work. The lower part performs either a drone or an ostinato figure.

Three-part songs may be subdivided according to function and musical characteristics. Ritual, round dance and work songs form a separate group from 'table' songs (Kakheti is the most ancient and important centre of viticulture in Georgia). They are distinguished musically by their energetic character, clean-cut metre and rhythms, and frequent use of a recitative drone and ostinato figures in the bass (ex.4). 'Table' songs are more festive: they develop slowly on a pedal drone without clear-cut metre and rhythm, and melismas are frequently used in the melodic lines (ex.5). The musical conventions of 'table' songs from eastern Georgia, which have colourful modulations, are similar to *orovela* and *urmuli* songs. Among musical instruments, the *panduri* and *salamuri* are popular.



The Meskh are one of the oldest Georgian groups; Meskheti was the economic and cultural centre of Georgia during the 11th and 12th centuries and from the 16th to 19th centuries it was under Turkish rule. Although polyphony was still practised there in the early years of the 20th century, it has since been lost. It is, then, the only region in Georgia without this tradition. Meskh songs are similar to Kartlian songs. The *tulum*, a type of bagpipe from Turkey, is played.

More research is needed on Georgian groups who live beyond the country's borders, such as the Ingilo in Azerbaijan, and the Shavsh and Lazi in Turkey. Shavsh singing traditions are similar to those of the Acharian.

Georgia, §III, 1: Traditional music: Regional and ethnic traditions

(ii) Western Georgia.

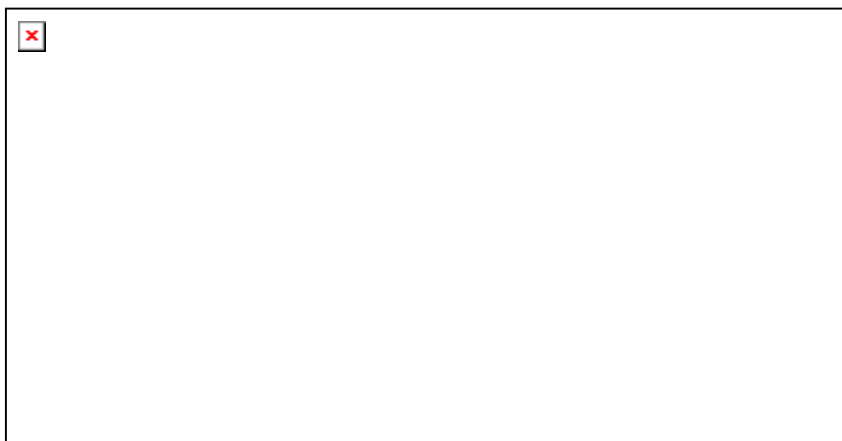
The traditional musics of western Georgia fall into two categories: that of groups in the high mountains of Svaneti and Racha, and that of groups in the plains of Imereti, Guria, Samegrelo and Achara.

Racha is situated between Alpine Svanetia and the plain-like terrain of Imeretia, and is divided into lower, upper and mountainous regions. The Rachians in the lower region show musical similarities with neighbouring Imeretians and those in the mountainous region with neighbouring Svans. Rachian musical style shows the closest links with the traditions of eastern Georgia: the restricted use of melismas, elements of the diatonic scale system of fourths, and sometimes a pedal drone. These links are particularly evident in 'table' songs. Ritual songs, performed antiphonally by two choruses, and round-dances are important. As among other western Georgian groups no two-part choral or unaccompanied solo songs are performed by the Rachin (with the exception of unaccompanied lullabies performed by women). Choral songs are exclusively three-part. Solo songs are sung to the accompaniment of *gudastviri* (bagpipes; fig.2): these are recitative-like songs with free rhythm. *Gudastviri* are played by professional musicians called *mestvire* who enjoy great popularity. Their numbers are gradually decreasing, even though younger people are now learning to play this instrument. The repertory of the *mestvire* is varied. They compose songs in couplet form about historical figures, national heroes and people enslaved by feudal lords; as well as topical and humorous songs, timed to coincide with a specific festival or feast, which demonstrate their wit, resourcefulness and special talent for improvisation. They also have an important function as social commentators. The *chianuri* (two-string bowed lute; see fig.5 below) is used to accompany singing.

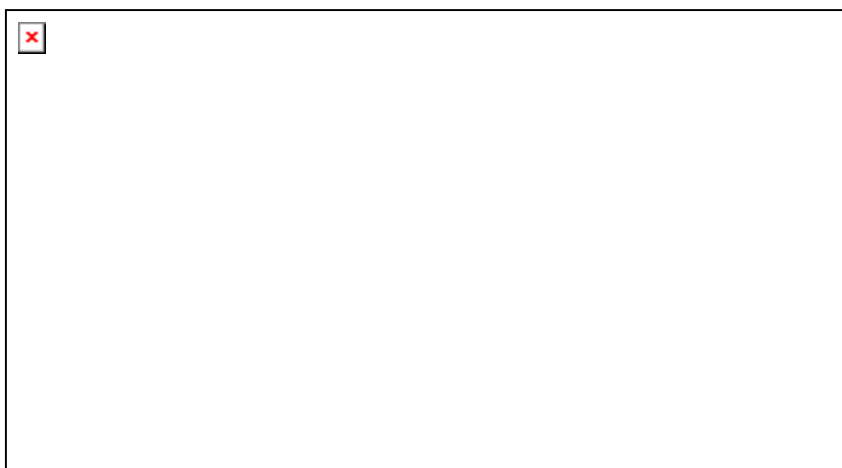
The Svans are frequently snowbound and are cut off from the town for more than six months of the year; even in summer they are reluctant to leave the mountains and go down into the valley. Urban musical culture has not penetrated Svanetia and its traditional songs have been preserved. Svan vocal and instrumental music is striking for its disciplined harmonic and tonal structure; melodies are confined in a tight framework. Svan traditional music includes many ritual songs, which also reflect historical events and the struggle with feudal lords.

Three-part songs are the basis of Svan choral singing. The second voice, which starts most of the songs, is usually the leader, followed by the highest voice and a bass. The bass is more mobile than in the songs of the eastern Georgian groups. Although it provides the harmonic basis, both rhythmically and melodically it is more flexible, and its compass sometimes reaches a 5th. Within these limits it moves not only stepwise but also in 3rds, leaping even a 4th or a 5th, usually downwards. The frequent occurrence of 2nds in the two top voices and the parallel movement of all three voices in basic triads are peculiar to Svan folksongs. The outer

voices occasionally leap a 7th or an even greater interval. Although the songs are usually short they often vary in metre (as in [ex.6](#)), which may change for a few beats, while within the beat syncopation – very characteristic of Svan songs – is frequent. Svan songs have a narrow compass (a 3rd or 4th); all are short and strophic and most are in duple metre. Dance-songs begin in slow tempo and then, accompanied by hand-clapping, grow faster. Round dance-songs are performed standing in two and three circles. Solo songs are rare. They are performed by men or women accompanied by the *chuniri* (a three-string bowed lute) or the *changi* (a six-string harp; fig.3a).



The people of Imereti, a large central region, have strong links with the musical traditions of their western neighbours in Samegrelo and especially Guria. Ritual songs and round dances have survived to a limited extent; lyrical and travelling songs are frequently found ([ex.7](#)). The Imeretian repertory, like the Gurian, includes historical, work and drinking-songs and songs of everyday life. Most Imeretin songs have three parts and are lively and bold. They are mainly composed in couplet form, with the exception of songs for field work such as *kelkhvavi* or *naduri*. The *naduri*, still to be heard during work in the village of Dutskhuni, Van region, begins in a slow tempo with exchanges between the second voices and the basses. As the tempo quickens a third voice enters. The melodic line is broad at the opening of the song, then its melodic phrases are gradually reduced to one bar. The single-bar motif is repeated many times until the song is enthusiastically brought to an end by two groups of workers who compete in turn in their calls for intensifying the work. The song ends with a coda, which is slower, performed by the entire group to mark the completion of the work.



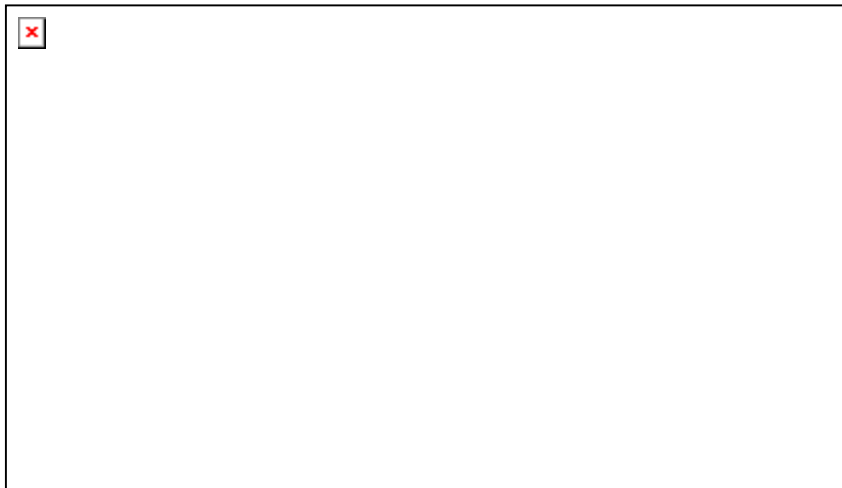
Cradle songs are the only solo Imeretian songs to have been recorded. European songs, Russian church and soldiers' songs and the popular romance are widespread in Imereti as a result of the social relations with other states which were gradually established in Georgia after its unification with Russia. The influx of peasants into the town and the introduction of urban elements into the village strengthened the cultural exchange between town and country. The nature of musical culture changed, and folksongs with new themes and new musical structures entered the tradition. These tunes drew their material mainly from opera and the Russian popular romance, which in the second half of the 19th century were being cultivated in Georgian towns. Kutaisi, the central town of Imereti and western Georgia, was a focal point for dissemination of this Western-influenced music. As a result the complicated polyphonic-harmonic structure of Imeretian songs was simplified, parallel 3rds were introduced into the two top parts, and the creation of songs with a European tonic-dominant harmony was facilitated, particularly in a large number of feasting and toasting songs for chorus (ex.8). The guitar, which in some instances replaced the Georgian national instrument, the *chonguri* (four-string lute), also played a significant part in this process. Widespread too is the Russian seven-string guitar with a different tuning: D–G–c–g–b–d.

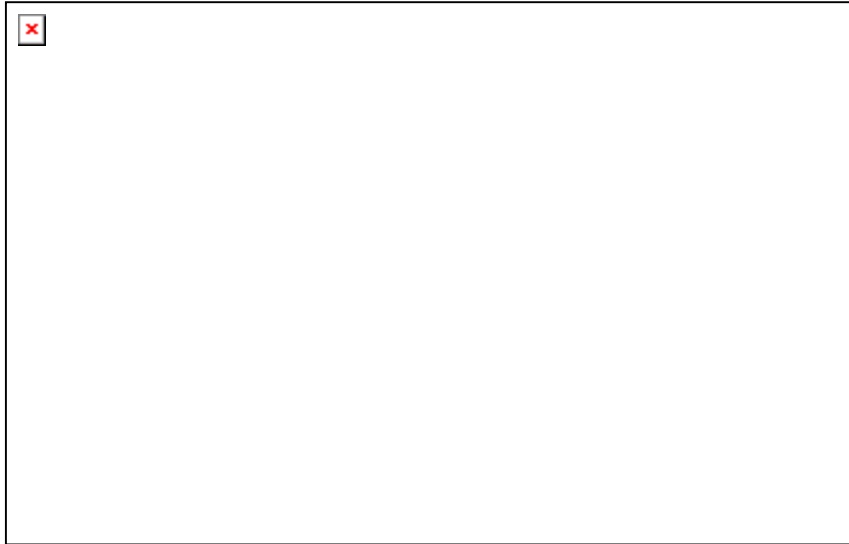


Guria and Samegrelo present a completely different picture. Although European and Russian music penetrated these regions (the guitar again playing a large role) the vocal and instrumental music of the Gurian and the Megrelian has preserved its characteristic features. Megrelian song is typically lyrical; Gurian songs are technically rich, complex and varied, and are based on polyphonic structures. The bass part is often the most melodically and rhythmically active; in one group of songs it is performed by a single singer, usually the most experienced and venerated of the group. The bass contributes to the polyphonic and melodic development of the song. It is often the opening voice and then becomes one of the leading voices, a technique not practised by other Georgian groups. The high part may be performed in different ways: *tsvrili* (thin), *gamkivani* ('similar to a cock-a-doodle-doo sound'), and the most complex, extremely high register *krimanchuli* ('distorted falsetto/jaw'). In this guttural falsetto various ornaments and technically difficult vocal figures are sung, with equal ease whether fast or slow. The *krimanchuli* is always sung on stereotypical glossalalia (e.g. 'i-a-u-a-o, ir-va-ur-va-ho, i-ri-a-ho-u-ru-a-ho'). Moreover,

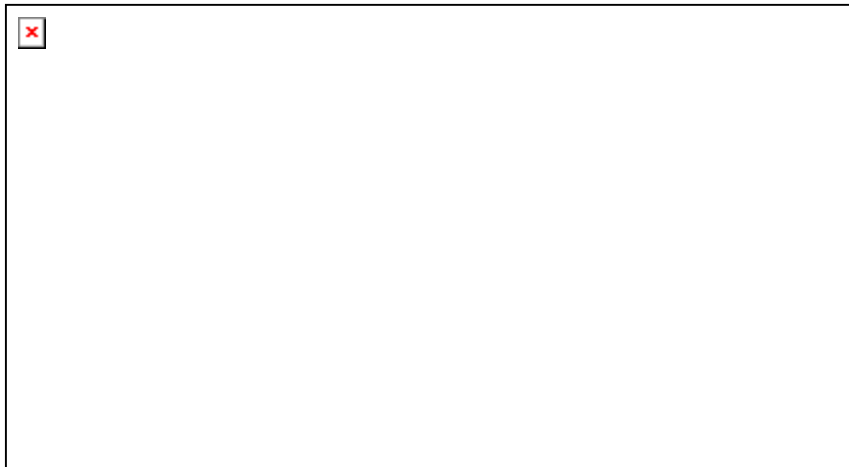
the 'i' and 'u' are articulated on high notes, 'a' on middle notes and 'o' on lower ones. It is considered a high form of musical art in Guria and its exponents are greatly respected. *Krimanchuli* is generally used in marching, wedding, heroic, historical and work songs, but not in lyrical, love and ritual songs as it would distort their quiet, melodic character. In Gurian songs, the text has secondary importance. Much of the text appears exclusively in the middle (second) voice, which sings in recitative, moving from song to semi-speech. Singers often use the same texts for songs from different genres. In one large corpus of songs, there is no text at all. Antiphonal alternation of choruses is also common. There is a distinctive antiphonal form in which the trio and chorus alternate.

The Gurians sing with great enthusiasm; each performer tries to show his virtuosity, creating intricate three-part linear polyphony with almost no harmonic elements (ex.9). Because of their complexity the songs are usually performed by two groups of singers in turn so that each group may rest between sections. In Gurian work songs, *naduri*, four-voice combinations may be heard, usually in the second half of the song (ex.10). In Gurian songs, major scales predominate and, despite some rhythmic variety, most are in quadruple time. The only solo unaccompanied songs performed are lullabies sung by women. Solo Gurian songs, performed only to the accompaniment of the *chonguri*, have much in common with their Megrelian counterparts, also performed with the *chonguri* (both Gurian and Megrelian women play this instrument with great skill). Solo Gurian songs are in couplet form; their melodies depend on the text, which may be lyrical, humorous or topical, and their rhythmic structure is closely connected with the verse metre. The accompaniment played on the *chonguri* may follow the vocal part in unison or provide single chords, harmonic figurations or even an independent part in the songs in recitative form. *Soinari* (panpipes) survived in mountainous regions until the beginning of the 20th century.





Ancient traditions of vocal and instrumental music survive in Samegrelo. Lyrical songs, which couple harsh sound combinations with soft intonation (ex.11), occupy an important place in the repertory. The tradition of the trio is also common here. Sometimes the trio and chorus sing antiphonally. As distinct from Guria, minor scales are used. Songs for one voice have been preserved only as female solos accompanied by the *chonguri*. Two-part songs recorded at the beginning of the 20th century have lively and supple melodies consisting of two figures and a sustained bass. They are generally accompanied on the *chonguri* which doubles both voices in the minutest detail. In solo songs, a similar accompanimental style is used in which the entire melody is reproduced by the *chonguri*.



The majority of Megrelian songs are three part. These may be divided into two basic groups according to musical structure and text. The main group, with light melodic lines, consists of songs of everyday family life and love-songs. The metre and rhythm of these songs is dependent on the metre of the verse and their style is calm and even. The second group comprises bold, dynamic and dramatic songs, including work, marching, wedding and dance-songs, in which all three voices form polyphonic–harmonic combinations. They are sung in full voice and with great expression. Texts do not play a dominant role; they are often interrupted by isolated exclamations such as ‘o’, ‘okho’ and ‘oida’, or the expressions ‘orira’, ‘dela’ or ‘abadela’, which accompany the song for several beats. These exclamations are often substitutes for a text, a characteristic of other Georgian polyphonic work songs. Ritual, round-dances and work songs are

dynamic. Round-dance songs are often constructed on ostinato figures (ex.12).



The ancient type of panpipe known as *soinari* or *larchemi* ('reed'; fig.4) is played in Guria and Samegrelo (ex.13) (though its use is now dying out).



Achara was populated from the 11th century by the Megrelian and Laz 'tribes' and then by the Gurians. In the 7th century it came under Georgian rule; from 1627 it was ruled by Turkey, which held it until 1878 when it was annexed by Russia. During this sequence of events the Acharian embraced Islam and absorbed both Georgian musical culture and some Turkish influence. This can also be observed in Acharian folk music. Although Turkish influence is hardly detectable in the vocal style, several Muslim instruments were appropriated and 'table' songs – a common feature of other regions of Georgia – were lost. Acharian choral music has adopted all the elements of Georgian and some of Gurian (the Georgian group in the plains adjacent to the Acharians) folk polyphony. These three- and four-part polyphonic songs are constructed on the same principles as Gurian songs, but in a simpler form; the top register, *krimanchuli*, is not as rich as in Guria; the second voice has a primarily recitative style and the bass maintains its individual role. The most well-developed genre is the *naduri* ('work song'; ex.14). The mountainous Achara region is the only part of western Georgia where two-part singing is widespread. Distinguishing features are the recitative style of the top voice and the melodically active bass (ex.15). This recitative quality is also peculiar to Acharian solo songs and songs accompanied on the *chiboni* or *chimoni* (a type of bagpipe). Acharian traditional music includes a rich variety of dances and dance music. Dances are accompanied by singing or by the *chiboni*, sometimes accompanied by the *doli* (drum). An ancient war-dance, *khroni* (or *khorum*), is performed in 5/8 time.



Georgia, §III: Traditional music

2. Polyphony.

Polyphony is characteristic of all regions of Georgia and is still found in most of them. Monodic songs without instrumental accompaniment are rarely encountered, being performed only while working on the land or when travelling alone. Unaccompanied songs for solo male voice are known only in eastern Georgia, and the traditions of unison monophony (and variant heterophony) are not common.

The distinction between performers and listeners is not characteristic. Usually, all the participants of a festival (wedding or feast) take an active part. Polyphonic songs are performed by a chorus in which the high melodic parts are taken by soloists; all others sing the bass part. Antiphonal singing is widespread. In eastern Georgia, usually in 'table' songs, two soloists alternate against the background of a solo (drone) bass. Songs are divided according to gender: the women's repertory consists of lullabies, as well as ritual and lyrical songs; the men's embraces most genres. Round-dances are common, including those with two or three vertical circles, that is, with each dancer standing on the shoulders of another. In certain mountainous regions of western Georgia (Svaneti and Racha), the tradition survives of men and women singing ritual round-dances together. Songs are performed within families by mixed ensembles.

Three-part singing is widespread. In the mountainous regions of the east, two-part singing is common, and in the west and south-west, examples of four-part singing are found, especially in *naduri*, 'work songs'. There are more than 60 terms for denoting parts and their functions in the chorus. The middle voice (*mtkmeli*, 'story-teller') generally leads and is referred to as the 'first voice'; the upper voice (*modzakhili*, 'echo voice'; *magali bani*, 'high bass') usually follows the middle one. A variant of the upper voice in western Georgia is a falsetto, *krimanchuli*, often compared with the Alpine

yodel. The bass (*bani*) is the only voice performed by a group singing in unison. In four-part work songs there are two bass voices: *shemkhmobari*, the 'supporting voice', which sings a pedal drone in the middle of the texture, and *bani*, a sophisticated melody in which the main note lies a 5th below the *shemkhmobari* (see exx.10 and 14). Both bass parts are performed by groups of singers.

The rich variety of polyphonic types is based on four main principles: drone, ostinato, parallel motion and free polyphony. Drone and ostinato are conveyed by one voice, usually the bass, and parallel motion and free polyphony are based on various types of voice co-ordination.

The two types of drone are the rhythmic and the pedal. Both alter their pitch and usually move in 2nds, rarely in 3rds or 4ths. The rhythmic (recitative) drone is common in all regions and may be the most ancient; it articulates either the song text, along with the high voices, or stereotyped glossalalia. The pedal drone appears mainly in the 'table' songs of eastern Georgia; it is sung without words, usually to the sound 'o'. In the course of a song the pedal drone changes its pitch several times enabling unusual modulations (see ex.5).

Ostinato polyphony is widespread in the round-dance songs of eastern and especially western Georgia (ex.11). Ostinato formulae are usually sung in the bass voice. Parallel polyphony, which appears in fragmentary form (see ex.6), is mainly characteristic of the mountainous west. Free polyphony (or free counterpoint) is also encountered only in fragmentary form (see ex.9) and is characteristic of the western plains. Imitative polyphony is not used; the voices have contrasting melodic lines and no words are uttered; the voices produce various stereotypical glossalalia formulae. In practice, pure polyphonic types rarely occur; these four principles interact, creating mixed and transitional types. Exx.10 and 14 illustrate this: the pedal drone is in the middle of the texture, recitation in the middle voice, ostinato figures in the upper voice, and free melodic motion in the bass.

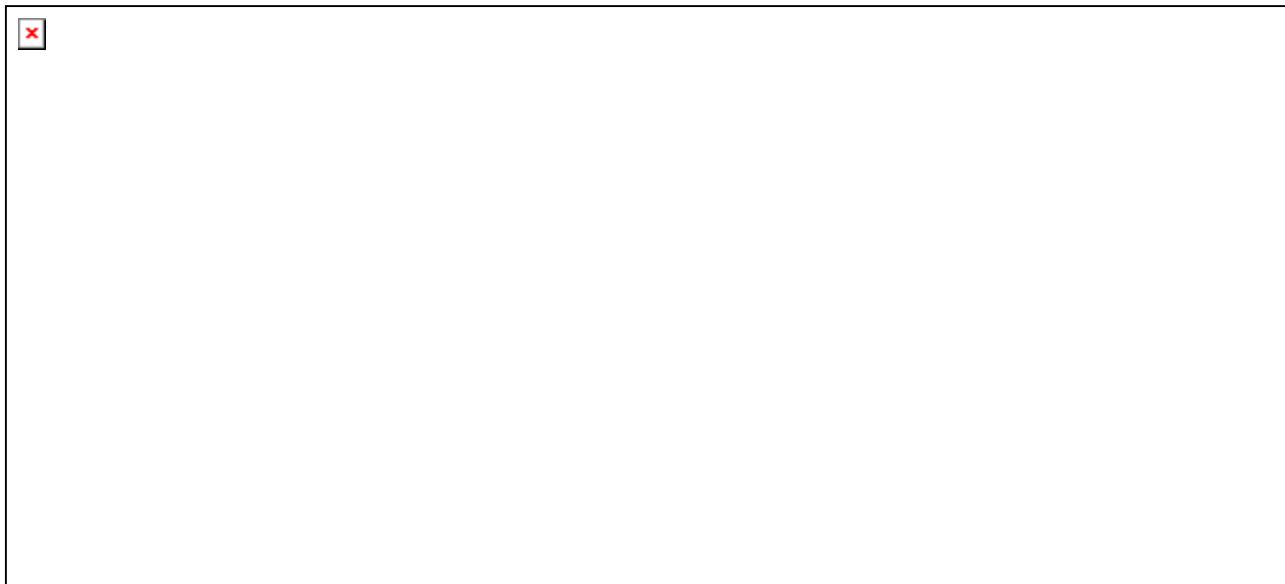
Scale systems are rich and varied. Anhemitonic scales occur among groups living in mountainous regions. Another scale system is found in various song types in western Georgia, and in ritual and round-dance songs of eastern Georgia. The system consists of two, three or four identical pentachords joined together. The aim is to preserve the purity of the 5ths, which results in augmented octaves ($b\text{---}b'$; $f\text{---}f'$; ex.16). Scales built on the diatonic system of 4ths are not encountered in their pure form in polyphonic singing; they appear only in the monophonic (solo) work songs of eastern Georgia and comprise two, three or four identical tetrachords joined together. This diatonic system is very similar to the tetrachordal modes of the Middle East. In these scales one encounters diminished octaves ($b\text{---}b\flat$; $e'\text{---}e\flat$; ex.17).





In 'table' and sometimes lyrical songs of eastern Georgia, scales contain elements of diatonic systems of 4ths and 5ths. The former predominates, occurring above the tonal centre (the pedal drone) in the melodies of the high voice; the latter appears in the bass voice during cadences and modulation.

'Dissonant' chords comprising various combinations of 2nds, 4ths, 5ths, 7ths and 9ths are characteristic of Georgian polyphony ([ex. 18](#)). The harmonic system is based on a relationship of 2nds. The most common cadences are: I-VII-I; I-VI-VII-I; I-II-III; II-III-IV-I. In addition to resolutions by movements of seconds, there are also resolutions by movements of fourths. A musical phrase usually concludes on the tonic or the fifth, although they may conclude on the fourth, a 5-8 chord, a 4-5 chord or even a chord consisting of the fifth, octave and ninth.



Modulations are very common in sophisticated songs, both in eastern and western Georgia. In the 'table' songs of eastern Georgia, modulations may be to a major or minor second above or below, or to a major or minor third below. In western Georgia one also encounters modulations to a fourth or fifth below.

Simple duple and triple-time rhythms are common: in western Georgia duple rhythms (4/4, 2/4) predominate, and in eastern Georgia triple rhythms (3/4, 6/8) frequently occur. In the 'table' songs of eastern Georgia the metre is free, and, in Svanetian songs, changes in metre occur. Contrapuntal songs of western Georgia are more rhythmically active, although all are in 4/4 metre.

Musical rhythm prevails over textual rhythm in all regions. 4 + 4 constructions are typical for a line of verse in western Georgia, but in eastern Georgia asymmetrical constructions of 3 + 5 and 5 + 3 are characteristic. The importance of the poetical text ranges from complete domination in the mountainous regions of eastern Georgia to a minor role

in Guria, western Georgia. In three-part songs, the text may be delivered by one (middle) voice, by two (middle and high) voices or by the three voices simultaneously.

Southern and eastern parts of Georgia share borders with Turkey, Armenia and Azerbaijan, the peoples of which practise vocal monody. Vocal polyphony, mainly two-part, is widespread among those who populate the northern slopes of the Caucasian range. It is similar to its Georgian counterpart in that it uses various types of drone and ostinato, a functional relationship based on 2nds, 'dissonant' intervals, the singing of melodic lines by soloists, and a bass part provided by a chorus. Parallels are also noted with the polyphonic traditions of groups in the Balkan mountains, and certain other polyphonic traditions of the Mediterranean basin and eastern Europe.

Georgia, §III: Traditional music

3. Instruments.

The *salamuri* end-blown flute is one of the older Georgian instruments. An archaic version excavated in a burial ground at Mtskheta, the capital of ancient Georgia, is made from a swan's tibia and has three finger-holes. The type of burial suggests that this small *salamuri* belonged to a young shepherd. Modern *salamuri* generally have seven finger-holes on the front and one on the back; they are sometimes played in classical as well as in folk music and are popular among shepherds in eastern Georgia. The *soinari* or *larchemi* (panpipe; fig.4) is another ancient instrument which survived into the 20th century. It consists of six reed pipes of various lengths, made of cane or the stem of an umbellate plant, fastened in a row. They are tuned in 3rds from the bass pipes, which are positioned in the middle and are a 2nd apart. The tuning varies according to the piece being performed. Sometimes the pieces are performed by two players who can divide the instrument into two, taking three pipes each. It is generally considered a shepherd's instrument, but is also used during the hunt, during the ritual of 'bringing the spirit of the deceased' home from the place of death; and during the *nirzi*, a contest in which the six pipes are divided in two groups, each group being played in turn. Two-part music is also played on the *larchemi*, when the player blows simultaneously into two pipes (ex.13).

The *gudastviri* (bagpipe) is traditionally associated with the *mestvire*, professional musicians who perform heroic, patriotic or satirical songs of social comment as well as *shairis* (popular verses). The *gudastviri* consists of a bellows (*guda*), a small tube (*chreko*) fitted into one hole of the bellows and two pipes (*stviri*), one with six finger-holes and the other with three. The instrument is often decorated with metal, coloured glass, small chains and even gems. It originated among the Kartlian in eastern Georgia but is also occasionally played in Racha in western Georgia. The *chiboni* or *chimoni* (bagpipe) of Achara is similar in construction to the *gudastviri* but has a more penetrating timbre; it is played solo, used to accompany dancing and, less frequently, song. Both *gudastviri* and *chiboni* are two-voice instruments and, as in vocal music, the bass voice is never stationary.

The *changi* (harp; fig.3a) of Svaneti in western Georgia, one of the oldest surviving string instruments, is used mainly to accompany song. It is rectangular, often with carved ornaments, and the number of strings varies (usually six to nine). The strings, which are tuned diatonically in 2nds, may be played singly or in groups to produce chords. In performance the *changi* is held upright on the knee. The most popular strummed or plucked string instruments are the *panduri* (three-string fretted lute) of eastern Georgia and the *chonguri* (four-string unfretted lute) of western Georgia. The *panduri* is made in various shapes and sizes; the strings are strummed in both directions or, less frequently, plucked. The *chonguri* has a pear-shaped body and long neck and is also strummed or plucked. The instrument has a short string called *zili* ('thin') which produces a steady high drone. Both *panduri* and *chonguri* are used for accompanying song and for solo performance. The *panduri* is played mainly by men; the *chonguri* predominantly by women. The *chianuri* (two-string bowed lute; fig.5) and the somewhat larger *chuniri* (three-string bowed lute) originated in western Georgia. The *chianuri*, generally used to accompany epics, love-songs or comic popular verses, is often played in unison with the vocal melody. The *chianuri* and *chuniri* repertoires also include solo instrumental pieces and dance music.

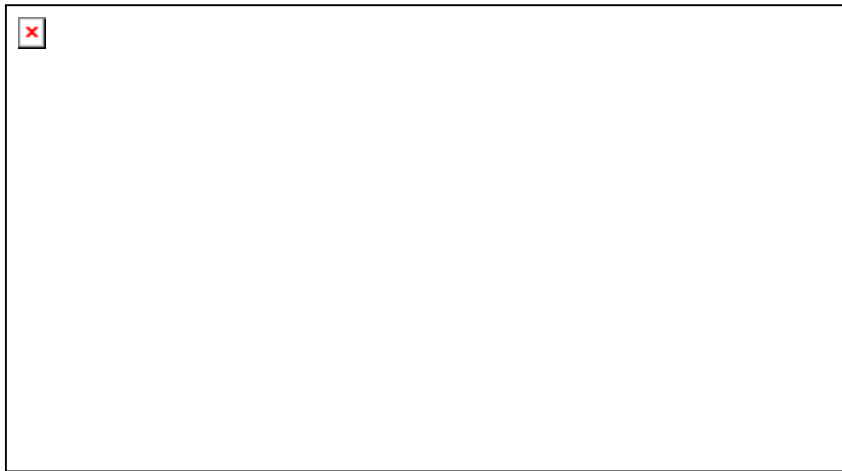
Percussion instruments include the *daira*, a tambourine made in various sizes and played with both hands, mostly by women. The hoop is sometimes inlaid with mother-of-pearl, and small bells, rings or coins are attached along the inside. The instrument is used to accompany song or dance, and is also played solo. The *doli* (double-headed cylindrical drum of various sizes) is sounded with two sticks or with the hands. The performer may sit or stand and he usually sings while playing. *Doli* are generally used in ensembles together with wind instruments such as the *salamuri*, the *duduki* (flute) and the *zurna* (shawm). Rhythms played on the *doli* are varied. The *dipipito* (fig.3b) is a small kettledrum played in pairs or occasionally in groups of threes. The body is made of clay and the membrane is struck with a thin stick. The *buzika* (small accordion) is popular. During recent years, the Russian *balalaika* has also found its way from the north into mountainous regions of eastern Georgia, and is played in the same way as the *panduri*. The guitar is common in western Georgia.

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4. Urban and contemporary songs.

(i) Eastern and Western influences.

In the capital city, Tbilisi, and in Kutaisi, the city in the centre of Imeretia, two distinctive urban musical traditions were established long ago. The 'eastern branch', influenced by the music of the Middle East, began to develop in Tbilisi more than a thousand years ago. Monodic melodies with characteristic Middle Eastern modes (incorporating an augmented 2nd) gradually became distinctively Georgian as the original melody became preserved in the middle register of three-part melodies (ex.19).



The 'western branch' was influenced by the European harmonic system which found its way to Georgia in the mid-19th century through Italian opera and the Russian romance. A large group of choral songs based on this system quickly developed (see ex.8), as did a substantial body of songs with guitar accompaniments. The centre of Western urban music is considered to be Kutaisi but, from the 1950s, it began also to acquire dominance in Tbilisi. During the 1970s a new tradition of four-part singing (*chartulit*, 'with included voice') appeared. The popularity of urban music in certain regions (particularly in Imeretia) brought about changes in traditional music. This 'western branch' forms the basis of contemporary music in the main towns. In some village areas, traditional repertoires and styles are no longer performed, but in most regions they can still be found. In many areas, ensembles and choirs are organized by experts in traditional music who have not had a European professional musical education.

(ii) The Soviet Union.

The period when Georgia was a part of the Soviet Union (1921–91) was marked by political and cultural totalitarianism. All choirs and ensembles that performed in concerts were forced to include in their repertoires songs about the Communist Party and the political leaders of the Soviet Union. Such songs were composed very quickly. In the 1930s, under the dictates of both the political leaders of the USSR and the local (regional) administrative bodies, huge choral collectives began to appear. Political administrators of different regions often competed to assemble the largest choirs. Traditional ensembles with established performing traditions that used solo voices for melodic parts were deemed to be 'out of date'. In the huge choral collectives, these were replaced with unison singing in all three registers. Traditional musicians protested because unison singing destroyed one of the fundamentals of Georgian polyphonic song, its improvisatory character.

During the 1930s, as in other republics of the Soviet Union, modified folk instruments were produced (larger instruments with chromatic tuning) and folk-instrument orchestras were established. There was no traditional basis for these in Georgia and therefore they did not become popular. However, small instrumental ensembles gained some popularity, particularly trios comprising *salamuri*, *chonguri* and *panduri*. Usually, the instruments in these ensembles use chromatic tuning, and in addition to a traditional

repertory, they often perform works by contemporary Georgian composers as well as the European classics.

In post-Soviet Georgia, there are numerous folksong ensembles playing the traditional songs of various regions, for instance the State Ensemble of Georgian Folksong, the Rustaveli State Ensemble, and the ensembles Pazisi, Kartuli Khmebi, Mtiebi, Mzetamze and Georgika. During the 1980s and 90s ensembles that performed Georgian folksongs began to appear in the USA, UK, France, Norway, Canada and Australia.

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5. Sources, history, studies.

Archaeological finds from the 2nd and 1st millennia bce, depicting instruments and dancing figures, provide the oldest evidence of the musical cultures of different Georgian groups. Information about their musical traditions can also be found in ancient Greek literary documents, such as Xenophon's *Anabasis Kirosa*, which describes the events of 401 bc. Georgian written sources existing from the 5th century highlight the development of professional music in the middle ages. Later sources describe the struggle with pagan songs and dances and the development of musical culture during the 'Golden' 10th, 11th and 12th centuries. Much information about musical terms is contained in the first Georgian dictionary compiled by Sul Khan-Saba Orbeliani in the 18th century. At the beginning of the 19th century a descendant of Georgian kings, Ioan Bagrationi, described the musical life of Georgia and particularly the tradition of church singing in his work *Kalmasoba* ('A journey').

From the 1860s the fight to preserve cultural identity began, and from the 1870s the first collections of Georgian folksongs appeared. The first professional Georgian folksong choir, founded by Lado Agniashvili, gave its inaugural performance in 1886. It went on to play an important role in popularizing the folksong tradition. Research into traditional music also began. The composers Zakharia Paliashvili and D. Arakishvili were important in this respect. Arakishvili, who published a large number of folksong collections and many seminal works on Georgian folk music, is considered to be the founder of Georgian ethnomusicology. Russian musicians, for example M. Ippolitov-Ivanov, K. Klenovsky and K. Grozdov, have recorded and published Georgian folksongs. An influential monograph on the *soinari* (or *larchemi*) was published by V. Steshenko-Kuftina and another, by I. Javakhishvili, remains one of the finest source work studies. G. Chkhikvadze compiled the first educational course on the musical folk art of Georgia and founded the Department of the Musical Folk Art of Tbilisi V. Sarajishvili State Conservatoire, and Sh. Aslanishvili laid the foundations of research into the theoretical bases of Georgian folk music. A rich collection of material has been gathered at various times by composers and musicologists, for instance Sh. Mshvelidze, G. Kokeladze, V. Akhobadze and O. Chijavadze. Various aspects of music have been, and are being, studied by scholars: B. Gulisashvili (scales); K. Rosebashvili (musical instruments); M. Jordania (scales and the functions of the voices); M. Iashvili (interrelation between folk and professional polyphony in ancient times); M. Shilakadze (musical instruments); N. Maisuradze (singing traditions of eastern Georgia); V. Magradze (vestiges of polyphony in

Meskheta); I. Zhgenti (questions of harmony); G. Gvardzhaladze (rhythm); E. Chokhonelidze (scales and intervals); V. Gogotishvili (scales of the diatonic system of pentachords); E. Garakanidze (dialectology and questions of performance); N. Zumbadze (female aspects of folklore); T. Gabisonia (classification of polyphonic types); N. Tsitsishvili (ethnocultural links); N. Makharadze (lullabies); and J. Jordania (an interdisciplinary study of the origins of polyphony).

Materials from field studies undertaken in different regions are held at the laboratory attached to the Department of the Georgian Musical Folklore at the Tbilisi V. Sarajishvili State Conservatoire. Research into the traditional music of Georgia is also carried out at the Institute of History and Ethnography, Centre for Archaeological Studies, and Centre for Mediterranean Studies at the University of Tbilisi (1988–95).

The interest in Georgian music grew in Europe after World War I when G. Schunemann and R. Lach recorded traditional songs from Georgian prisoners of war. These are housed in the Berlin Phonogram Archive. R. Lach, Z. Nadel and M. Schneider studied Georgian polyphony and its possible links with professional polyphony of the Middle Ages. Various aspects of traditional Georgian music have been touched upon in the works of P. Collaer, E. Emsheimer, E. Stockmann, J. Grimaud and Z. Ziegler.

Matters connected with the traditional music of Georgia are discussed at the annual conferences of the Co-ordinating Council for Georgian Folklore attached to the Georgian Academy of Sciences, and also at the conferences of the Music and Choreography Society of Georgia (later called the Music Society of Georgia). In 1984, 1986 and 1988 international conferences on folk polyphony were held in Georgia. In 1990 the first International Festival of the Musical Folklore of Georgia was held.

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Georgiades, Thrasybulos G(eorgios)

(*b* Athens, 4 Jan 1907; *d* Munich, 15 March 1977). German musicologist of Greek origin. He studied engineering at the Athens Technical High School (1923–8) and attended the Athens Conservatory (1921–6), where his principal subject was the piano. He then studied musicology with Rudolf von Ficker at Munich University (1930–35); he was much influenced there by the classical archaeologist Ernst Buschor, the Byzantine specialist Franz Dölger and the philosopher Kurt Huber; he also pursued practical training with Carl Orff. He took the doctorate at Munich in 1935 and the next year was appointed professor of form and analysis at the Athens Conservatory, subsequently (1939–41) becoming director. In 1936 he married the harpsichordist Anna-Barbara Speckner. At this time he was principally engaged in folksong research and Byzantine liturgical music. From 1939 to 1941 he also served on the board of Radio Athens. He completed his *Habilitation* in musicology at Munich in 1947 with a dissertation on Greek rhythm and joined the faculty at Heidelberg University (1948), becoming director of the musicology department in 1949 and professor in 1955. In 1956 he was appointed to a professorship at Munich University, retiring in 1972. In 1974 he was elected to the German Order Pour le Mérite. Georgiades was editor of the *Münchener Veröffentlichungen zur Musikgeschichte* (Tutzing, 1959–) and of *Musikalische Edition im Wandel des historischen Bewusstseins* (Kassel, 1971).

Georgiades was renowned among colleagues for the originality and depth of thought apparent in both his teaching and his writings. Often highly critical of established musicological methods, he was influenced by the *mousikē* of antiquity, which he viewed as the union through rhythm of music, verse and dance. In later music he was particularly fascinated by the relationship between music and language on the one hand and on the other between music as live performance and as written document. This led to a search for historical unity, concentrated around two poles: early polyphony and the beginnings of notation in the Carolingian period, and the works of the mature Viennese Classics. In the former he questioned the traditional methods of modern edition and in the latter those of form and analysis, insisting on an approach that combines historical insight with attention to detail. In some ways Georgiades anticipated the concerns which led in the 1990s to new approaches to criticism. The music itself, however, the 'here and now', always remained the focus of his attention. With his keen insight into music and its history, and his dual German and Greek heritage, Georgiades had a wide influence by no means confined to the many who studied directly under him.

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Georgia Tom.

See Dorsey, thomas a.

Georgiceus [Georgiceo, Georgievich, Georgijević, Grgičević, Jurjević], Athanasius

(*b* Split, *c*1590; *d* *c*1640). Croatian diplomat, author and composer. He was educated at Split, Ljubljana and at the Jesuit University in Graz. Between 1611 and 1613 he was secretary to the Bishop of Bamberg. His knowledge of several Slavonic languages secured him an important position at the court of Archduke Ferdinand II, who sent him on diplomatic missions to Poland and Bosnia. During the 1630s he lived in Graz, Vienna, Rijeka and Zagreb, where he was in 1637.

He never took holy orders, but much of his activity was closely connected with the affairs of the Jesuits and the Franciscans. In 1629 he published his Croatian translation of Thomas à Kempis’s *De imitatione Christi* and followed it with two moralistic treatises of his own. As a musician he is known for his [12] *Pisni za naypoglavitiye, naysvetye i nayveselye dni svega godischia sloxene: i kako se u organe s’yednim glasom mogu spivati* (Songs for the most important, most holy and most joyous feasts of the whole year, which can be sung with the organ and one voice; Vienna, 1635; 6 ed. in *Spomenici hrvatske glazbene prošlosti* (Monuments of Croatian music), i, ii; Zagreb, 1971), the oldest Croatian songbook with preserved music. The songs are simple and strophic, with melodies often reminiscent of hymn tunes, consisting of repeated motifs and sequential patterns. Georgiceus himself wrote the čakavian-ikavian texts in his native (Dalmatian) dialect. The songs have no great artistic aspirations, but were an attempt to simplify the idiom of sacred monody that he must have known in his youth in Graz, in order to make it acceptable to the large body of worshippers in Croatian churches. The view has been advanced that he borrowed some of the melodies, but their origin cannot be established with certainty.

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BOJAN BUJIĆ/STANISLAV TUKSAR

Georgius a Brugis

(*d* Bruges, 1438). Composer. He is probably identifiable with the south Netherlandish musician Georgius Martini, a singer at Treviso Cathedral (1427–31) and in the chapel of Pope Eugenius IV (1431–2), who was also a priest of the diocese of Tournai and who in 1431 became a canon of the church of St Donatian, Bruges. His sole surviving composition, a fine Credo setting in *I-TRmp* 87 (ed. in DTÖ, lxi, Jg.xxxi, 1924/R, 30), is reminiscent of Ciconia in such features as its disposition of voices, its roving melodic style and its use of brief snatches of imitation.

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PETER WRIGHT

Georg Rudolph, Duke of Liegnitz [now Legnica], Brieg [now Brzeg] and Goldberg

(*b* Ohlau [now Olawa], nr Breslau [now Wrocław], 22 Jan 1595; *d* Breslau, 14 Jan 1653). German patron, bibliophile, composer and poet. The son of Joachim Friedrich, Duke of Brieg-Liegnitz, he became duke in 1613 at the age of 18. He was educated at the university at Frankfurt an der Oder (Ślubice). In his early years he was active as composer and poet. He displayed his love of music as early as 1610. The first collection of his music consisted of several partbooks in manuscript, most containing the series of initials GRHZLVB (Georg Rudolph Herzog zu Liegnitz und Brieg), followed by the date 1612. Two of the partbooks, however, conclude thus: '1610. 15. Maij ... Georgius Rudolphus, Dux Lignicencis et Bregnsis Mannupp/ria'.

On assuming power Georg Rudolph continued the Kapelle at his court, but his interest in music mainly assumed a different form. In the course of a journey throughout Europe, he began collecting books for what was to

become known as the Bibliotheca Rudolphina. His first wife, Princess Sophie Elisabeth of Anhalt, whom he married in 1614 and who died eight years later, contributed valuable works in French and Italian. By the time the first catalogue was compiled in 1618, five years after the collection was begun, it boasted more than 3000 works; this number later doubled. Housed originally in the Johanneskirche, Liegnitz, the library was moved several times during the 17th and early 18th centuries; it was ultimately housed in the Ritterakademie, Liegnitz, in 1741.

The Thirty Years War diverted the duke's attention from both music and books. Between 1627 and 1635 both Protestant and Catholic armies occupied Liegnitz at various times and confiscated many of the library's holdings, especially works on law, theology and medicine. The duke was most interested in his music collection which apparently survived intact. It consisted of 460 volumes containing works by more than 700 composers of the 16th and 17th centuries. Most of the pieces were Franco-Flemish, but Italian and German works also accounted for a large proportion of the collection. The duke's widespread reputation as a connoisseur of music is clear from the number of works in his library that were dedicated to him by their composers, among them Schütz and Schein. In 1621, on his way to Breslau with his Kapelle, Schütz visited Duke Rudolph in Liegnitz, and on 3 November directed performances of his two motets *Syncharma musicum* and *Tentonium dudum belli* there while Elector Johann Georg of Saxony, representing the Emperor, received the oath of loyalty sworn by the Silesian estates to the house of Habsburg. Nor did he neglect the musicians of his own district as can be seen by the inclusion of pieces by Samuel Besler, Thomas Fritsch, Thomas Stoltzer and other local musicians of his own and earlier times. The collection remained intact until World War II, when Soviet troops removed it from Liegnitz; it is now dispersed among at least four libraries in Poland (*PL-LEtpn, Lk, Wn, WRu*).

WORKS

Alleluya, alleluya, 5vv (2 settings); Ave gratiosa, 5vv; Benedicta in mulieribus, 5vv; Exultemus et laetemus, 5vv; Fiat cor meum, 5vv; Miserere mei fili David 5vv; Surrexit pastor bonus, 4vv; Da der Herr Christ zu Tische sass, 4vv; Da Jesus Christ verachtet ward, 4vv; Der May, der May bringt uns gar viel, 5vv; Hertzlich thut mich erfrewen, 4vv; Ich passiert einmahl allein, 2vv; Mein Seele erhebt den Herren mein, 4vv; O Gott zu diesem unser Stindelein, 5vv; Von Joseph dem züchtigen helt, 4vv; Wer Gott allein vertrauet, 4vv; Wir Christenleut, 4vv

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- T. Grabska, ed.:** *Zycie muzyczne Legnicy XIII–XIX wieku* [Musical life in Liegnitz from the 13th to the 19th centuries] (Legnica, 1984)
- L. Hoffmann-Erbrecht:** 'Heinrich Schütz und Schlesien', *Jb der schlesischen Friedrich-Wilhelms-Universität zu Breslau*, xxvi (1985), 65–73
- A. Kolbuszewska:** *Kataloge zbiorów muzycznych legnickiej biblioteki księcia Jerzego Rudolf 'Bibliotheca Rudolphina'* [Catalogue of the music collections in Prince Jerzy Rudolf's library in Legnica, the Bibliotheca Rudolphina] (Legnica, 1992)

CHRISTOPHER WILKINSON

Geraert, Jan.

See Gerard, Jan.

Gerald de Barri.

See Giraldus Cambrensis.

Geraldo [Bright, Gerald W.]

(*b* London, 10 Aug 1903; *d* Vevey, 4 May 1974). English band-leader. He studied the piano at the RAM; after working as a cinema pianist and restaurant organist he led the resident band at the Hotel Majestic, St Anne's-on-Sea, for almost five years during the late 1920s and made frequent broadcasts. He led the Gaucho Tango Band at the Savoy Hotel (1930–37) and in 1933 formed a dance orchestra into which he introduced some good jazz soloists and which gave a short series of Sunday Night Swing Club Concerts at St Martin's Theatre (1939). In 1940 he left the Savoy to tour, became supervisor of the Entertainments National Services Association Band Division and played in the Middle East, North Africa and Italy, strengthening his band throughout the war (unlike most leaders). From then until the mid-1950s he was the leading dance-band leader in Britain, showing an adventurous sense for current idioms. In parallel with his bandleading, Geraldo ran a theatrical booking agency from the late 1940s. Among his contracts was the supply of bands to North Atlantic passenger liners, and his musicians became known as 'Geraldo's Navy'. He gave up bandleading in the late 1950s, but occasionally re-formed his band for concerts and broadcasts. He continued his management activities and for a time was music director of Scottish Television.

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ALYN SHIPTON

Gerald of Wales.

See [Giraldus Cambrensis](#).

Gérard, Henri-Philippe

(*b* Liège, 9 Nov 1760; *d* Versailles, 11 Sept 1848). Flemish composer and teacher of singing. He began his musical studies as a choirboy at Liège Cathedral and was then sent to Rome; there he studied singing and composition under Grégoire Ballabene, who was in charge of the music at S Pietro and was composer of a celebrated 48-part mass. In about 1788 Gérard, who was also a talented violinist and pianist, went to Paris to devote himself to teaching. With the help of Grétry he joined the staff of the Conservatoire in 1802 and in January 1819 was appointed professor of singing, a post he held until he retired to Versailles early in 1828. His compositions are of little importance but his writings are of much historical interest for the teaching of singing.

WORKS

all published in Paris, n.d.

Musique religieuse écrite dans le style dit à la Palestrina, several works, 2–4vv, inst acc.

Romances et petits airs, several collections, pf/hp acc.

Canons en français et en italien, 2 collections

Couplets chantés par les élèves du Musée d'émulation

Le chant de la concorde

Les moulins de Fervacques: fugue imitative suivie d'une pastorale, pf

WRITINGS

Méthode de chant (Paris, 1816–c1825)

Considérations sur la musique en général et particulièrement sur tout ce qui a rapport à la vocale, avec des observations sur les différents genres de musique, et sur la possibilité d'une prosodie partielle dans la langue française entremêlées et suivies de quelques réflexions ou observations morales (Paris, 1819)

Traité methodique d'harmonie ... mise à la portée des commençants (Paris, 1833)

JOHN LADE

Gerard [Geraert, Girard, Gerardus, Geerhart, Ghirardo], Jan

(fl 1548–75). Flemish countertenor. He sang in the chapel of Charles V and Philip II in Madrid (1547–75) and was a prebend of Nivelles and of various hospitals in Flanders and Brabant. On 25 February 1575 he was given a pension for his ‘long and good services in the chapel’. He is often confused with Derick Gerarde, Gerard Avidius and Geert van Turnhout. Three of his motets were published by Susato (RISM 1553¹⁶); four chansons by Phalèse (1552¹², 1554²³); three by Susato (1544¹², 1550¹³, 1551¹⁸); and one by Gardane (1557¹⁸). (*EitnerQ*; *VannesD*)

P. ANDRIESEN

Gérard, Yves(-René-Jean)

(b Châlons-sur-Marne, 6 Jan 1932). French musicologist. He studied philosophy at Nancy University (1949–55) and the piano at Nancy Conservatory (1950–52). He then went to Paris, where he studied under Chailley at the Sorbonne (1955–6) and at the Conservatoire (1953–60) under Dufourcq (music history and musicology) and Roland-Manuel (aesthetics), taking *premiers prix* in all three subjects. From 1965 to 1975 he was a researcher at the CNRS. In 1975 he succeeded Dufourcq as professor of music history and musicology at the Paris Conservatoire, a post which he held until his retirement in 1997. He was president of the Société française de musicologie (1980–83) and the French representative on the IMS Council (1982–92).

Gérard specializes in Boccherini, chamber music of Italy, Spain, Austria and France during the second half of the 18th century, Saint-Saëns and French music of the 19th and early 20th centuries. His most important work, however, is devoted to Berlioz: he co-edited the fourth volume of Berlioz’s *Correspondance générale* and *La critique musicale, 1823–1863*, a collection of Berlioz’s writings.

WRITINGS

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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Gerarde [Gerard, Gerardus, Gerrarde], Derrick [Dethick, Dyricke, Theodoricus]

(fl c1540–80). Flemish composer, active in England. Nothing is known about his origins, musical upbringing or career outside England. During the third quarter of the 16th century he was associated with Henry Fitzalan, 12th Earl of Arundel (d 1580), and Arundel's son-in-law and heir John, Lord Lumley (d 1609). Details of the connection are lacking; it is unclear whether music was Gerarde's main interest or occupation, and claims that he served as Arundel's composer-in-residence or choirmaster are unproven. Evidence of Gerarde's residence in England can be gleaned from six sets of manuscript partbooks, most of which are devoted exclusively to his own compositions. All six sets, which can be placed in chronological order on grounds of handwriting and notation, were owned either by Arundel or Lumley, and in 1596 formed part of the celebrated library at Nonsuch Palace. Four of them survive intact (*GB-Lbl* Roy.App.17–22, 26–30, 31–5 and 49–54), the others are incomplete (*Lbl* Roy.App.23–5 and 57). No trace remains of a manuscript described in the 1596 Nonsuch inventory as 'A rolle of Cannons of Dethick Gerrarde'.

Gerarde's Flemish origins are implied not only by his name, but also by the contents of *Lbl* Roy.App.49–54, a collection of motets and chansons by Clemens non Papa, Gombert and their contemporaries, copied largely in Gerarde's hand and containing many unica. However, even those partbooks may have been compiled partly or wholly in England; a chanson by 'Morel', an unidentified composer whose name is linked with Arundel's in other Nonsuch books, occurs on the opening pages, apparently as a late

addition. Gerarde's other partbooks also have English connections. Two of them (*Lbl* Roy.App.23–5 and 31–5) include English-texted works by Gerarde. Another (*Lbl* Roy.App.57) is copied on printed music-paper of a design that occurs in English manuscripts of the 1560s. Taken together, these clues suggest that Gerarde had a long-term involvement with England; yet his music appears to have had very limited circulation in English musical circles. Beyond the Nonsuch partbooks, only two other works by Gerarde are known: a six-voice setting of *Sive Vigilem*, copied by John Baldwin (*Och* 979–83, c1580), and an untexted piece, *Chera la fontayne* (?Chiara fontana), attributed to 'Gerardus' in *Lbl* Add.31390 (c1578). Neither Thomas Whythorne nor Thomas Morley included Gerarde's name in their lists of composers resident in England.

Most attempts to shed further light on Gerarde's life and works have been speculative; some have proved to be misleading. Palaeographical evidence suggests (but does not conclusively prove) that Gerarde copied some of the instrumental music in *Lbl* Roy.App.74–6. If this is the case, then he may have been connected with a violin consort of the kind that was retained by the English court. Two further manuscripts formerly claimed as Gerarde's and used in the construction of his biography are now known not to be in his handwriting; they are *Lbl* Roy.App.59–62 (Italian *villote* etc., c1560), and *Lbl* Roy.App.55 (monophonic *airs de cour* and Italian monody, ? c1610). Beyond the coincidence of names, nothing obviously connects Derrick Gerarde to the 'Gerrard Derrick', singing-man at York Minster c1590–1604, some of whose English service-music survives in 17th-century Cambridge and Durham sources, and who may also have been responsible for 'Mr Dethicks Pavan' in *Lbl* Add. 30826–8.

Gerarde's biographical elusiveness is regrettable, since his partbooks reveal much about his working methods and musical mentality. No other 16th-century composer is more richly provided with surviving autograph materials. A large number of his works exist in two or more states; early versions were often modified through deletion or erasure, and in a few cases substantial passages of music or even whole pieces were obliterated under paste-down cancels. (Microfilms of Gerarde's autograph partbooks made before the paste-down cancels were lifted do not reveal the full extent of his revisions.) Text-placement in particular was subject to alteration, especially when pieces were re-copied from one set of partbooks to another. A few fragmentary sketch-leaves formerly concealed within the Nonsuch partbooks show that Gerarde did not necessarily rely upon exact score alignment in order to devise complex polyphonic textures, but could compose directly into independent voice-parts. In sum, the partbooks document the workings of a competent, sensitive and self-critical composer, whose music negotiates a path between the densely imitative techniques of Gombert's generation and the more text-sensitive manner of Lassus.

Approximately 170 compositions by Gerarde survive, scored for between four and ten voices. With the exception of the tentatively attributed instrumental pieces in *Lbl* Roy.App.74–6, all are vocal, the majority of them with Latin or French words. There are no masses or *Magnificat* settings, and few motet texts derive from the Roman Catholic liturgy. An exception is *Egrediente Domino*, a responsory constructed around a monorhythmic

cantus firmus, which may have been written in emulation of similar works by English composers. The piece evidently caused Gerarde some trouble, since his first version was cancelled by a second, inserted into *Lb/ Roy.App.26–30* on pastedown leaves. Gerarde's early works favour continuously imitative polyphony; pieces found only in his later partbook sets often make greater use of homophonic textures and less rigorously imitative techniques. Gerarde also composed several Italian madrigals, two English-texted pieces (one of which, *Lorde be my Judge*, is a metrical psalm setting), and one work, *Pandalidon*, in an apparently invented language. No collected edition of Gerarde's music has yet been attempted.

WORKS

In *GB-Lb/ Roy.App.17–22, 23–5, 26–30, 31–5, 49–54, 57*, unless otherwise stated.

motets and Latin-texted songs

Adhesit pavimento, 5vv; Ad te levavi oculos meos, 6vv; Angelus ad pastores, 8vv; Angelus Domini descendit, inc.; Animam meam, 6vv; Ascendens Christus, 5vv; Aspice Domine, 6vv (2 settings); Beati omnes, 5vv; Benedictus Dominus, 5vv; Christus factus est, 5vv; Cognovi Domine, 8vv; Congregati sunt inimici, 5vv; Creator omnium, inc.; Da mihi Domine, 6vv; Da pacem Domine, 5vv; Derelinquat impius, 6vv (2 settings); Derelinquat impius (iii), inc.; Deus in nomine tuo, 4vv; Deus qui superbis, 7vv; Domine clamavi, 6vv; Domine da mihi, 7vv; Domine ne memineris, 6vv; Dulces exuviae, 5vv; Dum transisset sabbatum, 6vv; Ego autem cantabo, 7vv; Ego autem cantabo, 5vv; Ego Dominus hoc est, inc.; Ego flos campi, inc.; Egrediente Domino, 5vv (2 settings); Ex animo cuncti, inc.; Fidem refundens, 4vv; Fortem vocemus, 5vv; Fortem vocemus, 4vv; Fremuit spiritus Jesus, inc.; Gloria tibi trinitas, inc.; Gratia vobis et pax a Deo, 9vv; Heu michi Domine, inc.; Hodie Christus natus est, 8vv; Hodie nobis coelorum rex, 8vv; Hodie nobis de celo, 5vv; Honor virtus et potestas, 7vv; Illuminare Jerusalem, 8vv; In Monte Oliveti, 7vv; In patientia vestra, 4vv; In tribulatione mea, 8vv; Lactare Jherusalem, 6vv; Laudate Dominum in sanctis eius, 8vv; Laudate Dominum omnes gentes, 5vv; Laudate Dominum omnes gentes, 4vv; Laudem dicite Deo nostro, 7vv; Laudemus omnes Dominum, 8vv; Laus Deo patri, 10vv; Levavi oculos meos, 5vv; Magi veniunt ab oriente, 6vv; Miserere mei Deus, inc.; Miserere mei Domine, 5vv; Misericordia et veritas, 6vv; Misit me vivens pater, inc.; Multiplicati sunt, 5vv; Murus aeneus, 8vv; Noe noe exultemus, 8vv; Non me vincat, 6vv; Nunquid adheret, inc.; Occurrerunt Maria et Martha, 6vv (2 settings); O Maria vernans rosa, 5vv; Omnibus in rebus, inc.; Omnis caro foenum, 6vv; Parvulus filius, inc.; Peccantem me quotidie, 6vv; Peccata mea Domine, inc.; Proba me Domine, inc.; Puer qui natus est, 6vv; Quare fremuerunt gentes, 5vv; Quare tristis es anima mea, 6vv; Respice in me, 4vv; Si bona suscepimus, inc.; Sic Deus dilexit, 6vv; Sive vigilem, 6vv, *GB-Och 979–83*; Timor et tremor, 8vv (2 settings); Tribulationem nostram, 6vv; Tua est potentia, 5vv; Tu Bethleem, 5vv; Urbs beata Jerusalem, inc.; Versa est in luctum, 6vv; Vias tuas Domine, inc.; Viri Galilei, 6vv; Vivere vis recte, 5vv; Voce mea ad Dominum clamavi, 5vv

chansons

Adieu celle qui j'ay servi, inc.; Adieu l'espoir, 5vv; Adieu mon esperance, 6vv; Adieu mon esperance, 5vv; Aiez pitie de votre amant, 5vv; Amour au coeur, inc.; Amour

au coeur, 5vv; Amy soufrez, 5vv; Avecques vous, 8vv; Bon jour m'amy, 5vv; Ce mois de may, 5vv; Ce mois de may, inc.; Ceste belle petite bouche, 6vv; C'est grand plaisir, 6vv; Dictes pour quoy, 5vv; Donez secours, inc.; En attendant d'amour, 8vv, En attendant d'amour, inc.; En attendant secours, 5vv; Est il possible, 5vv

Hatez vous de ma faire grace, 6vv; Hellas quel jour, 6vv; J'attens secours, 6vv; J'ay mis mon cueur, 6vv; J'ay si fort bataillez, 5vv; J'ay tant chasse, 8vv; J'ay veu le temps, 5vv; Je l'aime bien, 5vv; Je ne desire, inc.; Je ne me puis tenir, 5vv; Je ne scay pas coment, 5vv; Je ne scay pas coment, inc.; Je ne suis pas de ces gens, 5vv; Je ne suis pas de ces gens, inc.; Je suis aimez, inc.; Je suis amoureux, 5vv; Je suis disheritee, 6vv; Joieusement il faict, inc.

Las voules vous, 6vv; Le bergier et la bergiere, 5vv (2 settings); Le rossignol plaisant, 6vv; Le souvenir d'aimer me tient, 5vv; Mon ceur chante joyeusement, 6vv; Mon ceur chante joyeusement, 5vv; Mon coeur chante joieusement, inc.; Oncques amour, 6vv; Oncques amour, inc.; Or est venu le printemps, 6vv; O souverain pasteur et maistre, 5vv; Par vous seule, inc.; Pere eternel, 5vv; Petite fleur, 6vv; Plaisir n'ay plus, 6vv; Pour une las j'endure, 6vv; Pour une seulle, 5vv; Prenez plaisir, inc.; Puisque fortune, 6vv; Puis qu'elle a mis, 5vv

Reiouissons nous, 6vv; Reveillez vous, 6vv; Reviens vers moy, inc.; Se dire ie losoie, 5vv; Si j'ay du mal, inc.; Soions joieux joieusement, inc.; Soions joyeux sur la plaisant verdure, 8vv; Ta bonne grace, inc.; Tant ay souffert, 6vv; Tant que en amour, inc.; Tous mes amis, 5vv (2 settings); Vivons joieusement, 5vv; Vivre ne puis, 5vv (2 settings)

madrigals

Amor piangeva, 5vv; Chera la fontayne (?=Chiara fontana), 5vv, *GB-Lbl* Add.31390; Die lume, 5vv; Gia piansi, 5vv; Il foco ch'io sentia, 4vv; La neve i monti intorno, inc.

miscellaneous vocal

Lorde be my Judge, inc.; Pandalidon, inc.; Yf Phebus stormes, 5vv

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Gerardis, Giovanni Battista Pinellus de.

See [Pinello di Ghirardi, Giovanni Battista](#).

Gerardo.

Name of two 16th-century musicians who may be identifiable with [Derrick Gerarde](#).

Gerardus.

Composer, possibly identifiable with [Derrick Gerarde](#).

Gerardus, Jan.

See [Gerard, Jan](#).

Gerber, Christian

(*b* Gornitz, nr Borna, 1660; *d* Lockwitz, nr Dresden, 25 May 1731). German clergyman and writer. He studied theology at the universities of Leipzig and Wittenberg, receiving a master's degree from the latter in 1684. In 1685 he became a minister at Rothsönberg and in 1690 at Lockwitz. He wrote the chorale text *Wohl dem, der Gott zum Freunde hat*, but his more significant connection with music developed out of one of his several theological works, *Unerkandte Sünden der Welt, nach Gottes heil. Wort, und Anleitung vornehmer Lehrer unserer Kirche, der sichern Welt zu ihrer Bekehrung vor Augen gestellt* (Dresden, 1690, 5/1703). In chapter 81, 'Von dem Missbrauch der Kirchen-Music', he denounced, as a true Pietist, the use of music in the Protestant church, citing the scriptures and the words of Luther to prove that the church music of his time was sacrilegious. His overzealous criticisms and his frequently faulty citations from the Bible and Luther engendered an effective and interesting counter-attack in defence of church music by [Georg Motz](#), who in his *Die vertheidigte Kirchen-Music* (1703) provided colourful and instructive arguments in favour of it, using as proof not only the Bible and Luther's works but also relevant passages from many music theorists of the 16th to 18th centuries. Motz continued his arguments in a second work, *Abgenötigte Fortsetzung der vertheidigten Kirchen-Music* (1708), and Gerber responded in turn in the preface to his *Unerkannte Wohlthaten Gottes* (Dresden, 1711). Gerber's well-known denunciation of theatrical Passion music performed in some 'large town', which appeared posthumously in his *Historie der Kirchen-Ceremonien in Sachsen* (Dresden, 1732), has sometimes been understood as an indictment of Bach's Passion services at Leipzig, but there is nothing to show that these were what Gerber had in mind.

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GEORGE J. BUELOW

Gerber, Ernst Ludwig

(*b* Sondershausen, 29 Sept 1746; *d* Sondershausen, 30 June 1819).

German music scholar, organist and composer. He was the son of the composer and Bach pupil [Heinrich Nikolaus Gerber](#), who was also his first teacher of the organ and music theory. In 1765 Gerber began to study law at Leipzig University and then worked as an assistant in a solicitor's office. He also appeared as a cellist at public concerts and at the theatre.

Unsatisfactory professional circumstances caused him to return to Sondershausen, where he practised as a lawyer and taught the children of the Prince of Schwarzburg-Sondershausen. In 1775 he succeeded his father as court organist and at the same time acted as accountant to the management of the prince's estate, and later became secretary to the court. He held these posts until his death.

Gerber won some distinction as a composer, but achieved lasting fame as a collector and lexicographer. During his lifetime he amassed one of the greatest private music libraries of the 18th century, in which he incorporated his father's collections and portions of the libraries of J.V. Eckelt and J.G. Walther. The Leipzig firm of Breitkopf also presented him with copies of many of its publications. Gerber's library and music collection, the scope of which is described in a manuscript index of 1791 and in a printed catalogue of musical writings, dated 1804, was sold by him in 1815 to the Gesellschaft der Musikfreunde in Vienna, on condition that he should retain its use during his lifetime. At his death, however, his collection seems not to have passed to the new owners in its entirety, for valuable individual items, such as *Florilegium portense* (Nuremberg, 1713), reached the library of the Institute of Musicology at Vienna University, and Zarlino's *Le istituzioni harmoniche* (Venice, 1558) the library of the Benedictine monastery at Göttweig. Manuscript and printed music from Gerber's property entered the private library of J.A. André. Items from the expanded André library were auctioned in 1845, and were sold by the antiquarian dealer Hans Schneider (Tutzing) as recently as 1956 (catalogue no.54).

Gerber's work as a music lexicographer grew principally from his private collection, beginning with the set of biographical articles for his own collection of musical portraits. In its first state, known as the old Tonkünstler-Lexicon of 1790–92, it was simply a two-volume enlargement of J.G. Walther's *Musicalisches Lexicon* (Leipzig, 1732), and included the innumerable items of supplementary material collected by Walther himself. Several appendixes containing information on musicians' portraits, medallions, busts and statues, and pictures of famous organs, are still valuable aids to musical iconography. After the completion of this work, J.F.

Reichardt (1792) and E.F.F. Chladni (1795) contributed substantial additions which Gerber combined with the material he had himself already assembled to form the four-volume new *Tonkünstler-Lexikon* of 1812–14. This therefore does not constitute a new edition of the old lexicon but, rather, amplifies it. The work continued to hold the interest of the scholarly world: Gerber himself collected further additions, and Carl Mainberger (1816) and F.S. Kandler (1817–20) were among others who published supplementary material. A new edition was announced in 1825 but came to nothing.

Particularly as it has never been fully incorporated into more recent music reference works, Gerber's work is still indispensable, especially concerning personalities of the 18th century. The published supplements to the two lexicons, together with all the corrections entered in Gerber's own copies and his numerous manuscript supplements, amendments and additions, were brought together and published in one volume by Othmar Wessely in 1969. Gerber's lexicons formed the basis (though not acknowledged) of Choron and Fayolle's *Dictionnaire historique des musiciens* (Paris, 1810–11), Bingley's *Musical Biography, or Memoirs of the Lives and Writings of the Most Eminent Musical Composers and Writers* (London, 1814), and Sainsbury's *A Dictionary of Musicians* (London, 1824). His own 'Versuch eines vollständigen Verzeichnisses von Haydns gedruckten Werken', published by H.P. Bossler in 1792 and later expanded in the new lexicon, forms an important contribution to knowledge of the transmission of Haydn's works.

Of Gerber's compositions only three small pieces reached publication, in contemporary music periodicals. Others, including six sonatas and smaller works for keyboard and about 50 organ chorale preludes and postludes, are listed in manuscript collections by Eitner. Among Gerber's lost works are a concertino for wind instruments and orchestra and marches for wind instruments, all featuring the newly invented bass-horn.

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[addns in Wessely, 1969]

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- ‘Ueber Bässe, zu starkbesetzten Instrumentalstücken’, *AMZ*, xvi (1814), 157–61
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OTHMAR WESSELY

Gerber, Heinrich Nikolaus

(*b* Wenigenehrich, nr Sondershausen, 6 Sept 1702; *d* Wenigenehrich, 6 Aug 1775). German composer and organist, father of [ernest ludwig Gerber](#). His father was a farmer, and he received his first tuition in music from the organist Irrgang in Bellstedt. In 1717 he went to Mühlhausen, where he found a stimulating musical environment and met Johann Friedrich Bach. In 1721 he went to Sondershausen to complete his schooling. He studied composition with the town organist J.V. Eckold, and composed his first keyboard works under his direction. In May 1724 Gerber went to Leipzig University to study law, and towards the end of the year became a private pupil of J.S. Bach, who taught him keyboard and figured bass. Gerber made copies of several of Bach's keyboard works (including part 1 of *Das wohltemperirte Clavier*) in 1725–6. In 1727 (or perhaps the previous year) he returned to his home town, and in 1728 became organist in Heringen, but soon had to give up this position after a disastrous fire there. At the end of 1731 he took up the position of court organist in Sondershausen, where he was also harpsichordist in the court Kapelle and taught many pupils keyboard and composition. In Sondershausen he also had the opportunity of meeting J.A. Scheibe (in 1736) and J.P. Kirnberger (in 1740). In 1749 he was obliged, against his will, to take up the position of court secretary. Continually pressed, until the age of 35, by recruiters who wanted to force him into the Prussian Army, he had to turn down many concert and educational trips. He is said to have called again on Bach in Leipzig about 1737.

Gerber wrote numerous keyboard works (harpsichord and organ concertos, preludes and fugues, sonatas, suites, inventions, trios and chorale settings) as well as church music (motets and cantatas). Those that survive are for organ (see McLean): four inventions (*US-NH*), a concerto (*D-Bsb*) and chorales (nine in *US-PRu*; two in *D-Bsb*; two in private hands, formerly in *Gb*; and one in *US-NH*). Gerber also constructed a straw fiddle, or xylophone, and worked on technical improvements to the clavichord and organ.

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ANDREAS GLÖCKNER

Gerber, Rudolf

(*b* Flehingen, Baden, 15 April 1899; *d* Göttingen, 6 May 1957). German musicologist. He began his musical studies at the Karlsruhe Conservatory, where he concentrated on the violin. Between 1918 and 1922 he studied under Hermann Abert at the universities of Halle and Leipzig, and took the doctorate at Leipzig in 1922 with a dissertation on Hasse's operatic arias. In 1923 he followed Abert to Berlin as assistant lecturer and at the same time pursued his violin studies. In 1928 he submitted his *Habilitationsschrift* at the University of Giessen, where he directed the department of musicology, and was appointed reader in 1937. He also taught at the University of Frankfurt (1933–5) and – while still professor at Giessen – gave lectures on the history of church music at the Frankfurt Musikhochschule (1938–43). Upon Hitler's rise to power, Gerber outlined the tasks of musicology in the Third Reich (1935) and went on to work on several projects for the Rosenberg Bureau, including the inventory and seizure of library materials in occupied France. From 1943 he was full professor at Göttingen University. He was elected to membership in the Göttingen Akademie der Wissenschaften in 1952.

Gerber's publications reveal a wide variety of interests, including exploring the nature of German art music, aspects of race and genealogy, and German folk music. His dissertation was the first extended study of Hasse's Metastasian operas and is consequently of fundamental importance. He returned to opera in his work on Gluck, which resulted in a completely new picture of the composer and a projected complete works. In addition, he made substantial contributions to research into Brahms's music and that of Schütz and his contemporaries. In his last years his principal interest lay in the polyphonic hymn of the 15th century. Gerber's work was characterized by thoroughness of scholarship and penetrating treatment of material; his writings represent important advances in the areas in which he worked.

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ANNA AMALIE ABERT/PAMELA M. POTTER

Gerbert, Martin, Freiherr von Hornau

(*b* Horb am Neckar, 11 or 12 Aug 1720; *d* St Blasien, 13 May 1793). German music historian, theologian, abbot and composer. He received training with the Jesuits and entered the Benedictine monastery at St Blasien. After ordination in 1744 he served as instructor in theology and philosophy and as librarian of the chapter. From 1754 to 1764 he published a series of didactic theological works and travelled extensively in France, Italy, Switzerland and Germany. On these journeys he met leading scholars and surveyed the contents of libraries for medieval sources of theology, liturgy and music history. In 1762 he issued a prospectus for a history of sacred music, soliciting information from archivists about the contents and location of medieval music manuscripts.

On 15 October 1764 he was named Prince-Abbot of St Blasien, becoming both a spiritual leader and a princely subject of the imperial court at Vienna. In July 1768 a fire destroyed his monastery, church and library including most of his manuscript collection. Fortunately the first volume of his *De cantu et musica sacra* had already been printed and copies of the materials for the second volume had been sent to Padre Martini in Bologna, with whom Gerbert had intended to collaborate. The complete work was finally published in 1774, and was followed in 1784 by his three-volume *Scriptores ecclesiastici de musica sacra potissimum*, an edition of the texts of more than 40 medieval music treatises. In the years after the fire, with the help of Maria Theresa, he rebuilt the monastery, founded schools and hospitals and defended his ecclesiastical estates from political confiscation.

Gerbert's work places him among the founders of modern historical musicology with Burney, Hawkins and Forkel. Though the texts as rendered in his *Scriptores* are faulty by modern standards, they are one of the most important collections of original documents in medieval music and music theory. Only with extensive scholarly study after 1945 have substantial improvements been made on Gerbert's editions. *De cantu et musica sacra* also anticipates modern music scholarship, dealing chronologically with music for the Mass, Office, psalms, hymns and national traditions in chant. Coussemaker's *Scriptorum* (1864–76) supplements this collection.

Gerbert's compositions include an offertory published in Remigius Klesatl's *XXIV offertoria solennia* (Augsburg, 1747), and an eight-part *Missa in coena Domini* published at the end of the second volume of *De cantu et musica sacra*.

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HOWARD SERWER

Gerbert d'Aurillac [Silvester II]

(*b* Aquitaine, c940; *d* 12 May 1003). Scholar and pope. His influence in the history of thought was such that the 10th century has been called the 'century of Gerbert'. His importance for music lies in his comments on Boethius's *De musica institutione* and his treatise on the division of the monochord and the measurement of organ pipes.

In three letters dating from 986/7 to members of the abbey of Aurillac, Gerbert deals with problems relating to the organ, not as regards chant accompaniment, but the use of the instrument for didactic purposes, as did Hucbald of St Amand in his *Musica*. Gerbert had entered the monastery of Aurillac reformed by Odo of Cluny, c925. His primary interests lay in scholarship: he travelled to Catalonia to study under Arab mathematicians and astronomers. Adalbero, archbishop of Reims, summoned him, probably in 972, to teach the subjects of the Quadrivium (geometry, arithmetic, astronomy and music) at the episcopal school at Reims, where

he probably wrote his treatise and his letters commenting on Boethius. He was elected Abbot of Bobbio and, in 999, pope, taking the name Silvester II.

In two letters addressed to Constantinus, master of the Fleury monastic school, Gerbert comments on two passages from Boethius's *De musica institutione* (ii, 10; ii, 21), concerning the relationship between mathematics and music. These letters survive in anthologies of treatises, almost all of which originated in Lorraine (*B-BRs*, 531; *Br* 4499–503, f.41v; 10162–6, f.85; *D-DS* 1988, f.168v, from St Jacques de Liège; *GB-Ob* C.270, from Lorraine).

A treatise on the measurement of organ pipes is attributed to Gerbert in one source (*E-Mn* 9088, f.125v; ed. in Sachs, 1970, p.59), and this attribution should be accepted even though the treatise has elsewhere been attributed to Bernelinus, Gerbert's pupil. Richer, Gerbert's biographer, ascribed to Gerbert a treatise on the division of the monochord: this is the same treatise; it deals with both organ pipes and the monochord, and shows that the same method of measurement is not appropriate for both ('De commensuralitate fistularum et monocordi cur non convenient'). The treatise survives in five early manuscripts (*E-Mn* 9088, ff.125–128v; *F-MOf* H.491, f.81; *Pn* lat.7377 C, ff.44v–47; *I-Rvat* lat.4539, ff.85–91v; *Rvat* Reg.lat.1661, ff.34v–39v; ed. in *GerbertS*, i, 312–30 and *PL*, cli, 653–74, and attributed to Bernelinus).

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MICHEL HUGLO

Gerbič, Fran

(*b* Cerknica, 5 Oct 1840; *d* Ljubljana, 29 March 1917). Slovenian composer and singer. He was taught music by C. Mašek in Ljubljana, and from 1865 to 1867 he attended the Prague Conservatory, studying singing with F.A. Vogl and composition with Josef Krejčí. As an operatic tenor he sang in Prague (1867–9), Agram (now Zagreb, 1869–78), Ulm (1880–81) and Lemberg (now Lviv, 1881–2). Ill-health forced him to give up his operatic career and from 1882 to 1886 he taught singing at the Lemberg Conservatory. In 1886 he went to Ljubljana, and was active there until his death, having connections with various institutions as choral director, conductor and teacher; he was also director of the music school of the Glasbena Matica society. His most important compositions are the piano mazurkas, the orchestral *Jugoslovanska balada* (1910) and *Lovska simfonija* ('Hunting Symphony'), and some of his solo songs. He also wrote two operas, *Kres* (not performed) and *Nabor* (performed in Ljubljana, 1925), two cantatas, works for unaccompanied male choir, lieder, some church music (three masses, hymns), orchestral music (including two symphonies) and piano works. He was a very versatile musician, successfully active as singer and teacher, as publisher (of a collection of hymns, *Lira Sionska*, Prague, 1866), and as the director of the periodical *Glasbena zora*. In 1892 he established the first professional opera ensemble in Slovenia. At the same time he made an important contribution to the organization of the music school in Ljubljana and to the general development of Slovenian music at the end of the 19th century. He also published a singing method (1912).

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DRAGOTIN CVETKO/ZORAN KRSTULOVIĆ

Gerbig [Gerbig], Johann Anton.

See Görbig, Johann Anton.

Gerdes, Federico

(*b* Tacna, 19 May 1873; *d* Lima, 18 Oct 1953). Peruvian pianist, conductor and composer. He received his training in Wiesbaden with Spangenberg (piano) and from 1893 at the Leipzig Conservatory with Weidenbach and Reinecke (piano), Jadassohn (harmony and counterpoint) and Panzner (orchestration and conducting). Before 1908 he held various conducting positions, including those of orchestra and choral director at theatres in Düsseldorf and Stettin, director of the Schola Cantorum at the Royal Opera in Berlin (1906), and choral conductor in Bayreuth under Hugo Rüdell (1908). He also appeared as a concert pianist in Germany and Russia. In 1908 the Peruvian government made him director of the Philharmonic Society as well as head of the National Academy of Music in Lima, a position he held until 1929 and again from 1932 to 1943. During his tenure of more than 40 years as conductor of the Philharmonic, he presented for the first time in Lima the symphonies of Beethoven and Schubert.

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(selective list)

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JOHN M. SCHECHTER

Geremia, Giuseppe

(*b* Catania, 19 Nov 1732; *d* Catania, Jan 1814). Italian composer. He studied in Naples at the Conservatorio di S Maria di Loreto, where he was a pupil of Francesco Durante, and later taught Giuseppe Sigismondo. Two oratorios (1758 and 1760) and a harpsichord sonata (1769, ed. R. Musumeci; Palermo, 1999) have survived from his Neapolitan period. Together with Logroscino and Insanguine he composed the music for the comic opera *L'innamorato balordo* (1763, Naples), of which only the libretto has survived. In 1773, after declining posts in Rome, and at the courts of Turin, St Petersburg and Spain, he became *maestro di cappella* in Catania at both the cathedral and the Benedictine abbey of S Nicolò l'Arena; he left the cathedral post to his pupil Giacinto Castorina in 1800 but retained the abbey position at least until 1807 if not until his death. Together with V.T. Bellini, Vincenzo Bellini's grandfather, he was the leading figure in musical life in Catania in his day; both men enjoyed a high reputation as teachers, producing a number of skilled musicians, but never collaborated on any compositions.

Geremia's surviving works include about 100 sacred compositions held in manuscript mostly in Catania, with other sources in London, Dresden,

Vienna, Naples and Noto (Siracusa). Among these are the *dialogo teatrale La città d'Abella liberata* of 1780 (only the first part of the three-part *fiesta teatrale* version of 1783 survives), 12 other oratorios including *Mosé trionfante* (1800) and *Il ritorno di Noemi* (1802), two secular and two sacred cantatas and 23 masses (two of which differ only in sections of the music and in instrumentation) including a *Missa pro defunctis* (1809) and *Messa breve* in F of 1810.

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ROSALBA MUSUMECI

Gergalov, Aleksandr

(b 5 July 1955). Russian baritone. A principal with the Kirov Opera, he made his début with the company as Rossini's Figaro in 1982, the year he graduated from the Leningrad Conservatory. He was a prizewinner at Geneva (1985) and in the Chaliapin All-Russian Vocalists Contest (1989). His important roles include Onegin, Di Luna and the Marquis of Posa. He was much admired as Andrey Bolkonsky in *War and Peace* at the Mariinsky Theatre in 1991, televised in Europe and recorded on disc and video. Other parts recorded with the Kirov include Yeletsky (*Queen of Spades*), the Venetian (*Sadko*), Prince Ivan (*Kashchey the Immortal*) and Ferdinand (Prokofiev's *Betrothal in a Monastery*). His focussed voice is distinctive for its dark, eloquent tone.

JOHN ALLISON

Gergely, Jean

(b Budapest, 23 May 1911; d Paris, 9 Sept 1996). French ethnomusicologist of Hungarian birth. In Budapest he studied composition with Siklós at the academy (1929–35), and linguistics with Sauvageot, Hungarian and Finno-Ugrian linguistics with Gombocz and ethnomusicology with Kodály at the university (1930–33). In Paris he attended musicology lectures by Pirro and Masson at the Sorbonne (1938–41), and by Le Guennant and Potiron at the Institut Grégorien (1939–43). He was first a music teacher (Mohács, 1935–6) and then a music critic (Budapest, 1936–8); in Paris (1938) he was initially choirmaster of the Hungarian Catholic Mission (until 1947), and then worked at, and became interim director of, the Institut Hongrois (until 1959). From 1949 he taught Hungarian language and civilization at the Institut National des Langues et Civilisations Orientales. For six years he also worked with Schaeffner at the Musée de l'Homme (1959–65). Although Gergely wrote a number of studies in linguistics (he gained the doctorate from the Sorbonne in 1968

with a dissertation on the Hungarian language), he devoted himself primarily to musicology. His two main fields of interest were ethnomusicology in Central Europe and Hungarian music, notably Kodály and Bartók. Gergely became one of the leading authorities on Bartók, publishing a significant monograph devoted to him in 1980 (originally submitted as his doctoral dissertation in 1975) and compiling a volume of his documents in 1984.

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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Gergiyev, Valery (Abissalovich)

(b Moscow, 2 May 1953). Russian-Ossetian conductor. Brought up in Ordzhonikidze (now Vladikavkaz), North Ossetia, he studied piano and conducting at the Ordzhonikidze Music College and conducting with Il'ya Musin at the Leningrad Conservatory. While still a student he won second prize (no first prize awarded) in the Herbert von Karajan conducting competition and first prize in the All-Union conducting competition in Moscow. On graduation in 1977 he became assistant conductor to Yuri Temirkanov, then artistic director at the Kirov Theatre, Leningrad (now Mariinsky, St Petersburg). He made his début with the Kirov Opera in 1978, conducting Prokofiev's *War and Peace*. Between 1981 and 1985 Gergiyev was chief conductor of the Armenian State Orchestra and in 1988 he succeeded Temirkanov as chief conductor and artistic director of the Kirov company. In his first season he instigated a festival of five Musorgsky operas and in the following years mounted festivals commemorating

Tchaikovsky (1990), Prokofiev (1991) and Rimsky-Korsakov (1994). Gergiyev has also taken the Kirov on numerous international tours. He made his British début in 1990 and appears regularly with the RPO. In 1992 he made his Metropolitan début with a highly successful *Otello*, and in 1995 was appointed principal conductor of the Rotterdam PO. Gergiyev has established a reputation for fervent, highly individual performances, especially of the Russian repertory, and has made notable recordings of *The Queen of Spades*, *Khovanshchina*, *War and Peace* and symphonies by Borodin and Rachmaninoff.

MARTYN BRABBINS

Gerhard.

German family of organ builders. They were active in the 18th and 19th centuries. Justinus Ehrenfried Gerhard (*b* 1710 or 1711; *d* Lindig bei Kahla, 16 Jan 1786) probably learnt the art of organ building from the craftsman Tröbs in Weimar. About 1739 he founded a works at Lindig, in which town he married in 1741. He was a great craftsman, whose art is equal to that of Gottfried Silbermann. His instruments are solidly built, with beautiful Baroque façades, good dispositions and fine tone quality. The organ at Ziegenhain (1764; one manual and pedal, nine speaking stops and pedal coupler) is outstanding for its exceptionally powerful, clear sound and excellent voicing.

Christian August Gerhard (*b* Lindig, 1 Sept 1745; *d* Lindig, 15 Dec 1817), son of Justinus Ehrenfried, continued the business in Lindig. A grandson, Johann Christian Adam Gerhard (*b* Lindig, 17 Aug 1780; *d* Dorndorf an der Saale, 6 May 1837), opened a branch at Dorndorf.

Johann Ernst Gottfried Gerhard (*b* Lindig, 21 April 1786; *d* Merseburg, 23 Oct 1823), another grandson, was an organ builder in Merseburg; his firm survives today under the name of Kühn.

An organ builder with the name Gerhard worked in Boppard in the 19th century.

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WALTER HÜTTEL

Gerhard, Anselm

(*b* Heidelberg, 30 March 1958). German musicologist. After studying musicology with Finscher (Frankfurt, 1977–9) and Dahlhaus (Berlin, 1979–82), he took the doctorate at the Technical University of Berlin in 1985 with a study on the urbanization of 19th-century opera in Paris. He completed

his *Habilitationsschrift* on the instrumental music of Muzio Clementi (1991) and was awarded a Heisenberg scholarship from the Deutsche Forschungsgemeinschaft. He was appointed assistant lecturer at the University of Münster (1992–4) and professor at the University of Berne (1994–), and is founding president of the Swiss national office of RISM (1996–). As a noted authority on opera history and music aesthetics of the 18th and 19th century, he combines the history of aesthetics and institutions with aspects of sociology in his work. His dissertation has done much to stimulate research on the *grand opéra* of Paris.

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Gerhard, Livia.

See [Frege, Livia](#).

Gerhard, Roberto [Gerhard Ottenwaelder, Robert]

(*b* Valls, 25 Sept 1896; *d* Cambridge, 5 Jan 1970). Catalan composer, active in England. The most significant figure of the generation after Falla, he continued and extended the folkloric vein of his predecessors, while also internationalizing it through his firm commitment to an altogether more broadly based European modernism, and through his relocation to Britain after the civil war. Establishing a wider reputation only in the 1950s, he displayed an increasingly radical and exploratory outlook and until his death contributed energetically to the development of serial and electronic composition, and to timbral and textural innovation.

1. [Beginnings](#).
2. [Catalonia and the Spanish Civil War](#).
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MALCOLM MacDONALD

[Gerhard, Roberto](#)

1. [Beginnings](#).

Gerhard's family origins (German-Swiss father, Alsatian mother) produced a polyglot European conversant in several cultural traditions; nevertheless he identified strongly with the region of his birth, considering himself a Catalan. In Catalan as in German his given name was Robert; he assumed the Castilian form 'Roberto' in exile, after the defeat of the republic and Franco's suppression of Catalan autonomy, language and culture. The Spanish Civil War marked the great fissure in Gerhard's life, around which so much of his music resonates with irony, longing and defiance.

Though Gerhard displayed an early aptitude for music his father, a wine exporter, discouraged aspirations in that direction and sent him in 1908 to study commerce at Lausanne, where he contrived to take lessons in harmony and counterpoint with Hugo Strauss. He next enrolled at the Musikhochschule in Munich, but after four months his studies were terminated by the outbreak of world war. Gerhard returned to Catalonia and began to take piano lessons in Barcelona from Granados; after the latter's death in the mid-Atlantic in 1916 lessons continued with Granados's disciple Frank Marshall.

He also became the last composition pupil of Pedrell – mentor to Albeniz, Granados and Falla, and advocate of a Spanish national style which would apply the methods of central European symphonism to a creative blend of the many regional idioms of Iberian folk music. Under Pedrell's patronage Gerhard achieved public performances of his early works and came to assist the distinguished Catalan folklorist Joan Amadés in notating and editing folksongs collected with a phonograph, in the manner of Bartók. He became part of the still vibrant intellectual circle of Catalan *modernisme*, and absorbed Parnassian, symbolist and surrealist influences through associating with the poets Josep Carner (whose *noucentisme* movement was dedicated to combining the arts and sciences), Josep Vincent Foix and J.M. Lopez-Picó. His musical companions included Mompou, Frederic Longas and Adolfo Salazar; he began a lasting friendship with the soprano Concèpcio Badia, who was to champion his vocal works.

Nevertheless Gerhard's 'Catalanism' (*Catalanitat*) was always tempered by an international perspective. He concentrated at first on chamber, piano and vocal music. Among the earliest scores the surviving Piano Trio shows a remarkably assured and sophisticated assimilation of French instrumental technique (Ravel's Trio of 1914 seems a specific model) combined with allusion to Spanish folkloric idioms, rather in the Franco-Andalusian manner so successfully developed by Falla. But the intense, if not overheated, chromaticism of the song cycle *L'infantament meravellós de Schahrazada* had few precursors in Spanish music (apart from Pedrell's Wagnerian enthusiasms) and suggests an engagement with contemporary German and Russian trends that required careful development.

Ceasing his apprenticeship with Pedrell in 1920, Gerhard sought to broaden his artistic horizons, visiting Paris (where he considered studying with Koechlin), Berlin and London. After Pedrell's death in 1922 he besought Falla for further tuition, but was rebuffed. His two most recent works – the aphoristic *Dos Apunts* for piano and the *Sept Haïki* for voice and ensemble, which attests knowledge of *Pierrot Lunaire* – signalled a radical reorientation of creative outlook. Their sparse textures and disciplined, almost 'proto-serial' handling of chromatic cells pointed in a direction where the Spanish nationalist tradition offered no guidance. In October 1923 Gerhard wrote to Schoenberg, sending these scores. After an interview he was accepted as a student and remained with Schoenberg as pupil and assistant until 1928, first in Vienna – where Gerhard met his future wife, Leopoldina ('Poldi') Feichtegger, and was befriended by Berg and Webern – and from 1925 in Berlin, where Schoenberg took over Busoni's masterclass at the Preussische Akademie der Künste.

The numerous chamber and vocal works written during these years of strict tutelage have remained virtually unknown, for the only scores Gerhard released for performance were the last two, a Concertino for strings and the Wind Quintet. They show a thorough assimilation of cardinal Schoenbergian precepts: clarity and concision of form, intricate contrapuntal working, textural variety and a unified harmonic idiom. The Quintet, especially, is clearly composed in the context of Schoenberg's own contemporary chamber music, with its neo-classical formal preoccupations and exploration of the potential of the serial method. Gerhard deftly articulates total chromaticism through serial principles – though he bases

the work on a row of only seven notes, deployed with increasing freedom and admitting more quasi-diatonic reference than Schoenberg would have allowed himself at this period.

Among such references, significantly, are stylized evocations of Spanish folk tunes: even after his Second Viennese 'finishing school', Gerhard had no intention at this stage of putting an unbridgeable gulf between himself and his musical roots. Shortly afterwards he celebrated the end of his Schoenbergian studies, and his return to Barcelona, with works of an almost defiantly nationalistic character: the *14 cançons populars catalanes* and two *sardanas* (in the measure of the Catalan national street dance) scored for the traditional ensemble of folk wind instruments, the *cobla*.

[Gerhard, Roberto](#)

2. Catalonia and the Spanish Civil War.

Simultaneously a member of the predominantly conservative Associació Compositors Independents de Catalunya (CIC) and a founder – with Miró, Josep Lluís Sert and Dalí – of the radical Agrupación d'Amics de l'Art Nou (ADLAN), Gerhard closely identified with the Catalan artistic heritage and his compatriots' cultural aspirations, yet became a propagandist for the best in contemporary European music, both as a writer and as an initiator and conductor of new music concerts in Barcelona. In 1930, the year he married Poldi Feichtegger, he presented an all-Gerhard concert which provoked the now elderly but widely respected Luis Millet, conductor of the Orfeó Català and leading representative of an older generation of folklorists, to severe criticism in the pages of *Revista musical catalana*. Gerhard's retorts to Millet inaugurated a regular column in the weekly arts journal *Mirador*, through which he campaigned tirelessly on a wide range of topics. A perennial theme, naturally, was the need for a wider reception and understanding of Schoenberg, for whose first visit to Barcelona – to conduct *Pierrot Lunaire* in 1925 – Gerhard had been partly responsible. In 1931–2 Schoenberg and his wife spent eight months in the city as guests of the Gerhards: it was during this time that the bulk of *Moses und Aron* was composed, and Gerhard, in association with Casals, arranged for Schoenberg (and later Webern) to conduct concerts with Casals's orchestra. But loyalty to Schoenberg did not blind Gerhard, – as it did some of his fellow pupils – to the importance of Bartók and Stravinsky. His journalism attests a deep admiration for both composers, and the conviction that their handling of the motivic cells of folkloric material was a discipline Spanish composers must acquire.

In 1931 Gerhard became professor of music at the Escola Normal de la Generalitat in Barcelona. When it was merged the next year with the Biblioteca de Catalunya, he headed the music department until 1938, producing editions of 18th-century Catalan composers. With the establishment of an autonomous Catalan Government in 1932, Gerhard also became a member of the advisory council to the Ministry of Fine Arts. Working as a translator, he made available Catalan versions of several (mainly German) theoretical texts. The climax of his internationalist advocacy, however, was the 16th ISCM festival, held in Barcelona in 1936. Gerhard had belonged to the ISCM since its 1932 Vienna Festival, where Concèpcio Badia, conducted by Webern, had introduced some of the

Cançons populars catalanes. He was the principal organizer and moving force behind the Barcelona ISCM festival, in which Berg's Violin Concerto received its world première, as did, in the same concert, Gerhard's ballet *Ariel*.

A short cantata and two ballets (both originally conceived as collaborations with Massine and Miró for Colonel de Basil's Ballets Russes de Monte-Carlo) constitute Gerhard's chief works of the 1930s. All three examine issues of Catalan identity, though from different perspectives. The cantata *L'alta naixença del rei en Jaume*, drawn from a poetic novel of Carner, veils a slightly indelicate national myth in mock-religious form. It deploys the free-tonal harmony of the folksong arrangements in much more complex and sophisticated structures, but despite the 11-note kernel of a 15-note passacaglia ground, concerns itself little with serial procedures or the total chromatic. *Ariel*, a surrealist reinterpretation (scenario by J.V. Foix) of Shakespeare's *The Tempest* in the imagery of the 'Patum de Berga' and other Catalan folk festivals, was in fact rejected by Massine as 'too symphonic', and remains unstaged. Perhaps uneasily, certainly uncharacteristically, it blends generalized 'Spanish-style' gestures and neo-classical rhythms with a broodingly intense Bergian chromaticism.

Shortly after the concert première of *Ariel* in 1936 Gerhard obtained a commission from de Basil's company for a full-scale ballet based directly on the traditional Catalan dances and festival folklore – with fire, fireworks and masks – surrounding the summer solstice. The scenario was by Gerhard's friend Ventura Gassol, arts minister in the Catalan government. Less than a month later the nationalist insurrection touched off the Spanish Civil War; Catalonia was a principal centre of Republican resistance, and Barcelona, where Gerhard remained throughout, saw street battles and bombings. Though elevated in 1937 to the Central Music Council of the Republican government, he steered clear of direct political involvement; his brother Carles, however, a member of the Catalan parliament, had care of the defence of the great monastery of Montserrat, where Manuel Azaña, president of the Spanish republic, took up residence for the war's duration. Gerhard's creative energies were channelled into the new Catalan ballet; in it he put his Stravinskian-Bartókian precepts into practice by combining the folksongs, patriotic songs and ritual dances of his native region into a monument of the Catalan culture menaced by Franco's forces.

In January 1939 he flew to Perpignan en route to an ISCM meeting in Warsaw; within days Barcelona fell to the nationalist offensive of General Yagüe. Compelled to remain in France, Gerhard continued work on the ballet score, now entitled *Soirées de Barcelone*, but it was definitively abandoned some months later, largely orchestrated but with its final sections only partly scored and in variant drafts. Whether penned in the closing months of the civil war, or from beyond the Spanish border, the 'Dawn' music of the ballet's last tableau, with its heroic-elegiac brass statement of 'Els segadors' ('The Reapers') – Catalonia's national hymn and a communist marching song in the civil war – is clearly a tragic meditation on the region's fate.

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3. Exile.

In France the Gerhards, with Miró and Sert, resorted to Paris and an artists' colony in Meudon. However, in June Gerhard accepted a one-year fellowship at King's College, Cambridge, arranged by E.J. Dent and J.B. Trend. In Cambridge he was to remain, supporting himself precariously after 1940 as a freelance composer. In England his Catalan and Schoenbergian roots meant equally little, and no audience existed for his principal works. Ironically, his 'Spanish' identity was his most useful passport to remunerative work. He wrote and presented Spanish-language features for the BBC's overseas service, and developed a fruitful association with the BBC Concert Orchestra through copious arrangements of, and fantasias on, Spanish light music and zarzuela melodies, under the pseudonym of 'Juan Serralonga' (a 17th-century Catalan fighter against Castilian oppression).

Gerhard (who only assumed British citizenship in 1960) must initially have hoped for the fall of Franco and the restoration of Spanish liberty as the likely outcome of a world war against fascism. From 1940 on he composed much more copiously; the major works of the decade maintain and extend his involvement with Spanish culture even as, by a subtle osmosis, they become ever more deeply infused with a developing view of post-Schoenbergian serial practice. In 1941, Pedrell's centenary year, he produced two commemorations of his former master. Like the orchestral homage which Falla, unknown to Gerhard, was writing in Argentina, the Symphony ('Homenaje a Pedrell') is based on themes from Pedrell's unperformed opera *La celestina*. Only the finale ('Pedrelliana') was heard in Gerhard's lifetime, but *Cançonero de Pedrell*, songs from different regions of Spain arranged from Pedrell's monumental collection, has become one of his best-known works.

More important was the substantial *Don Quixote* ballet, composed for chamber orchestra to Gerhard's own scenario in 1940–41. Further developed through his score for an extended BBC radio dramatization of Cervantes's novel, the music was reshaped in a 'symphonic suite' before being re-cast, in a new and shorter form, for the Sadler's Wells production which finally took place in 1951 with choreography by Ninette de Valois and décor by Edward Burra. This personal interpretation of the emblematic figure of Spanish literature as 'the knight of the hidden images', the major project of the war years, remains a central achievement. Meanwhile two further ballets had been composed and staged – *Alegrías*, a 'divertissement flamenco' in Andalusian style for the Ballet Rambert, and *Pandora*, an anti-fascist fable for the Ballets Joos, saturated with Catalan musical symbolism.

In *Don Quixote* and the bravura Violin Concerto he composed for the Catalan virtuoso Antonio Brosa (the slow movement, a tribute to Schoenberg on his 70th birthday, includes chorale-like writing on the 12-note row of Schoenberg's Fourth Quartet), Gerhard perfected, as far as was possible in a tonal context, a freely serial handling of Hispanic and diatonic materials. His last major work of the decade, the comic opera *The Duenna* after Sheridan's comedy of money and marriage in old Seville, expands this to recreate elements of the zarzuela and the Spanish Baroque *tonadilla escénica* along with a near-perfect mating of Spanish musical idioms to English speech-rhythms. The result, the summatory

masterwork of his first 50 years, remained unstaged in Gerhard's lifetime, though a BBC studio broadcast (1949) led to a concert performance at the 1951 ISCM festival in Wiesbaden – where its idiom was criticized, doubtless predictably, as *passé*.

In fact Gerhard had already moved into closer engagement with traditional serial technique in the flute *Capriccio*, the piano *Impromptus* and above all the Piano Concerto, whose movement titles refer to Renaissance Spanish keyboard music and whose searing slow movement, 'Diferéncias', based even yet on a Catalan folk melody, is his darkest elegy for Spain. Having at last embraced strict 12-note writing he began at once to transcend it.

'A composer', Gerhard once wrote, 'needs grace (inspiration), guts, intellect, madness; and systems are a *sine qua non*, because the intellect can only work, only take grip, when confronted by a system'. His lifelong fascination with (and distrust of) systems co-existed with an unusually acute awareness of music as an art of sound, not paper, and a fascination with sound as such. In the music of his last 20 years he sought to extend and develop serialism in new directions – not, though he closely studied the work of his younger contemporaries, those of Darmstadt – while treating it where necessary with quixotic freedom (the epithet is his). Part of the quixotry, and certainly an intuitive counterbalance to serialism's intellectual structures, was his delight in producing vibrant, almost tactile sonic structures with both conventional and unconventional means. This quest for new sounds and tone-colours made him the first important composer in Britain to embrace electronic techniques, still in their infancy. Working largely with reel tape recorders in a tiny home studio, Gerhard collected raw sounds of all kinds for electronic manipulation, evolving his own brand of *musique concrète*, which he termed 'sound composition'.

Even in Spain his works were rarely played or published before 1939; after that date they were proscribed there, and hardly better accommodated in Britain until the late 1950s. From 1949 (when he began an enduring collaboration with the Shakespeare Memorial Theatre, Stratford-upon-Avon) right up to his death, Gerhard earned his living principally through incidental scores for radio, stage and screen – some of them the test-bed for radical sonic innovations. His music for Bridget Boland's *The Prisoner* was probably the first in Britain involving tape, and Gerhard's electronic music was one notorious aspect of Peter Brook's controversial 1955 Stratford production of *King Lear*.

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4. Final years.

With the première that year of the Symphony no.1 in Baden-Baden, and a 60th birthday issue of *The Score* devoted to Gerhard in 1956, his major works came to command wider attention. They were more frequently programmed by the BBC, where his friend William Glock became Controller of Music. Gerhard appeared as a teacher, lecturer and broadcaster: his deep humanity and extremely wide general culture, added to his creative interest in the other arts, in science, mathematics, and philosophy, infused an elegant prose style. At Glock's request he taught at several Dartington Summer Schools; in 1960 he was visiting professor of composition at the University of Michigan and in 1961 he taught at the

Berkshire Music Center, Tanglewood. The BBC commissioned the Symphony no.2, the cantata *The Plague* after Camus (with whom Gerhard collaborated on an unrealized operatic treatment of *L'étranger*), and the Concerto for Orchestra: the latter, specifically for the BBC SO's American tour, was premièred in Boston. Further commissions came from the Koussevitzky Foundation (Symphony no.3), the New York PO (no.4), the London Sinfonietta (*Libra*) and the Fromm Foundation (Symphony no.5, never completed).

This international recognition coincided with a highly productive and boldly exploratory 'late style'. By the time he wrote the First Symphony, while recuperating from the first onslaught of the heart condition that eventually killed him, he had already seized on what he considered the central paradox of 12-note technique. Schoenberg had sought to make the principle of thematicism all-pervasive; in his 1956 article 'Developments in 12-Tone Technique' Gerhard responded that 'where literally *everything* is thematic, *nothing* is'. The series, he reasoned, should rather 'be understood as a "code", i.e. stripped of any concrete motivic-thematic obligations' (p.68). In the First Symphony's 'athematic' sound-world, texture and recurrent interval groups constitute powerful unifying factors, even though (as in the First Quartet and the Harpsichord Concerto) analogies with traditional forms lurk beneath the surface. Maintaining that 'twelve-tone technique is in fact a new formulation of the principle of tonality', Gerhard developed aspects of Schoenberg's own practice (e.g. in *Von Heute auf Morgen*), tending to divide 12-note series into two hexachords (occasionally three tetrachords) within which the notes could be reordered to form what, when reads upward amounted to scale-like figurations that retained their shapes through all other transpositions and permutations. But the cardinal unifying force was Gerhard's vital and energetic rhythmic sense, linked to his fascination with pulsation and resonance, which carried over from his folkloristic works into the radical utterances of his last decade.

He was always acutely aware of music as drama: a phenomenon 'bound to the *peripetie* of a given temporal cycle or life-span' with 'a beginning, a period of growth and an end', like 'the life-cycle of a blade of grass, the course of an avalanche, the impact of a drop of rain on a sheet of water'. The drama, he would add, was of course in the mind of the beholder; but clearly for Gerhard 'sound' and 'time' constituted the double essence of musical experience. From the early 1950s his aim was to discover forms that articulated the temporal dimension of structure. He began to combine the interaction of the 12-note pitch series, governing intervallic relations, with a 12-step time series determining durations and proportions – from note values and metronome markings, through rhythm, metre and phrasing, to the length of paragraphs, of movements and ultimately of the entire piece. The first work wholly articulated by such a time series was the Symphony no.2, achieved with difficulty; those that followed were polymorphic single-movement structures, no two alike but each fluidly expressive of its very essence in purely musical terms, i.e. as sound. Increasingly unwilling to discuss his methods and intentions in articles or programme notes, Gerhard evolved a credo encapsulated in his remark 'I stand by the *sound* of my music. It is the sound that must make the sense'.

In their violent gestures and vibrant colours, their intricate, virtuoso percussion writing, their alternations of fleet, furious activity with mysterious, almost visionary stasis (which he likened to 'action in very slow motion ... the magic sense of *uneventfulness*'), the works of Gerhard's final decade justify that stance and reveal a kinship with the music of Varèse, whom he had known in Catalonia in 1933. Like that other lonely pioneer in tape composition, Gerhard found the experience of electronic music enlarged and enriched his approach to conventional instruments. Though he continued to create short tape compositions into the early 1960s, his most significant electronic works came in 1959–60, with the García Lorca setting *Lament on the Death of a Bullfighter* for recitation and taped sound, partly created with the resources of the recently-established BBC Radiophonic Workshop, and in the Symphony no.3 ('Collages') for orchestra and tape. The latter, which reflects the experience of transatlantic flight, may be regarded as the spiritual successor to Varèse's *Déserts*, but whereas Varèse's taped and instrumental sounds are discretely juxtaposed, Gerhard's are polyphonically combined.

Subsequent major works dispensed with any electronic component, yet many of their unusual sonorities – timpani glissandos, cymbal harmonics obtained with a well-resined cello bow, piano clusters, clustered string harmonics and percussive attacks on the body of the instrument, the shrill exhalations of an accordion – surely evoke sine tones, white noise and other electronic phenomena. Some scores include a carefully calculated aleatory element, such as the improvised percussion-ensemble breaks of *Epithalamion* or the graphically represented string glissandos of the late 'astrological' works.

Even these innovative and forward-looking scores do not deny their composer's national roots. Spanish idioms and points of reference recur with almost surreal effect: a folk tune in the Nonet, flamenco allusions and *rasgueado* guitar strummings in *Concert for 8*, Falla-esque fanfare in the Symphony no.4 and, in the coda of that work, a long and deeply nostalgic oboe duet alluding to the Catalan song of a condemned man, *El Cotiló*, which had haunted several of Gerhard's tonal scores as a tragic leitmotif. However, the pentatonic clarinet tune which casts its spell over the ostinato-coda of *Libra* – a coda reprised and enriched at the end of *Leo*, Gerhard's last completed work – seems to symbolize a universal folklore, the essential contact with the earth and land that nourishes the creative imagination.

Gerhard was made a CBE in 1967, and the following year was awarded an honorary DMus by King's College, Cambridge, and a fellowship at University College, London. After 1965, his health was precarious, though he continued to work until the end. He died at his Cambridge home at the age of 73. Not until the end of the century did Gerhard's achievement become more widely understood. Recognition as probably the most important Spanish composer after Falla (and, as a leading Catalan musician wrote in his centenary year, 'Catalonia's most important composer in four centuries') had perforce to await the restoration of democracy in Spain and the reassertion of Catalan regional identity. With the triumphant 1992 stage premières of *The Duenna* at the Teatro Lirico Nacional in Madrid and the Gran Teatre del Liceu in Barcelona, given by

the British company Opera North under a Spanish conductor, Antoni Ros Marbà, the two halves of Gerhard's career began to be understood as a creative unity and his long spiritual and cultural exile came to an end.

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WORKS

stage

Ariel (ballet, Gerhard and J.V. Foix, designed J. Miró), 1934, unperf.; concert perf., cond. Scherchen, Barcelona, ISCM Festival, 19 April 1936

Soirées de Barcelone (ballet, 3 tableaux, V. Gassol), 1936–9, unperf., inc.; perf. edn orchd M. MacDonald, 1995–6

Don Quixote (ballet, 1, Gerhard, after M. Cervantes), 1940–41, unperf.; 2nd version (choreog. Valois, designed E. Burra), 1947–9, cond. R. Irving, London, CG, 20 Feb 1950

Alegrías (ballet, Gerhard, choreog. E. Brunelleschi), 1942, Birmingham, Theatre Royal, 16 July 1943

Pandora (ballet, 1, scenario and choreog. K. Jooss, designed H. Heckroth), 2 pf, perc, 1943–4, Cambridge, Arts, 24 Jan 1944; version with orch, 1944–5, London, 1945

The Duenna (op, Gerhard and C. Hassall, after R. Sheridan), 1945–7, concert perf., London, Camden, 23 Feb 1949; rev. 1950s, inc., perf. edn D. Drew, incorporating arrs. by D. Smirnov, 1991, staged Madrid, Lirico Nacional, 21 Jan 1992

orchestral

Concertino, str, 1927–8 [version of Str Qt, ?1927–8]; Albada, interludi i dansa, 1936; Vn Conc., 1940, inc., destroyed; Sym. 'Homenaje a Pedrell', 1940–41, [3rd movt performable separately as 'Pedrelliana (En memoria)']; Don Quixote, suite no.1, small orch, 1941 [based on ballet]; Soirées de Barcelone, suite, 1940s, inc. [based on ballet]; Alegrías, suite, 1942 [based on ballet]; Vn Conc., 1942–3; Pandora, suite, 1944–5 [based on ballet]; Don Quixote, sym. suite, 1947 [based on ballet]; Pf Conc., 1951; Sym. no.1, 1952–3; Hpd Conc., 1955–6; Lamparilla Ov. 1956 [based on themes by F. Barbieri]; Sym. no.2, 1957–9; reworked as Metamorphoses, 1967–8, last movt inc., perf. edn arr. A. Boustead, 1973; Dances from Don Quixote, 1958 [from ballet]; Sym. no.3 'Collages', orch, tape, 1960; Conc. for Orch, 1964–5; Epithalamion, 1965–6, rev. 1968; Sym. no.4 'New York', 1967, rev. 1968; Sym. no.5, 1968–9, inc., unperf.

vocal

L'infantament meravellós de Schahrazada (song cycle, J.M. López-Picó), S/T, pf, 1916–17; Verger de les galanies (2 songs, J. Carner), S, pf, 1917–18, unpubd; Lied (Ger., anon.), 1v, pf, ?1918, unpubd; 3 cançons (Catalan, anon.), 1v, pf, ?1918, unpubd; Cante jondo (4 songs, Andalusian folk texts), 1v, pf, ?1918; 7 Haïki (J. Junoy), S/T, fl, ob, cl, bn, pf, 1923, rev. 1958; 14 cançons populars catalanes, S/T, pf, 1928, 6 orchd 1931 as 6 cançons populars catalanes; L'alta naixença del rei en Jaume (cant., Carner), S, Bar, chorus, orch, 1932, rev. 1933; Lassa, mesquina, que faré puix mon amant se'n vol partir (P. Serafi), 1v, pf, c1932, unpubd; El ventall (V. Gassol), S, pf, 1930s, unpubd; Madrigal a Sitges (Carner), S, pf, 1930s, unpubd; Cançons i arietes, S, pf, 1936, lost; Cançionero de Pedrell (after folksongs coll. Pedrell), S/T, pf, 1941, arr. S/T, 13 insts, 1941; La fulla i el nuvol, 1v, pf, ?1942; Sevillanas, S/T, pf, 1943; The Akond of Swat (E. Lear), Mez/Bar, 2 perc, 1954; Cantares (Sp. folk texts), 7 songs, S/T, gui, 1956; Interlude and Arias from The Duenna, Mez, orch, 1961 [based on op]; The Plague (cant., Gerhard, after A.

Camus), spkr, chorus, orch, 1963–4

chamber and solo instrumental

Sonatine a Carlos, pf, 1914, unpubd; Pf Trio no.1, 1918 or before, lost; Str Qt, 1918, lost; Pf Trio no.2, 1918; 2 apunts, pf, 1921–2; 3 Pf Trios, c1923–4, unpubd, one inc.; Divertimento, wind qnt, 1926, 2 versions, unpubd, inc.; Suite, wind, str, pf, 1927, unpubd, lost; El conde sol, tpt, hn, bn, vn, vc, pf, ?1927, unpubd [possibly part of Suite, 1927]; Str Qt, ?1927–8, inc.; Sonata, cl, pf, 1928, unpubd, inc.; Wind Qnt, 1928 [with opt. t sax part, inc.]; Andantino, cl, vn, pf, ?1928, unpubd; Sardana no.1, cobla (12 insts), 1928–9, arr. brass band, 1940, arr. 11 wind, perc, 1956; Sardana no.2, cobla, insts, 1928–9; Sevillana, fiscorn, bn, str trio, ?1936, unpubd; Alegrías, suite, 2 pf, 1942 [from ballet]; Pandora, suite, 2 pf, perc, 1944 [from ballet]; Dances from Don Quixote, pf, 1947 [from ballet]; Sonata, va, pf, 1948, withdrawn, reworked for vc, pf, 1956; Capriccio, fl, 1949; 3 Impromptus, pf, 1950; Str Qt no.1, 1950–55; Sardana no.3, 8 wind, perc, 1951, unpubd [from film score Secret People, 1952]; Sonata, vc, pf, 1956; Nonet, wind qnt, tpt, trbn, tuba, accdn, 1956–7; Fantasia, gui, 1957; Chaconne, vn, 1959; Soirées de Barcelone, suite, pf, 1950s [based on ballet]; Str Qt no.2, 1961–2; Concert for 8, fl, cl, mand, gui, accdn, perc, pf, db, 1962; Hymnody, fl, ob, cl, hn, tpt, trbn, tuba, 2 perc, 2 pf, 1963; Gemini (Duo concertante), vn, pf, 1966; Libra, fl + pic, cl, gui, perc, pf, vn, 1968; Leo, fl + pic, cl, hn, tpt, trbn, 2 perc, pf + cel, vn, vc, 1969

tape

Audiomobiles I, II 'DNA', III, IV, c1958–9 [II is version of film score DNA in Reflection]; Lament on the Death of a Bullfighter (F. García Lorca), spkr, tape, 1959; 10 Pieces, c1961 [extracts from Audiomobile II]: Asyndeton, Bubblecade, Campanalog, Dripsonic, Meteoroids, Speculum, Stridor, Suspension, Telergic, Uncle Ned; Caligula, 1961 [version of radio score]; Sculptures I–V, 1963 [II–V assembled 1963 but probably never edited]

incidental music

Films: Secret People (dir. T. Dickinson), 1952; War in the Air, 5 films for BBC TV, 1952; All Abroad, 1958; Your Skin, 1958; DNA in Reflection, 1963 [version for concert perf. Audiomobile II, tape, c1961]; This Sporting Life (dir. L. Anderson), 1963

Theatre (by W. Shakespeare unless otherwise stated): Romeo and Juliet, Stratford, c1949; Cymbeline, Stratford, 1949; The Taming of the Shrew, Stratford, 1954; A Midsummer Night's Dream, Stratford, 1954; The Prisoner (B. Boland), London, Globe, 1954; King Lear, Stratford, 1955; Pericles, Prince of Tyre, Stratford, 1958; Coriolanus, Stratford, 1959; The Cherry Orchard (A. Chekov), Stratford, 1961; Macbeth, Stratford, 1962

Radio: The Adventures of Don Quixote (E. Linklater), 1940–41; Cristobal Colón (S. de Madariaga), 1943; Conquistador (A. McLeish), 1953; L'étranger (A. Camus), 1954; A Leak in the Universe (I.A. Richards), 1955; Good Morning Midnight (J. Rhys), 1956; Maria Stuart (F. von Schiller), 1956; The Revenge for Love (W. Lewis), 1957; The Unexpected Country (Wymark), 1957; Asylum Diary (C. Lavant), 1959; Don Carlos (Schiller), 1959; Caligula (Camus), 1961; The Overcoat (N.V. Gogol), 1961; Woyzeck (G. Büchner), 1961; The Tower (H. von Hofmannsthal), 1962; The World's Great Stage (P. Calderón), 1962; The Philosopher's Den (Z. Herbert), 1963; The Anger of Achilles (R. Graves), 1964; Funnyhouse of a Negro (A. Kennedy), 1964; For whom the Bell Tolls (E. Hemingway), 1965; The Man Born to be King (D.L. Sayers), 1966; Background Patterns I and II, lost

TV: You Know what People are (J.B. Priestley), 1955; The Count of Monte Cristo

(A. Dumas), 1964; *Macbeth* (Shakespeare) 1964

EDITIONS

D. Terradellas: *Merope* (Barcelona, 1935–6)

A. Soler: *Six Quintets*, org, str (Barcelona, 1938)

J. Plá: *Sonata no.3*, 2 ob, vns/fls, continuo, 1930s (Barcelona, 1986)

Numerous unpubd edns (1930s – early 1950s, some lost) Spanish madrigals and theatre music from the 16th – 18th centuries

arrangements

L. de Milán, D. Pisador, E. de Valderrábans, J. Vasquez: *7 Canciones de Vihuela*, S/T, pf, 1942

Esteve, Laserna and others: *6 tonadillas*, 1v, pf, 1942

Por do pasará la sierra (folksong), S/T, pf, 1942

F. Schubert: *Rondo from Sonata, D.850; Marche militaire, D.733, no.1; Marche caracteristique, D.886, no.1*, small orch, c1943, unpubd [arr. for radio score Cristobal Colón, 1943]

6 chansons populaires françaises, S/T, pf, 1944

Anon.: *Jacara a solo*, 1v, mixed chorus, pf, 1940s

Boleras, S, orch, 1940s, lost

El trebole, S, chorus, orch, 1940s, lost

F. Barbieri: *El barberillo de Lavapiés*, orch, 1954 [Lamparilla (operetta, P. Knepler and F. Tisch, after L.M. de Larra)], 1955–6 [based on arr. of *El barberillo de Lavapiés* with additional arrs. of music by Barbieri and ov. by Gerhard]

6 French Folksongs, S/T, pf, 1956

Several other titles, lost

pseudonymous works

written under the name of Juan Serrallonga

Engheno novo, S/Mez/T/Bar, orch, c1943

Gigantes y cabezudos, orch, c1943 [free fantasia after Caballero]

3 canciones toreras, Mez/Bar, pf/orch, c1943

La viejecita, orch, c1943 [free adaptation after Caballero]

Cádiz, orch, 1943 [free fantasia after F. Chucca and J.F. Valverde]

Arr. F. Barbieri: *Segiduillas and Tirana* from *El barberillo de Lavapiés*, orch, 1943

Arr. R. Milán: *Cancion y Fado* from *El Pajaro Azul*, orch, c1943

MSS in *GB-Cu*, *GB-Cfm* (Vn Conc.), *GB-Lbl* (Conc. for Orch), *US-Wc* (Sym. no.3), Institute for Valls Studies, Valls

Principal publishers: Belwin-Mills, OUP, Prowse

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- ‘Reply to George Perle’, *The Score*, no.9 (1954), 59–60
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- ‘The Contemporary Musical Situation’, *The Score*, no.16 (1956), 7–18
- ‘Developments in 12-Tone Technique’, *The Score*, no.17 (1956), 61–72
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Gerhardt, Elena

(*b* Leipzig, 11 Nov 1883; *d* London, 11 Jan 1961). German soprano and mezzo-soprano, active in England. She studied at the Leipzig Conservatory (1900–04), whose director, Nikisch, having heard her sing as a student, took the unprecedented step of accompanying her himself at her first public recital on her 20th birthday. At that time she made several pioneering records of lieder with Nikisch, with whom she was romantically involved. After a few stage appearances at the Leipzig Opera in 1905–6 (as Mignon and Charlotte), she devoted herself wholly to concert work, and soon became a notable interpreter of German song. She sang for the first time in England in 1906, and in the USA in 1912. After World War I she soon resumed her international career, but continued to live in Leipzig. In 1932 she married Fritz Kohl, the director of the Leipzig radio, who was arrested in the following year under the Nazi regime. Although he was eventually acquitted, he and his wife left Germany in 1934 and settled in England, where Gerhardt had always been very popular. Her fame increased during World War II when she took part in several of the National Gallery Concerts organized by Myra Hess. She continued to sing for some years after the war, both in public and for the BBC, but devoted herself increasingly to teaching.

Gerhardt's voice deepened to mezzo-soprano during her maturity, and became an ideal instrument for the lieder repertory, enabling her to sing many nominally masculine songs without any sense of strain or incongruity. For instance, her numerous performances of *Winterreise* had a memorably exalted and tragic character. Her recitals and records contributed notably to the then growing fame of Hugo Wolf. In her best vocal period, the sensuous beauty of her floating tones in Brahms's *Feldeinsamkeit* or in the *da lontano* final verse of Schubert's *Der Lindenbaum* could hold an audience enthralled. In later years minor technical faults intruded, but seemed unimportant beside her penetrating interpretations, her mastery of light and shade, her humour, rhythmic energy and wide variety of tone-colour. Although her style was very much of its period (especially in her liberal use of portamento), she made every song she sang a part of her own warm and rich personality.

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DESMOND SHAWE-TAYLOR/ALAN BLYTH

Gerhardt, Paul [Paulus]

(*b* Gräfenhainichen, nr Wittenberg, 12 March 1607; *d* Lübben, Lower Lusatia, 27 May 1676). German poet. He attended the Fürstenschule at Grimma, a school of Orthodox Lutheran direction, from 1622 to 1627, then studied theology at the Lutheran Orthodox University of Wittenberg from 1628 to 1634. He went to Berlin as a private tutor in 1643. His first 15 chorales appeared in the second edition of Johannes Crüger's *Praxis pietatis melica* (1647); the fifth edition (1653) contains 81 of his hymns. He assumed his first ministry as late as 1651. In 1657 he became deacon at the church of St Nicolai, Berlin; Crüger was the Kantor there until 1662, followed by J.G. Ebeling. Both musicians were responsible not only for setting Gerhardt's texts but also for their publication: Ebeling in fact published a complete edition (1666–7). Because of his Orthodox convictions Gerhardt refused to sign a declaration of tolerance towards the Calvinists imposed by his Calvinist sovereign Friedrich Wilhelm, the Great Elector. He was dismissed from his post in 1666 and did not find a new position until 1669, when he was appointed minister at Lübben, where he remained until his death.

Gerhardt, like many of his contemporaries, regarded hymn writing as part of a larger spiritual restoration in the wake of the Thirty Years War. Although his verses reverberate with the horrors of war, pestilence and personal tragedy, Gerhardt summons the listener to contemplate God's might, to experience it as a living force and to deliver himself into his care. This meditative trait and the emphasis on personal commitment and experience point to one of Gerhardt's sources, the personal, subjective devotional books of the early 17th century, in particular Johann Arndt's *Paradiesgärtlein* (1612). Gerhardt's other sources include the Bible (particularly the Psalms) and some literary models, such as the seven

Salve hymns ascribed to St Bernard but more likely by Arnulph of Leuven; the seventh of these, *Salve caput cruentatum*, became the famous *O Haupt voll Blut und Wunden*, immortalized by Bach in the *St Matthew Passion*. However, almost half of Gerhardt's hymns are original. They fuse formal elements of folksong and sermon into chorales that have the directness and intimacy of prayer (and are in fact often used as spoken prayers).

Gerhardt's entire output consists of 134 hymns, only seven of them in new strophe forms demanding newly composed melodies. But the relatively fixed canon of hymns used in the service did not easily incorporate new ones, and his hymns were used – and probably intended – mainly for private devotional practice. Only with the rise of Pietism in the last quarter of the 17th century did they become part of the regular church service. The pietistic *Geistreiches Gesangbuch*, edited by J.A. Freylinghausen, contained 52 hymns by Gerhardt in its first edition of 1704, increased to 82 in the complete edition of 1741. In the 19th and 20th centuries his hymns attained a prominent place in the Protestant service, equalled only by Luther's.

Crüger must be regarded as Gerhardt's most congenial and popular composer, but many others – Ebeling, Nikolaus Hasse, Hintze, Graupner, J.F. Doles (i) and possibly Bach – were attracted to his texts: Zahn listed 14 different melodies for *Gib dich zufrieden und sei stille*. This seems to have been a favourite of Bach too, for there are three settings (of two melodies) in the *Notenbüchlein für Anna Magdalena Bach* (bww510–12) as well as the setting in the Schemelli-Gesangbuch (bww460) and an isolated chorale setting (bww510). The incorporation of individual stanzas by Gerhardt into Erdmann Neumeister's cantata cycle, into Heinrich Brockes's text of the *St John Passion* (set to music by Handel, Mattheson and Telemann among others) and into Picander's text for Bach's *St Matthew Passion* brought them to the attention of ever larger audiences.

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TRAUTE MAASS MARSHALL

Gericke, Wilhelm

(*b* Schwanberg, Styria, 18 April 1845; *d* Vienna, 27 Oct 1925). Austrian conductor and composer. He studied at the Vienna Conservatory under F.O. Dessoff (1862–5) before conducting operas in small towns and subsequently becoming conductor of the municipal theatre in Linz. In 1874 he was appointed assistant conductor of the Vienna Hofoper, where he conducted the first performance of Goldmark's *Die Königin von Saba* (1875) and the first Vienna performance of Wagner's *Tannhäuser* (Paris version). From 1880 he conducted the concerts of the Gesellschaft der Musikfreunde (formerly conducted by Brahms, 1872–5) and also directed the Singverein. After hearing Gericke conduct *Aida* in autumn 1883 Henry Lee Higginson invited him to become conductor of the Boston SO beginning in 1884; he held this post for five years before returning to Vienna in 1889 because of poor health. He again conducted the Gesellschaft der Musikfreunde (1890–95), then moved to Dresden for a year before resuming residence in Vienna. He returned to Boston in 1898 for a second term as conductor of the Symphony Concerts, but went back to Vienna in 1906 as a freelance conductor and composer.

Gericke's compositions, which include chamber music, two piano sonatas, an operetta *Schön Hannchen* (1865), a Requiem, choruses (including *Chorus of Homage*) and songs, are largely forgotten. As a conductor in Vienna, Gericke was known for his performances of French, Italian and Wagnerian opera. But his most important contribution was as conductor of the Boston Symphony Concerts. It was Gericke who, in Higginson's words, 'made the orchestra' by enforcing strict discipline at rehearsals, discouraging the former casual attitude of players and replacing 20 members in his first season with young Europeans (including a new leader, Franz Kneisel). Through his energy and expertise he raised the performing standards; he always advocated precision and abhorred excesses. He extended the season through the establishment of the summer Popular Concerts, which provided the musicians with longer contracts. His programmes were considered heavy at first; but in 1887 and 1888 Brahms, Bruckner and Richard Strauss were unpopular, by Gericke's second term they had become staple fare and new works were introduced, including Debussy's *L'après-midi d'un faune* in 1904, as well as compositions by American composers such as George Chadwick, Amy Beach and Arthur Foote. He also gave the American première of César Franck's Symphony. His concert tours, especially the New York début in 1887, helped to spread the orchestra's reputation. Boston's Symphony Hall was constructed during Gericke's tenure and became the orchestra's permanent home.

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GAYNOR G. JONES/CHRISTOPHER FIFIELD

Gerig.

German firm of music publishers. Its founder Hans Gerig (*b* Freiburg, 16 July 1910; *d* Cologne, 15 March 1978) took the doctorate in 1935 and represented the German authors' association at the Bureau International de l'Edition Mécanique in Paris, where he was also manager of Editions Continental. In 1946 he founded the Bühnen- und Musikverlag Hans Gerig in Cologne. The Gerig group gradually expanded to 36 separate publishing houses, including Sidemton, Mondial, Rialto, Excelsior and Volk, covering a wide range of music publishing activities. Increasing internationalization led to an emphasis on dance and entertainment music, of which the Gerig group is one of the leading German publishers; chamber music and stage works are also published. An educational branch was started in 1955 with the publication of the Neue Reihe, a series of over 100 titles comprising works for choir and orchestra and chamber music. In 1956 *Die Garbe*, a school music publication in several volumes, was taken over from the Tonger publishing house. Tutors and orchestral studies have been published for a variety of instruments. From 1964 the side of the business dealing with serious music was reorganized and a new emphasis given to contemporary music; anthologies of contemporary piano music from various countries (including Brazil, Greece, Israel and several in eastern Europe) have been published, as well as the series Pro Musica Nova (studies for playing avant-garde music). Gerig also publishes the series Instrumentalmusik des 16.–18. Jahrhunderts (Urtext editions) and series of books on music. The Gerig group represents Eaton Music (London), B. Liechti & Cie (Geneva) and Curci (Milan).

RUDOLF LÜCK

Gerigk, Herbert

(*b* Mannheim, 2 March 1905). German musicologist. He studied musicology with Müller-Blattau in Königsberg and received the doctorate in 1928 with a dissertation on the history of music in Elbing. Thereafter he served as a music adviser for the *Rheinisch-Westfälische Zeitung*, director of the regional chamber of culture in Dresden and head of an entertainment division of radio programming. In 1935 he joined Nazi ideologue, Alfred Rosenberg, serving as head of Rosenberg's music

division and personnel archive and editor of *Die Musik* once it came under Rosenberg's control. Gerigk also oversaw the ideological evaluations of musicological literature, approval of engagements in Nazi 'Strength through Joy' subscription programmes, and the plundering of musical treasures in territories invaded by German troops. Under Rosenberg's sponsorship he edited a series of music biographies (*Unsterbliche Tonkunst*, 1936–44), a series on musicians' writings and letters (*Klassiker der Tonkunst in ihren Schriften und Briefen*, 1937–45), and an unfinished music encyclopaedia, and co-authored a directory of Jews in music, co-sponsored by the Nazi institute for Jewish research; he also contributed regularly on music and politics to *Die Musik*, *Nationalsozialistische Monatshefte*, and *Musik im Kriege* from 1933 to 1945. After the war, Gerigk was music reviewer for the *Ruhrnachrichten* in Dortmund.

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PAMELA M. POTTER

Gerl [Görl].

Austrian family of singers and composers.

(1) Franz Xaver Gerl

(2) Barbara Gerl [née Reisinger]

(3) (Judas) Thaddäus Gerl

PETER BRANSCOMBE

Gerl

(1) Franz Xaver Gerl

(b Andorf, Upper Austria, 30 Nov 1764; dMannheim, 9 March 1827). Bass and composer. The son of a village schoolmaster and organist, Gerl by 1777 was an alto chorister at Salzburg, where he must have been a pupil

of Leopold Mozart. He was at the Salzburg Gymnasium from 1778 until 1782 and he then went on to study logic and physics at the university. In the autumn of 1785 he went to Erlangen as a bass, joining the theatrical company of Ludwig Schmidt, who had been at Salzburg earlier that year. In the autumn of 1786 he joined G.F.W. Grossmann's company, performing in the Rhineland, and specialized in 'comic roles in comedies and Singspiele'. By 1787 he was a member of Schikaneder's company at Regensburg, making his début in Sarti's *Wenn zwei sich streiten* (*Fra i due litiganti*) and appearing as Osmin in *Die Entführung*. From the summer of 1789 Gerl was a member of Schikaneder's company at the Freihaus-Theater auf der Wieden, Vienna. On 2 September 1789 he married the soprano Barbara Reisinger (see (2) below). His name first appears as one of the composers of *Der dumme Gärtner aus dem Gebirge* (*Die zween Anton*), Schikaneder's first new production at his new theatre, on 12 July 1789; it is unlikely that this was Gerl's first theatre score, since Schikaneder would hardly have entrusted such an important task to someone without experience. *Der dumme Gärtner* proved so successful that it had no fewer than five sequels; Gerl certainly performed in two of these, though it is uncertain whether he and Schack wrote the scores for all of them. Between 1789 and 1793 Gerl wrote music for several more plays and Singspiele, and even after he left the company one or two further scores by him were heard there.

Gerl played a wide variety of parts in plays and operas (including Don Giovanni and Figaro in German) during his Vienna years, though he is most often associated with the role of Sarastro in *Die Zauberflöte*, which he created on 30 September 1791 and continued to sing at least until November 1792 (the 83rd performance, announced by Schikaneder as the 100th). The Gerls appear to have left the Freihaus-Theater in 1793; they were at Brünn (Brno) from 1794 until 1801, and from the beginning of 1802 Gerl was a member (with good salary and reasonable pension arrangements) of the Mannheim Nationaltheater. Apart from operatic roles he also appeared frequently in plays (including at least five Schiller parts). After his wife's death in 1806 he continued to appear at the Mannheim theatre until his retirement in 1826; on 12 April that year he remarried. His second wife was Magdalena Dengler (née Reisinger – his first wife's elder sister), the widow of Georg Dengler, director of the Mainz theatre.

Although the paucity of the surviving material and the difficulty of identifying Gerl's contribution to joint scores make it impossible to evaluate him as a composer, the works he wrote were popular in their day. His career as a singer is better documented. When Schröder, the greatest actor-manager of his age, went to Vienna in 1791 he was told not to miss hearing Schack and Gerl at Schikaneder's theatre. At the end of May he heard Wranitzky's *Oberon*, in which both were singing. Schröder thought Gerl's singing of the Oracle 'very good'; and Mozart's high regard for his qualities is evident in the aria 'Per questa bella mano' (K612), written for Gerl in March 1791, and above all in Sarastro's music. It was on the song 'Ein Weib ist das herrlichste Ding' from the first *Anton* sequel (music by Schack and/or Gerl) that Mozart wrote the piano variations K613. Mozart's friendly relationship with Gerl is attested by the fact that Gerl was one of the three singers who is said, on the last afternoon of Mozart's life, to have joined the dying

composer in an impromptu sing-through of the Requiem (the others were Schack and Mozart's brother-in-law Franz Hofer).

WORKS

Singspiele, performed Vienna, Freihaus, unless otherwise stated

Der dumme Gärtner aus dem Gebirge, oder Die zween Anton (2, E. Schikaneder), 12 July 1789, vs (Bonn, n.d.), collab. B. Schack, [1st 'Anton' Spl]

Jakob und Nannerl, oder Der angenehme Traum (Oper, 3, Schikaneder), 25 July 1789; also attrib. Pecháček, Schack

Die verdeckten Sachen (2, Schikaneder), 26 Sept 1789, vs *I-Fc*, songs *A-Wgm*, collab. J.G. Lickl and Schack, [2nd 'Anton' Spl]

Was macht der Anton im Winter? (2, Schikaneder), 6 Jan 1790, vs *I-Fc*, songs *A-Wgm*, collab. Schack and others [3rd 'Anton' Spl]

Don Quixotte und Sancho Pansa (3, K.L. Gieseke), 17 April 1790

Der Frühling, oder Der Anton ist noch nicht tot (2, Schikaneder), 18 June 1790, songs *Wgm*, collab/ Schack and others [4th 'Anton' Spl]

Der Stein der Weisen, oder Die Zauberinsel (heroische-komische Oper, 2, Schikaneder), 11 Sept 1790, *D-Bsb*, vs *I-Fc*, collab. Mozart and Schack

Die Wiener Zeitung (3, Gieseke), collab. Schack, 12 Jan 1791

Anton bei Hofe, oder Das Namensfest (2, Schikaneder), 4 June 1791, collab. Schack and others [5th 'Anton' Spl]

Das Schlaraffenland (2, Gieseke), collab. Schack, 23 June 1792

Der Renegat, oder Anton in der Türkei (2, Schikaneder), 15 Sept 1792, collab. Schack and others [6th 'Anton' Spl]

Der wohlthätige Derwisch, oder Die Schellenkappe (3, Schikaneder), collab.

Henneberg, ?W. Müller and Schack, 10 Sept 1793; as *Die Zaubertrommel*, *D-MH*

Graf Balbarone (3, Franzky), Brünn; as *Die Maskerade, oder Liebe macht alle Stände gleich*, 9 Dec 1797

Dirge, for [Die Spanier in Peru, oder] Rollas Tod (A. von Kotzebue), Brünn, 1796

Gerl

(2) Barbara Gerl [née Reisinger]

(*b* Vienna or ?Pressburg [now Bratislava], 1770; *d* Mannheim, 25 May 1806). Singer and actress, wife of (1) Franz Xaver Gerl. By 1780 she was a member of Georg Wilhelm's troupe, playing in Moravia and Silesia; she is listed in the Gotha *Theater-Kalender* for 1781: 'children's roles, and sings in operettas'. Later numbers of the *Theater-Kalender* trace her rise from soubrette roles to 'first dancer' and player of queens etc. During these years Wilhelm's company performed at Olmütz (Olomouc), Troppau (Opava), Brünn (Brno) and Vienna (the 'Fasantheater auf dem Neustift', and in 1783 also in the Kärntnertortheater), and in many provincial Austrian towns. Early in 1789 she joined Schikaneder's company at Regensburg, making her *début* as Kalliste in a German version of Guglielmi's *La sposa fedele* (*Robert und Kalliste*). That summer she, Franz Gerl and Benedikt Schack joined Schikaneder in Vienna when he began his directorship at the Freihaus-Theater auf der Wieden. Barbara Gerl took the principal female roles in Schikaneder's sequel to Martín y Soler's *Una cosa rara*, *Der Fall ist noch weit seltner*, in May 1790, and in *Robert und Kalliste* and Schikaneder's *Der Stein der Weisen* (in which she and Schikaneder sang the duet 'Nun, liebes Weibchen' k625/592a, written or orchestrated by

Mozart), both in September. She also performed in a number of spoken plays. On 30 September 1791 she achieved her one link with immortality by creating the part of Papagena in *Die Zauberflöte*. She and her husband appear to have left Schikaneder's company in 1793; they were at Brünn from 1794 until 1801 and from 1802 in Mannheim, where she died shortly after the birth of her second child.

Gerl

(3) (Judas) Thaddäus Gerl

(*b* Andorf, Upper Austria, 28 Oct 1774; *d* ?Bayreuth, 13 April 1844). Bass, brother of (1) Franz Xaver Gerl. From 1785 until 1792 he was a chorister at Salzburg Cathedral and then studied logic and physics at Salzburg University until 1795. He sang bass with the choirs of the university church and St Peter's as a student, and from November 1796 until 1805 he was second bass in the court music establishment, from 1801 also appearing at the municipal theatre. He was granted two years' leave of absence from 1 February 1804 in the interest of 'perfecting his knowledge of singing and the theatre'; he was a member of the Lemberg (L'viv) company during his leave of absence (which was extended), but on his return to Salzburg he found that the court music establishment had been dismissed. The remainder of his life (after the birth in Salzburg of a son, Johannes Thaddäus, on 28 September 1807) is shrouded in mystery; he may be identical with the Gerl who died at Bayreuth in 1844 as bailiff of the castle.

Another brother, Johannes Nepomuk Gerl (*b* Andorf, 12 May 1769), was a chorister at Salzburg from 1783 to 1785.

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Gerlach [Gerlacz, Gerlatz].

German family of printers. Katherina Gerlach (*b* ?Nuremberg, *c*?1515–20; *d* Nuremberg, bur. 12 Aug 1592), born Katherina Bischoff, was married to

Niclas Schmidt on 17 May 1536, and bore a daughter, also named Katherina (bap. 8 May 1539), who later became a printer and bookseller in her own right. After Schmidt's death in 1540, Katherina married [Johann vom Berg](#) on 1 February 1540/41; the couple, along with [Ulrich Neuber](#), set up a printing and publishing company on Katherine's property 'bei dem Kalckhütten', an address given in the colophon of the Berg and Neuber prints for many years. Katherine remained in partnership with Ulrich Neuber after Berg died in 1563; she is listed as a printer and the owner of the firm from 1564, and the firm's colophon changed to 'Ulrich Neuber und die Bergsche Erben' for a short while.

Katherina married again in 1565. Her third husband was Dietrich (Theodor, Theodoricus) Gerlach, perhaps one of her employees. The firm continued briefly as 'Gerlach and Neuber', but Neuber soon left the partnership to found his own firm, and after 1566 the Gerlachs continued printing as 'Gerlach and Berg's heirs'. They continued publishing many of the Berg and Neuber titles, and further works by the same writers, including especially those of Johannes Mathesius. The firm stopped printing the enormous motet anthologies favoured by Berg, and focussed instead on single-composer prints, especially of Lassus's motets. Some 150 editions of music and music treatises were published in the years 1565–75, with an increasing emphasis on works in the vernacular.

After Dietrich Gerlach's death on 17 August 1575, Katherina carried on the firm for 17 years, using the colophon 'Katherina Gerlach(in) and Johann vom Berg's heirs', and it became one of the two official printers to the Nuremberg city council. One of the most prolific music printers of the 16th century, she printed at least 200 editions of music and at least as many books on other subjects, primarily theology and science. During her tenure as head of the firm, the emphasis in music publishing continued to move towards collections of motets by single composers each containing about 25–30 pieces, and she issued volumes by Lassus, Lechner, Lindner, Orazio Vecchi and Uttendal among others. Katherine also printed many books of German secular music, as had Berg and Neuber, but also started printing editions of Italian madrigals, including collections by Lassus, Regnart, Scandello and Zanotti. She printed at least 37 editions of Kirchenlieder, and also at least a dozen music treatises. The amount of music published by the firm continued to increase through the 1570s and 80s.

Katherina bequeathed the firm proper to her younger daughter Veronica (bap. Oct 1545), by now the wife of the preacher Johannes Kauffmann, and left some property and titles to her elder daughter, Katherina. The firm was however managed by Veronica's son [Paul Kauffmann](#), who had apparently been working with his grandmother for many years; it formally became Paul Kauffmann's in 1595.

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SUSAN JACKSON

Gerlach, Carl Gotthelf

(*b* Calbitz, nr Oschatz, Saxony, 31 Dec 1704; *d* Leipzig, 9 July 1761). German organist and composer. He was a pupil at the Thomasschule in Leipzig, and from 1716 until about 1723 received his musical training from Johann Kuhnau; he was probably also taught by J.S. Bach in 1723. As an alto singer, violinist and harpsichordist, he became a valuable assistant to Bach when he left school, helping to provide figural music for the two principal churches in Leipzig, and he sometimes accompanied Bach on concert tours. In April 1727 he enrolled to study law at Leipzig University, and on 10 May 1729, on Bach's recommendation, he was appointed organist and music director at the Leipzig Neukirche, succeeding Georg Balthasar Schott. He acted as deputy when Bach was ill or away, and between spring 1737 and autumn 1739 he took over temporarily from Bach as director of the student collegium musicum, becoming permanent director in 1741 or at the latest, 1744. He was also involved as violinist and orchestral leader in the new Grosse Konzert, a forerunner of the Leipzig Gewandhaus concerts, founded in 1743 by businessmen of the city. He died after a long illness, unmarried and without heirs.

Gerlach's extensive library of manuscripts came into the possession of the Leipzig publisher J.G.I. Breitkopf, who included the music in his catalogues for the Michaelmas fair in 1761 and the years that followed. Only two of Gerlach's own works survive, one of which is of doubtful authenticity. He obviously occupied a prominent position in Leipzig's musical life from 1729 onwards, and comparison with the grants made to Bach shows that Gerlach received a disproportionate amount of financial support from the city council. The musical practices he introduced at the Neukirche were seen in many respects as a modern alternative to the more traditional music favoured by Bach at the Thomaskirche and the Nikolaikirche.

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3 cants. for bicentenary of the Augsburg Confession, 1730 (texts pubd): Auf, ihr gottergebnen Seelen; Jauchzet ihr Himmel, frohlocke du Erde; Lasset uns den Herrn loben

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ANDREAS GLÖCKNER

Gerlandus.

12th-century theorist. Gerbert identified Gerlandus with the 12th-century canon regular and scholastic of St Paul's, Besançon, noted for his writings, including a work on the liberal arts. His very brief tract on the mathematics of organ pipes and bells, in *A-Wn* Cpv 2503 (*GerbertS*, ii, 277f; RISM, B/III/1, 35, 44), resembles in its wording many tracts from contemporary manuscripts. Beginning *Item de fistulis Gerlandus. Si fistule equalis...*, and ending *Eodem modo per acutam invenies*, it first describes the length of pipes needed to produce the diatonic scale, including B \square . The final section considers more precise adjustments of length depending on the diameter. Bells, and their relative weights, are described in the middle section. See also M. Gerbert: *De cantu et musica sacra a prima ecclesiae aetate usque ad praesens tempus*, St Blasien, 1774/R, i, 285.)

ANDREW HUGHES

Gerlatz.

See [Gerlach](#).

Gerle, Conrad

(d Nuremberg, 4 Dec 1521). German lute maker. He was active at Nuremberg in 1465 and became well known for his instruments in France as well as in Germany. In 1469 Charles the Bold of Burgundy bought three of his lutes for players at his court. Gerle lived at one time in the Kotgasse in Nuremberg, and moved from there to the Breitengasse in 1516. He was buried in the Rochuskapelle, Nuremberg, leaving a widow and several young children, one of whom was probably the instrumentalist and lute maker Hans Gerle.

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LYNDA SAYCE

Gerle, Georg

(*d* Innsbruck, c1589). German instrument maker. According to Vannes he came from Immenthal (near St Gall), and in 1548 was made a citizen of Füssen. In 1569 he was employed as organ blower and instrument maker by the Archduke Ferdinand at Innsbruck, and since reference was made in 1572 to his long service it may be supposed that he was previously in the same employ at Prague. An ivory lute by Gerle, made about 1580, is in the Kunsthistorisches Museum, Vienna. It is probably the only surviving six-course lute in apparently original condition and bears the label, 'Georg Gerle, Fürstlicher Durchleuchtig-/kalt Chalkandt zu Ynnsprugg'. A 'cembalo del Gherla' is mentioned in the 1598 catalogue of the Este collection at Modena.

Three of Gerle's sons are known. Melchior succeeded to his father's post at Innsbruck in 1589; after 1596, when the Archduke Ferdinand died and the court was dissolved, he remained at Innsbruck where he had married in 1591 and had a son, Anton, in 1605. Another of Georg Gerle's sons, also called Georg, became organ blower to the Innsbruck court in 1583; at the beginning of the 17th century he was living at Füssen and in 1615 at Immenstadt. A third son, Jacob, his father's pupil and assistant, is known to have been active at Graz in 1585.

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LYNDA SAYCE

Gerle, Hans

(*b* Nuremberg, c1500; *d* Nuremberg, 1570). German instrumentalist, lute maker and compiler and arranger of several volumes of instrumental music. He was probably the son of Conrad Gerle (*d* 1521), a well-known lute maker in Nuremberg. He may be presumed to have spent his life in his native city. He may have been related to Georg Gerle who worked as an instrument maker in Innsbruck during the second half of the 16th century.

Hieronymus Formschneider of Nuremberg published three volumes of music by Hans Gerle: *Musica teusch, auf die Instrument der grossen unnd*

kleinen Geygen, auch Lautten (1532), *Tabulatur auff die Laudten* (1533) and *Eyn neues sehr künstlichs Lautenbuch* (1552). On the title-page of the last volume the author called himself 'Hans Gerle den Eltern' (the elder), implying the existence of a younger relative with the same forename.

The first volume, *Musica teusch*, includes introductory essays on playing 'Grossgeigen' (violas da gamba), 'Kleingeigen' (rebecs or violins) and lutes, and on musical notation. The collection contains music for solo lute and for ensembles of Gross- and Kleingeigen. Most of the compositions are intabulations of lieder and psalm settings by German composers – Stoltzer, Senfl, Hofhaimer, Johann Walter (i), Heinrich Isaac and so on – but there are as well two preludes ('Priambeln') for solo lute, reprinted from Hans Judenkünig's lutebook of 1523.

Gerle's second volume, *Tabulatur auff die Laudten*, is restricted to music for solo lute: preludes and intabulations of chorales, popular and courtly lieder, chansons and motets. Quite unusually, Gerle included works by older composers such as Hayne van Ghizeghem, Josquin des Prez, Isaac and Obrecht, as well as music by his own contemporaries, Claudin de Sermisy, Willaert, Jean Mouton and Senfl. His third volume, *Eyn neues sehr künstlichs Lautenbuch*, likewise for solo lute, is entirely devoted to fantasias and dances taken from earlier lutebooks and transcribed from Italian into German tablature. In so doing Gerle made the works of the following lutenists available to German musicians: Giovanni Maria da Crema, Domenico Bianchini, Simon Gintzler, Antonio Rotta, Francesco Canova da Milano, Pietro Paolo Borrono and Alberto da Ripa.

Gerle's volumes with their preponderance of intabulations and their brief introductory remarks on performing techniques are a valuable source of information about standard practices of the time and the general level of achievement expected of a professional performer, even though the books themselves are not of great artistic significance. His tuning and fretting instructions have received considerable attention from modern scholars and performers. Some of his music for lute also appears in 16th-century manuscript sources (in *D-Bsb*, *Mbs*, *F-Pn*, *NL-Au*, *PL-WRu*, *S-Sk*).

For illustrations see Notation, fig.116; [..\Frames\F006281.html](#) Sources of instrumental ensemble music to 1630, fig.3.

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HOWARD MAYER BROWN/LYNDA SAYCE

Gerle, Melchior.

German instrument maker, son of [Georg Gerle](#).

Gerlin, Ruggero

(*b* Venice, 1 May 1899; *d* Paris, 17 June 1983). Italian harpsichordist. After a classical education he gained the master diploma in piano playing at the Milan Conservatory. In 1920 he began to study the harpsichord with Landowska in Paris, and he continued working with her until 1940, often as her partner in concerts of music for two keyboard instruments. He then returned to Italy, becoming harpsichord professor at the S Pietro a Majella Conservatory in Naples (1941), and inaugurating annual summer masterclasses at the Accademia Musicale Chigiana in Siena (1947). Gerlin toured throughout Europe as a soloist and chamber musician, and made many recordings. He also edited works by Grazioli, Alessandro Scarlatti and Benedetto Marcello in *I Classici Musicali Italiani*.

HOWARD SCHOTT

Germain.

See [Goermans](#).

German, Sir Edward [Jones, German Edward]

(*b* Whitchurch, Shropshire, 17 Feb 1862; *d* London, 11 Nov 1936). English composer. He grew up in a musical household but a career in music was not encouraged until serious illness had disrupted his education and plans for an apprenticeship in marine engineering. After private study with Walter

Hay of Shrewsbury he entered the RAM in 1880, there adopting his professional name. The organ soon gave way to the violin as his principal study, but although he won the Tubbs Bow and other prizes for performance he was increasingly drawn towards composition, which he studied under Ebenezer Prout. Several of German's student works were played at RAM concerts and in 1885 his *Te Deum* won the Lucas Medal. Prophetic in relation to German's future career were the operetta *The Two Poets*, produced at the RAM in 1886 and taken on tour by the students, and the *Symphony in E Minor*, performed by the RAM Orchestra under Joseph Barnby in 1887. Appointed a sub-professor of violin at the RAM in 1884, he combined teaching with playing in theatre orchestras at the Savoy and elsewhere, finally leaving the RAM in 1887. He visited Germany in 1886 and 1888/9 and was impressed by its opera, particularly at Bayreuth.

In 1888 he became Musical Director at the Globe Theatre. The resulting composition of music for Shakespeare's *Richard III* (1889) brought his name before a wider public and the music written subsequently for Henry Irving's production of Shakespeare's *Henry VIII* (1892) firmly established his reputation. German's career in both theatre and concert hall, to where his theatre music was successfully transferred, burgeoned with commissions from leading impresarios and festivals. A second symphony, written for the 1893 Norwich Festival, was generally well received but an element of negative reaction rankled: Bernard Shaw thought that both symphonies by German were marred by inappropriate theatricality. Thereafter German cautiously cast his large-scale four-movement works, *The Leeds Suite* (1895) and *The Seasons* (1899), as symphonic suites. Much of his theatre music became enormously popular, particularly the *Three Dances from Henry VIII* and the *Nell Gwyn Dances* (1900) which exploit a distinctive, if limited, 'olde English' manner, a species of musical mock Tudor with which German came to be particularly associated. Of his many songs, mostly aimed at the drawing-room market, some achieved considerable popularity, including *Rolling Down to Rio* (from his clever settings of Kipling, *The Just So Song Book*, 1903) and *Glorious Devon* (1905). German's instrumental works include a number written for his friend and RAM contemporary, the leading British flautist Frederic Griffith. In addition to solo piano music, German composed an attractive *Suite for Four Hands* (c1890) and also arranged many of his orchestral scores for piano duet.

In 1901 German completed *The Emerald Isle*, the operetta left unfinished on Sullivan's death, abandoning a violin concerto commissioned for the Leeds Festival in order to do so. Following its success, operetta became his main focus as a composer during the Edwardian decade. His most celebrated pieces, *Merrie England* (1902) and the even finer *Tom Jones* (1907), were designed as vehicles for his popular 'olde English' style. Neither achieved the success of the greatest Gilbert and Sullivan works. In truth, by continuing the Savoy tradition German had allied himself to a type of theatre piece for which public taste was dwindling. Nevertheless, as reinforcements of the myth of England's merriness in days of yore (a once potent element in English self-perception) *Merrie England* and, to a lesser extent, *Tom Jones* retained a special place in the affections of native audiences, and are still occasionally performed. For his last operetta, *Fallen Fairies* (1909), German collaborated with W.S. Gilbert. No more

than a succès d'estime, the production was not entirely happy and this may have influenced him to withdraw from composition: certainly he wrote relatively little thereafter. His two last orchestral works, *Theme and Six Diversions* and *The Willow Song*, were completed in 1919 and 1922 respectively.

German remained active as a conductor of his own music until poor health and eyesight forced his retirement in the late 1920s. Having been, in 1897, the first in a distinguished line of British composers invited by Dan Godfrey to conduct their music at Bournemouth, he had become much in demand for personal appearances at concerts and festivals. He was meticulous in rehearsal, and testimony to his standards of precision can be heard in his gramophone recordings, including a 'complete' *Merrie England* and *Theme and Six Diversions*. Another aspect of German's perfectionism is revealed in his fondness for revising and rearranging his works, even after publication, an activity he continued to the end of his life. Knighted in 1928 and awarded the Royal Philharmonic Society's Gold Medal in 1934, German lived to become a doyen of British music, the respected founder of the flourishing school of native light orchestral music whose leadership had passed to such younger composers as Eric Coates and Haydn Wood. A constant champion of composers' rights to fair financial rewards, he was a leading supporter during the early years of the Performing Rights Society.

In his lifetime German's music earned both general popularity and the high regard of leading British musicians (Elgar was a great admirer). After his death the serious orchestral works fell into neglect and the 'olde English' style was often dismissed as spurious and mannered. Nevertheless, his best-known works in that style, the *Henry VIII* and *Nell Gwyn* dances, retained a place in the repertory, but with the result that they were often thought to represent German's entire range as an orchestral composer. Through recordings and broadcasts his more ambitious works are being heard again and reveal his much broader talent. The *Romeo and Juliet* (1895) music shows considerable dramatic gifts and, of his large-scale works, the *Norwich Symphony* (1893) and *The Seasons* (1899) are especially strong. *Theme and Six Diversions* (1899) cogently combines German's lighter and more serious styles and is regarded by some as his masterpiece, but the brilliantly scored *Welsh Rhapsody* (1904), a miniature symphony based on Welsh traditional melodies, is probably his most frequently performed extended orchestral work.

French influences are clearly apparent in German's music and there are even occasional reminders of Tchaikovsky but paradoxically he was, like Elgar, a stylistic cosmopolitan who wrote music that is quintessentially English. Indeed, German's serious orchestral music reveals striking affinities with the language of Elgar's earlier works. However, it is with Sullivan that he is most often compared. Although he is widely regarded as Sullivan's heir in operetta and light music, it is notable how dissimilar they are in style. German's lyrical ballads, in particular, reveal a romantic warmth that struck a new note in British operetta. His elegant, beautifully crafted music has its own distinctive voice and secures his place among the finest British composers for the genre.

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German, Sir Edward

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many MSS in private collection: the Edward German Archive, D.R. Hulme, Aberystwyth

All pubd in London in year of composition or first performance, unless otherwise stated

operettas

pubd in vs only; many songs, duets, ensembles, dances and selections pubd separately

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Tom Jones (3, R. Courtneidge, A.M. Thompson, C.H. Taylor after H. Fielding), Manchester, Prince's, 30 March 1907; concert version (1913)

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incidental music

for orch unless otherwise stated; where published, in part only

Antigone (Sophocles), c1885, ?pf, vv (c1886) untraced

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The Guitar, str, St James's Hall, 27 June 1883 (?1887)

Bolero, vn, orch, St James's Hall, 4 July 1884 (vn, pf, RAM, 26 Oct 1883) (c1885), untraced

Sym. no.1, e, St James's Hall, 16 July 1887, rev. Crystal Palace, 13 Dec 1890; arr. pf duet (1904)

Marche solennelle, d, St James's Hall, 15 Jan 1891, orch unpubd, lost, arr military band (D. Wight) (?1937)

On German Airs, ov., 1891, unpubd, lost

Gipsy Suite, Crystal Palace, 20 Feb 1892 (1894)

Sym. no.2, a, ('Norwich'), Norwich Festival, 4 Oct 1893 (1931); arr. pf duet (1894)
Symphonic Suite, d, ('Leeds'), Leeds Festival, 3 Oct 1895; 2nd mvt. rev. c1915
In Commemoration – English Fantasia, Philharmonic Society, 17 June 1897; rev.
1902 as Rhapsody on March Themes, later as March Rhapsody on Original
Themes (1902–4; rev. 1912)

Hamlet, sym. poem, Birmingham Festival, 5 Oct 1897 (1898–9); rev. 1934

The Seasons, sym. suite, Norwich Festival, 5 Oct 1899 (1900); rev. 1914

Welsh Rhapsody, Cardiff Festival, 21 Sept 1904 (1905)

Coronation March and Hymn, Westminster Abbey, 22 June 1911; based on
incidental music to Henry VIII [see incidental music]

Theme and Six Diversions, Royal Philharmonic Society, Queen's Hall, 26 March
1919

The Willow Song, tone picture, RAM, 19 July 1922

chamber

Nocturne, vn, pf, RAM, 21 Oct 1882, unpubd; Album Leaf, pf, vn, c1882, unpubd
[previously titled Souvenir]; Chanson d'Amour, vn, pf, RAM, 26 Oct 1883, unpubd;
The Sprite's Dance, vn, pf, Nov 1883, unpubd; Cradle Song, vn, pf, 1883, unpubd
[previous titled Barcarolle, Serenade]; Trio, D, vn, vc, pf, c1883, unpubd; Encore
Piece, vn, pf, Dec 1884, unpubd; [Untitled], vn, pf, ?1884, unpubd [companion to
Encore Piece]

Suite, fl, pf (1889), arr. vn, pf (1898); Salterello, fl/pic, pf (1889); Moto Perpetuo, vn,
pf (1890); Romance no.1, fl, pf (1890), arr. cl, pf (?1892); Romance no.2, fl, pf
(1890), untraced; Salterelle, vn, pf (1890); Scotch Sketch, 2 vn, pf (1890), orch arr.,
collab. H Gheel and German (1935); Andante and Tarantella, cl, pf (1891);
Pastorale and Bourée, ob, pf (1891), arr. fl, pf (?1892), vn, pf (?1892), cl, pf
(?1895); Bachanalian Dance, Berceuse, vn, pf (1893) [arr. (un-noted) from The
Tempter, see incidental music]; Serenade, wind, 1892, unpubd, lost; Andante and
Rondo, fl, ob, cl, bn, hn, pf, c1893, unpubd, lost

Intermezzo, fl, pf (1894), arr. vn, pf (?1914); Souvenir, vn, pf (1896); 3 Sketches, vc,
pf (1896): Valsette, Souvenir, Bolero, arr. vn, pf (1897), orch. arr., collab. A. Wood
and German, as Cloverley Suite (1934); Song Without Words, cl, pf (1898), arr. vn,
pf (1898); Old English Melody, Early one morning, arr. fl, pf (1901)

Arrs. of his operatic, orchestral and incid music for various insts, especially vn, pf

piano and organ

for pf solo unless otherwise indicated

Three Pieces for American Organ, c1882–7, ?unpubd, lost

Andante, B♭, org, c1883, unpubd

Suite, c1883–5 (?1889): Impromptu, Valse-Caprice, Bourée, Elegy, Mazurka,
Tarantella

Sonata, G, 1884 [mvt 1 only] (York, 1987; missing final bars added by J. Brown)

Suite for Four Hands: Humoresque, Reverie, Valse Fantastique, Caprice; first pubd
as Four Piano Duets (?1890): Allegretto, E, Andante, a, Allegro Moderato (Tempo
di Valse), A, Allegro Spiritoso, g

Duet for Pf, c1890, unpubd; Valse, A♭ (1890); Valse, g, c1890, unpubd; Graceful
Dance (1891), arr. small orch, unpubd; Polish Dance (1891); Album Leaf (1892);
Intermezzo, a (1892); Valsette (1892); Berceuse, 1893 [arr. (un-noted) from The
Tempter (see incidental music)]; Minuet, G (?1893); Concert Study, A♭ (1894);
Impromptu no.2 (1894); Melody, E♭ (1895); Columbine, air de ballet (1899); Song
Without Words (1899); Abendlied (1900); Melody, E (1905); The King of Love,

hymn-tune prelude, org (?), 1907, unpubd; Hymn (Homage to Belgium), 1914
Arrs. of his operatic, orchestral and incid music for pf solo, pf duet

sacred music and hymns

hymns and chants (1883), lost; Te Deum, F, S, A, T, B, SATB, org, 1885 (1899);
Canada, patriotic hymn (H. Boulton), SATB, pf (1904), orch (Toronto, 1904);
Bread of Heaven, introit (J. Couder), SATB, kbd (1909); Grace (Non nobis,
Domine), SATB, arr. Henry VIII, 1910 (1911), also TTBB (1921) [see incidental
music]; Morning Hymn, unis. vv, kbd, 1912, unpubd; Intercessory Hymn (Father
Omnipotent!), (W.H. Scott), SATB, kbd (1915) [arr. of Hymn (Homage to
Belgium), see piano and organ]

partsongs

SATB and with pf unless otherwise stated

The Chase (E. Oxenford), (?1886)

Orpheus with his lute (Shakespeare), arr. from Henry VIII for S, S, A, pf or SSA, pf
(1892); SATB, pf (1921), SSAATTBB, pf (1921), str qt (?with voices) c1920–25,
unpubd [see incidental music]

O Lovely May (H. Wethered), (1894), SSA, pf (1921)

Who is Sylvia? (Shakespeare), unacc. (1894)

O peaceful night! (W.H. Scott), unacc. (1904), TTBB, unacc. (1904), SSA

The Three Knights (A. Cleveland), unacc. (1911), also TTBB, unacc. (1922)

Beauteous Morn (O.W. Holmes), SCC, pf (1912)

In Praise of Neptune (T. Campion) unacc. (1912), unison vv, pf (1925)

My bonnie lass, she smileth (trad.), unacc. (1912), 3 female vv, pf (1924)

Sleeping (trad. old English), unacc. (1912), TTBB, unacc. (1914)

London Town (J. Masefield), unacc. (1920), TTBB, unacc. (1921) lv, pf (1926)

Shepherds' Dance (W.G. Rothery) SS, pf (1920), arr. of orch. dance from Henry VIII
[see incidental music]

songs

for 1v, pf, unless otherwise stated

A Serenade (W.H. Pollock), 1v, pf, fl, ob, cl, bn, hn (?1890) [text reset in Lady mine
(1913)]

3 Spring Songs (H. Boulton) (1898): All the world awakes today, The Dew upon the
Lily, My song is of the sturdy North

4 Lyrics (Boulton) (1900): Sea Lullaby, Birds on wing, Fair flowers, In Summer Time
The Just So Song Book (R. Kipling) (1903): When the cabin portholes, The camel's
hump, arr. S, A, pf (1926), SATB pf (1927), This uninhabited island, I keep six
honest serving-men, I am the most wise Bavian, Kangaroo and Dingo, Merrow
Down, Of all the tribe of Tegumai, The Riddle, The First Friend, There was never a
Queen like Balkis, Rolling Down to Rio, arr. TTBB, pf (1916), SATB, pf (1925), SA,
pf (1925)

6 Lyrics (Boulton) (1903): Wake up my nestling, White Snowdrops, Over the
Heather, A Wild Rose, Meadows Green, From Wave to Wave

2 Lyrics (H.H. Spencer) (1904): A Fancy, Heigh-Ho!

3 Baritone Songs (1905): Come to the woods (S. Waddington), My Lady (F.E.
Weatherly), Glorious Devon (Boulton)

3 Songs of Childhood (M. Lawrence) (1914): Wondering, The Chinese Mandarin,
Bye-Low Land

Other songs (1881–5): Twilight, 1881, unpubd; Ode to the Woodlark (R. Burns),

c1884, unpubd; A Midsummer Ghost, unpubd, lost; Molly Malony, unpubd, lost; Nevermore, unpubd; A Summer Idyll, unpubd, lost; Three Heavens, unpubd, lost; 3 leider, unpubd, lost

(1886–1900): Fine Feathers (J.E. Carpenter), (?1886); Fancy Free (A. Chapman), (?1887); Little Sweethearts (R.S. Hichens), (?1888); His Lady (Hichens), (?1889); Story of a Monk (c1889) untraced; A Wayside Story (c1889) untraced; The Banks of the Bann (S. Lennox), (?1890), rev. as *The Land of the Past* (1904); Little Boy Blue (Weatherly), (?1891); Little Lovers (Hichens), (1891); Ever Waiting (G.H. Newcombe), (1893); In a Northern Land (Weatherly), (1893); In the Merry Maytime (M. Blackett), (1894); Springtime (?R. Jones), c1894 unpubd; Who'll buy my lavender? (C. Battersby), (1896), arr. lv, orch, unpubd; Love, the pedlar (Battersby), (1899); Sweet Rose (Bingham), (1899); Woo me not (Battersby), (1899); Early one morning (trad. old English), (1900); Roses in June (Bingham), (1900)

(1901–25): Daffodils A-Blowing (Battersby), (1901); Love's Awakening (B. Hood), c1901, unpubd; Restless river (Bingham), (1901); Cupid at the ferry (Battersby), (1904); The Land of the Past (Bingham), (1904) [rev. of *The Banks of the Bann* (?1890)]; When Maidens go A-Maying (Boulton), (1906); This England of ours (Boulton), (1907); The Drummer-Boy (Boulton), (1908); Little girl in red (A. Wilkins), (1908); Love's Barcarolle (Hood), (1908); To Katherine Unkind (Hood), (1908); Memories (Boulton), (1909); Bird of Blue (Chrystabel), (1910); Love in all Seasons (Hood), (1910); Moorish Lullaby (M. Byron), (1910); Big Steamers (Kipling), (1911); An Old English Valentine (M. Farrah), (1911); What 'Dane-Geld' Means (Kipling), (1911); When we grow old (Spencer), (1911); Alistair (S. Grant), (1912); Court Favour (Hood), (1912)

Lady mine (Pollock), (1913) [see also: *A Serenade* (?1890)]; To Phyllis (?1914); The Arrow That Went Wrong, parody (?E. German), 1916, unpubd; Be well assured (Kipling), (1916); Countryman's Chorus (H. Taylor), (1916); All Friends round the Wrekin (W.H. Scott), (1917); Charming Chloe (Burns), (1917); Have you news of my boy Jack? (Kipling), also with SSC (1917), orch. acc., unpubd; The Irish Guards (Kipling), (1918), also arr. quick-step, pf duet, mil. band, 1918, unpubd; Sails, ?c1920–25, unpubd; The Lordling's Daughter (anon. Elizabethan), (1925)

Songs for plays: Lady Hilda's Song (W.S. Gilbert: *Broken Hearts*), Savoy, 4 June 1888, 1v, orch, arr. 1v, pf; It was a lover and his lass, S, C, orch, arr. S, C, pf (1897), 1v, pf (1919) [see incidental music: *As You Like It*]; 3 Songs: Evadne's Song, O Love that knew the morning, Cupid, Fickle Cupid, 1v, orch, arr. 1v, pf (1905) [see incidental music: *The Conqueror*]

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German, Sir Edward

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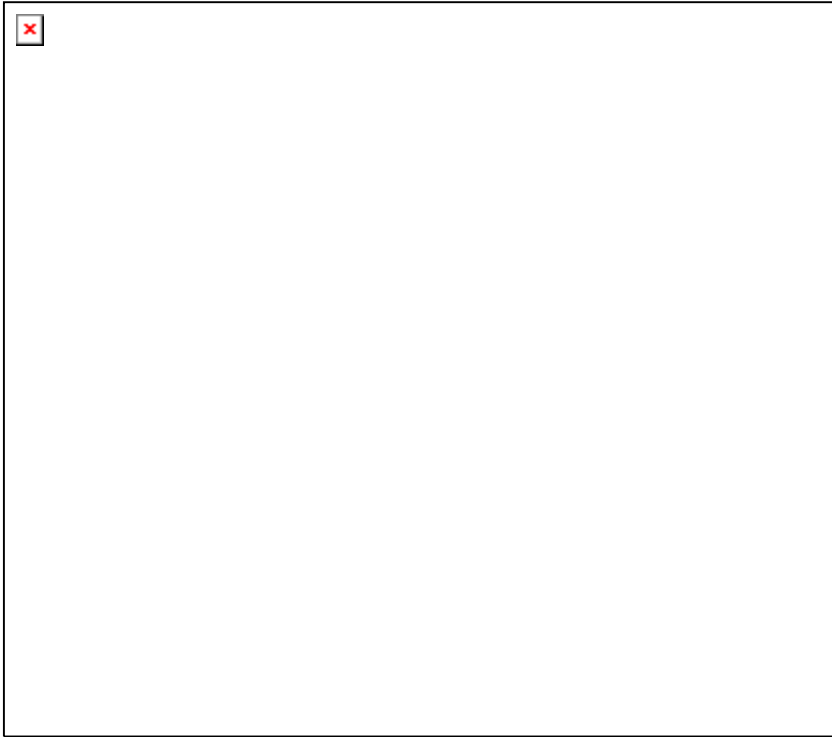
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German Dance

(Ger. *Deutsche, Deutscher Tanz, Teutsche*; Fr. *allemande*; It. *tedesco*).

A term used generically during the late 18th and early 19th centuries for couple-dances in triple metre; it was eventually replaced in general usage by the names of the two most common types, the **Ländler** (in which couples turned with arms interlaced) and the **Waltz** (in which they took swift turns while in a close embrace). It is difficult to say just when the term 'German Dance' was first used, or when the French word **Allemande** began to refer to the relatively new couple-dance rather than to the Renaissance-Baroque processional dance that so often appeared in Baroque suites. French dancing-masters were apparently familiar with the German couple-dance early in the 18th century, for they included some ländler-like movements in the **Contredanse** (see Feuillet's *Recueil de dances*, 1705), although these were modified to suit French taste (omitting, for example, the seemingly vulgar and inelegant embrace). After about 1760, however, the independent German Dance became popular; it was included in published dance manuals, such as Guillaume's *L'almanach dansant* (1771; see [illustration](#)), and it was mentioned in plays in both France and England. The new, socially accepted German Dance of the late 18th century consisted of a series of ländler-like passes, ending with a tentative (not too close) embrace. Tunes were at first in 2/4 or 3/8, the former being particularly characteristic of the ländler type of German Dance. Guillaume described a duple-metre German Dance that resembled the waltz, danced with a springing movement, and a triple-metre version, sometimes called the *boiteuse* ('limping'), that consisted of a 'step and hop'. The author failed to show exactly how the steps fit with accompanying music but the movements he described fall most happily on the first and third beats of a bar, as shown in [ex.1](#).



The musical style of the German Dance is quite simple: usually each dance consists of two repeated phrases eight bars long (occasionally the first phrase is to be repeated *da capo*, as in Beethoven's *Allemande für Clavier* woo81). Virtually all are written in major keys, with some tendency, especially in the dances of Schubert, to suggest the relative minor at the beginning of the second phrase; most are in 3/8 or 3/4, and most have a slow harmonic rhythm, usually one harmony per bar. A number of stereotyped rhythmic motifs seem to have been characteristic of the German Dance, as shown in [ex.2](#), as were 'oom-pah-pah' and block-chord accompaniment patterns and simple folklike melodies.



Haydn, Mozart, Beethoven and Schubert each wrote many sets of *Deutsche*, for keyboard, orchestra and chamber groups, apparently intended both for use at balls in Vienna's Redoutensaal and to satisfy amateurs' desires for new and fairly undemanding music. Often these works were published abroad under the titles 'waltzes' or 'allemandes' (Mozart's *Sechs deutsche Tänze* k571 appeared under both titles), and eventually it was the title 'waltz' that became the common designation for the form. Normally a set of *Deutsche* included three, six or 12 dances in related keys, some of which had trio sections (e.g. the third and sixth dances of Beethoven's *Sechs Deutsche für Clavier und Violin* woo42), although other national dances such as the [Ecoisaise](#) and [Polonaise](#) and independent pieces called 'trio' could also be included. While the longer

sets usually have a certain amount of tonal coherence (the last dances return to the key of the first), some of Schubert's shorter *Deutsche* sets have strikingly unbalanced key schemes; his *Drei Deutsche für Clavier* d972, for example, are in D \flat , A \flat and A respectively.

Other composers who contributed German Dances for ballroom use (many of them entitled 'waltz' after 1810) include J.N. Hummel, Daniel Steibelt, E.A. Förster and Ignaz Moscheles. Under its several possible names, the German Dance appeared in much music not intended for dancing during the late 18th and early 19th centuries, often in stylized form. The first movement of Beethoven's Sonata op.79 for piano, marked 'Presto alla tedesca', and the last movement of Haydn's Piano Trio in E \flat (h XV:29), marked 'allemande', are two such examples, as is, perhaps, the *Bauern Tanz* in the third movement of Beethoven's Pastoral Symphony. In the last scene of Act 1 of Mozart's *Don Giovanni*, Leporello and Masetto perform the German Dance (called 'la Taitsch') while Donna Anna and Don Ottavio dance a minuet and Don Giovanni and Zerlina a contredanse, a scene that carries a clear implication of the social status of the German Dance. Weber's *Tedesco* for orchestra (1816) may mark the last appearance of the generic usage, for after about 1815 the more specific titles 'ländler' and 'waltz' were increasingly common, as in Schumann's title 'Valse allemande' for a German Dance in *Carnaval* op.9.

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CLIFF EISEN

German flute.

An older name for the transverse flute, used to distinguish it from the [Recorder](#), also called 'English flute'. See [Flute](#), §II.

Germani, Fernando

(*b* Rome, 5 April 1906; *d* Rome, 10 June 1998). Italian organist. At the age of eight he entered the Rome Conservatory as a pupil of Bossi and then Bajardi (piano), Dobici (theory) and Respighi (composition). His only organ

teacher was Raffaele Manari. In 1921 he became organist of the Augusteo Orchestra and began a career as a virtuoso organist, and at the age of 21 played for the first time in the USA. He was appointed professor at the Accademia Musicale Chigiana in 1932 and at the Rome Conservatory in 1934, and became head of the organ department of the Curtis Institute, Philadelphia, in 1936 for two years. From 1932 he was, except during the war years, a frequent visitor to England, and like Vierne formed a productive relationship with Henry Willis (iii). Germani's technique and prodigious musical memory soon established him at the forefront of touring organ recitalists, and drew distinguished pupils from all over the world. In 1945, at S Ignazio in Rome, he gave the first performance in Italy of Bach's complete organ works, for many years repeating them there or at the Basilica of S Maria in Aracoeli. In 1949 he published in book form (*Guida illustrativa alle composizioni per organo di J.S. Bach*) the notes written for this series. For 11 years from 1948 he was first organist at S Pietro, Rome.

In the postwar years Germani extended his already considerable repertory to encompass much Reger, including the large-scale compositions, and also occasionally performed the complete works of Franck. He started recording in the 1930s, and after the war recorded prolifically, playing much early repertory as well as Bach, Franck and Reger; a number of his recordings have been reissued on CD. He published a Toccata for organ (1937) and an influential organ method in four volumes (1939–52), and also produced an important edition of Frescobaldi's *Fiori musicali* and *Toccate*; a Concerto in C \flat minor was lost after Germani lent the manuscript to a stranger. Germani received many honours during his lifetime, including the Special Cultural Prize of the Italian State in 1997. His papers are held by the Fernando Germani Society in Reykjavík.

FELIX APRAHAMIAN/PAUL HALE

Germania Musical Society.

See [New York](#), §5.

Germanos of New Patras [Germanos Neōn Patrōn]

(*b* Tyrnavo, Thessaly, ?1625; *d* ?Wallachia, 1685). Romaic (Greek) composer, cantor and hymnographer. He studied Byzantine chant in Constantinople under the patriarchal *prōtopsaltēs* [Panagiotēs the New Chrysaphes](#). Some time before 1665 he was elevated to the episcopacy, possibly at the instigation of Patriarch Dionysios III (a fellow native of Thessaly), becoming Metropolitan of New Patras (now Ipati). He appears to have resigned from the see before 1683 and subsequently travelled to Wallachia.

Musically active from at least the early 1660s, Germanos is known to have produced five autographs: two copies of his edition of the Stichērarion, a Mathēmatarion in two volumes and an anthology of the Papadikē. An abundance of grammatical and spelling errors in these manuscripts

suggest that he had received little more than a rudimentary general education, but he was nevertheless highly respected as a musician, teaching the composers **Balasios** and Kosmas Makedonos as well as the Wallachian *prōtopsaltēs* Giovaskos Vlachos. He continued the work begun by Panagiotes of enriching the received repertory through the introduction of new melodic formulae (*theseis*). Devoting most of his energies towards the creation of a florid style suitable for major solemnities, Germanos produced an influential Stichērarion for the Divine Office, containing both original compositions and ‘beautified’ versions of works by older masters; this collection of stichēra for the liturgical year mostly displaced not only its medieval predecessor but also the more recent Stichērarion of Panagiotes. He also composed for the Divine Office a Heirmologion of the *katabasiai* of great feasts and Holy Week, as well as various chants for Orthros, and made important contributions to the post-Byzantine genre of paraliturgical kalophonic *heirmoi*.

Despite the transcription by Chourmouziotis the Archivist of Germanos's complete Stichērarion (*GR-An* MPT 747-50), relatively few of his works have appeared in modern printed editions. They include a number of hymns, transcribed into Chrysanthine notation by Gregorios the Protopsaltes (ed. Phōkaeus, 1835); the troparion for Holy Saturday *Ton hēlion krypsanta tas idias aktinas* (‘As the sun hid its rays’, ed. Phōkaeus, 1834); and a kalophonic hymn for 15 August, transcribed by Gregorios (ed. Lampadariotis and Stephanos the First Domestikos). (For a fuller list of works see Stathēs, 1995.)

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ALEXANDER LINGAS

German Reed, Thomas.

See [Reed, Thomas German](#).

German sixth chord.

The common name for the [Augmented sixth chord](#) that has both a major 3rd and a doubly augmented 4th or perfect 5th in addition to an augmented 6th above the flattened submediant.

German String Trio.

German ensemble. It was established in Stuttgart in 1972 by the violinist Hans Kalafusz (*b* The Hague, 3 Sept 1940), the viola player Christian Hedrich and the cellist Reiner Ginzel. Soon after its foundation the group won the prize for the best string trio at the International Chamber Music Competition in France. In 1981 Hedrich was replaced by Jürgen Weber. The ensemble has toured widely and has recorded much of the string trio repertory, including works by Haydn, Mozart, Beethoven, Schubert, Dohnányi, Wolf-Ferrari, Reger, Hindemith and David; and many composers have dedicated works to it, among them Nikolaus Brass, Arthur Dangel, Adriana Hölszky, Milko Kelemen, Joachim Krebs, Hans Peter Jahn, Anton Ruppert, Ernst Sauter, Carlos Veerhoff, Roland Leister-Mayer, Alessandro Solbiati and Krzysztof Penderecki. All three members hold major orchestral and teaching positions, the leader in Stuttgart, the viola player in Munich and the cellist in Baden-Baden and Munich. As an ensemble they play with beautiful tone, immaculate intonation and impressive stylistic sense. The trio’s instruments are a 1699 Pietro Giovanni Guarneri of Mantua, a 1780 Lorenzo Storioni of Cremona and a 1690 Giovanni Grancino of Milan.

TULLY POTTER

Germany, Federal Republic of

(Ger. Deutschland).

Country in Northern Europe. It extends from the Baltic Sea and the North German Plain to Lake Constance and the Bavarian Alps and Plateau, and from the North Sea and the French border to the Oder and Neisse rivers and the mountainous eastern regions of the Erzgebirge and the Fichtelgebirge. It is bordered by Denmark, Poland, the Czech Republic, Austria, Switzerland, France, Luxembourg, Belgium and the Netherlands. After World War II, from 1949 to 1990, Germany was divided, with Bonn as the capital of West Germany; the historic capital Berlin was restored after reunification in 1990 (East Berlin having served as the capital of East Germany from 1949 to 1990).

I. Art music

II. Folk music

BIBLIOGRAPHY

JOHN KMETZ (I, 1), LUDWIG FINSCHER (I, 2–4), GISELHER SCHUBERT (I, 5), WILHELM SCHEPPING (II, 1, 3), PHILIP V. BOHLMAN (II, 2, 4)

Germany

I. Art music

1. To 1648.

2. 1648–1700.

3. 1700–1806.

4. 1806–1918.

5. Since 1918.

BIBLIOGRAPHY

Germany, §I: Art music.

1. To 1648.

Exactly when German history began has been a matter of debate ever since Goethe and Schiller felt obliged to ask the question ‘Germany? But where is it?’. Some modern historians start with the anointing of the first Carolingian king, Pippin the Short, in 751; or the re-foundation of the ‘Roman’ Empire in the West by his son Charlemagne (768–814) when he was crowned Emperor of the Romans by Pope Leo III in 800. Other scholars have suggested the division of the Carolingian Empire in 843 by the Treaty of Verdun, or 911, the year that Conrad I, Duke of Franconia, was elected as the first king of the East Franks; and still others look to the coronation of Otto I, king of the East Franks, in 936, or to his imperial coronation in Rome in 962 as the country’s birthdate. It is clear, however, that by the end of the 10th century the four East Frankish peoples – the Franks, Swabians, Bavarians and Saxons – formed what was known as the land of the Germans (*terra teutonica*). From the 11th century such terms as *regnum Alamannae*, *regnum Germaniae*, *Teutonicae* or *Romanorum* were encountered frequently enough in contemporary historical accounts to conclude that a German land did exist. However, any account of German history must commence with Charlemagne, whose reign marked the beginnings of what was later to become known as the First Reich; by 800 Charlemagne’s empire included much of present-day Germany and Austria, Switzerland, France, the Netherlands, Belgium and Luxembourg, as well as a narrow strip of northern Spain and most of northern Italy.

During the reign of Pippin the Short (751–68) attempts were made to introduce the Roman liturgy and its chant into the Frankish Church, a policy that was continued with particular vigour by Charlemagne and his successor, Louis the Pious (814–40). Through the efforts of several leading churchmen the various native Gallican traditions were gradually replaced and a single rite and chant repertory established throughout the Empire. Although this repertory was intended to be identical to that sung in the Church of Rome, it is clear from contemporary accounts that by 840 the 'Roman' music taught in the Carolingian Empire had significantly diverged from its origin. This Frankish version of the Roman repertory is known as Gregorian chant (see [Plainchant](#), §II). During the late 8th century and the 9th a systematic method of classifying liturgical melodies was developed in Francia based on the eight psalm tones and a means of recording the music evolved in the form of neumatic notation. Many of the earliest surviving sources of notation originate from monastic houses in the Germanic areas of the Empire; the oldest known example (*D-Mbs* clm 9543) is thought to have been written at the monastery of St Emmeram, Regensburg, by the scribe Engyldeo between 817 and 834. Other ecclesiastical centres in the German-speaking lands that are known to have been important in the cultivation of liturgical chant are Aachen (where Charlemagne established his court), Augsburg, Cologne, Einsiedeln, Reichenau and St Gallen. German monasteries also played a significant role in the expansion of the Gregorian repertory and in the development of new plainchant forms (see [Trobe \(i\)](#) and [Sequence \(i\)](#)). As early as the 9th century the practice of appending or interpolating long, untexted melismas into pre-existing chants, which seems to have originated in centres in present-day France, made its way to the German-speaking lands in East Francia, especially St Gallen. Here, in the hands of the monk Notker Balbulus (c840–912), the sequence repertory was refined. By assigning a syllable of text to each tone of a melisma, Notker produced *sequentiae cum prosae* that were fully syllabic, a style that continued to flourish in Germany and elsewhere throughout the Middle Ages.

German monastic houses also contributed significantly to the development of music theory and pedagogy. The earliest known treatises dealing with polyphony and containing examples of parallel organum are the *Musica enchiridis* and the *Scolica enchiridis*, both dating from the late 9th century. Although it is now reasonably clear that these sources originate from a northern part of West Francia (i.e. northern France and the Netherlands), and not from a southern part of East Francia (i.e. German-speaking Switzerland), there is no question that they were produced in the wake of the intense cultural and musical activities fostered earlier under Charlemagne's reign. Many important works on medieval music theory, however, were composed by writers from the Germanic areas of the Empire; they include the treatise and tonary of the Benedictine monk Regino of Prüm (c842–915). Written in about 900, this tonary is one of the largest that is still extant. Other theorists of the 10th and 11th centuries, many of whom lived in the Rhineland, were Hucbald, abbot of St Amand (c850–930), Berno, abbot of Reichenau (d 1048), Hermannus Contractus, also of Reichenau (1012–54) and Wilhelm of Hirsau, a monk of St Emmeram (d 1091), who, like his contemporaries, wrote on the species of intervals and their relationship to octave scales and the eight church modes. Although these theorists all wrote in Latin, several works dating

from this period were written in German. The earliest treatises on music in German have been attributed to the monk of St Gallen, Notker Labeo (c950–1022). Among Labeo's five essays in Old High German, his treatise on the measurement of organ pipes is especially noteworthy in that it represents one of the first in a long line of works on this subject written by German speakers.

Aside from the many medieval German writings on plainchant, mode, the monochord and organ building, one of the most important theoretical discussions of polyphony and of mensural notation can be attributed to the German-speaker Franco of Cologne (*f*l mid to late-13th century), who, while working in Paris, established a system of musical notation in his *Ars cantus mensurabilis* that formed the foundation upon which mensural notation emerged. Franconian notation, however, had little influence on the musical scene of medieval Germany. Only one of the eight extant copies of Franco's treatise is of German origin (*F-SDI* 42, ff.43–53v), and this one is late, dating from the 14th century. Indeed, there is little evidence of Franco's writings having any influence in Germany or, for that matter, that Germans had any interest in composing polyphony until the second half of the 14th century. The Engelberg Codex 314, written predominantly by the monks Walter Mirer and Bartholomaeus Fridower between about 1360 and 1400, contains examples of polyphony, as does the Mondsee-Weiner Liederhandschrift (*A-Wn* 2856), which dates from around 1460 but contains polyphonic songs written at least a half a century earlier by the Monk of Salzburg (*f*l late 14th century). However, these examples of German polyphonic writing were isolated and, compared to their French counterparts, primitive. That polyphony was slow to develop in Germany could be attributed to the fact that Germany, unlike France, was slow to develop as a unified nation. By the 13th century France had a centre of commerce and of culture, wherein the so-called Parisian organum of Notre Dame and the motets of the *Ars Antiqua* flourished. Germany, on the other hand, had at this time no commercial or cultural centre, nor a musical genre that it could call its own. It is true that the earliest vernacular hymns developed from Gregorian chant (e.g. *Christ ist erstanden* and *Nun bitten wir den heiligen Geist*), as well as some important liturgical dramas with music (e.g. Hildegard of Bingen's *Ordo virtutum*), are of German origin. Yet when one compares these musical accomplishments with those produced in France at this time, they are neither progressive nor particularly original. Ironically, under the Ottonian (919–1024), Salian (1024–1125) and Hohenstaufen (1138–1254) dynasties, it was Germany, not France, that was the pre-eminent power in Europe in the Middle Ages. But the German empire was inherently weak, because it was too large to be effectively ruled. Rivalry between the Welf and the Hohenstaufen dynasties further abraded the empire and, from the beginning of the 13th century when France grew predominant in Europe, Germany became a power vacuum controlled by territorial princes, several of whom looked to France for their cultural inspiration. However, despite the political chaos of the Hohenstaufen period, the population of Germany grew from an estimated eight million in 1200 to around 14 million in 1300, and the number of towns increased tenfold. Indeed, it was at this time that German cities like Augsburg, Cologne and Nuremberg began to develop, and a prosperous merchant class began to emerge. Within the walls of these urban centres civic bands were formed, a class of professional singers developed, dance

halls were built and penitential processions of flagellants heard who, in the wake of the Black Death of 1349, sang *Geisslerlieder* for their salvation. A number of German universities that are still renowned centres of scholarship were also founded at this time. They included not only Prague (1348), but also the universities of Vienna (1365), Heidelberg (1386) and Leipzig (1409). Here music was taught in the context of the Quadrivium to a new class of professional bureaucrats, lawyers and secular scholars, including Johannes Klein, whose extant books document the musical interests and abilities of this 15th-century Leipzig professor.

As universities began to replace monasteries as centres of learning in the 14th century, we also see castles and secular courts replacing ecclesiastical communities as centres of culture. Growing out of this courtly life, German medieval literature reached its peak in the narrative epic poems of Tristan, Parzivâl and the Nibelungenlied as well as in the lyrical love poetry of the Minnesinger. These German poet-musicians of noble birth produced a monophonic song repertory that unquestionably represents the primary manifestation of German music during the high Middle Ages, though they were inspired by French troubadours. Yet the [Minnesang](#) differs considerably from its French counterpart. While both the French and German texts are amorous or idyllic, the German texts tend to be more narrative and devotional, with many in praise of the Virgin. The German melodies are demonstrably more modal and, given their narrative style, often take on extensive proportions which, in turn, make the rhythms of the trouvères difficult to apply. The French refrain forms are replaced in the German repertory by both the *Leich*, derived from the French lai, and the bar form, derived from the French ballade, the latter of which, with its Stollen (section a) and Abgesang (section b), became the dominant form for the Meistersinger and Tenorlied composers of the 15th and 16th centuries. Among the more prominent Minnesinger were Walther von der Vogelweide (c1170–c1230), Neidhart von Reuental (c1180 – after 1237) and Heinrich von Meissen (d1318), whose many poems in praise of courtly women and of the Virgin earned him the nickname ‘Frauenlob’ (‘Praisers of women’). Manuscript transmission of the poetry dates from the 13th century, the primary source being the Manesse Codex (*D-HEu*), whose illuminations demonstrate that the Minnesang was accompanied by instruments. Manuscript transmission of the music, however, dates from the 14th and 15th centuries, with the sources preserved in Jena (*D-Ju* El.f.101, Jenaer Liederhandschrift), Munich (*Mbs* Cgm 4997, Colmar Liederhandschrift) and Vienna (*A-Wn* 2701, Frauenlob Codex or Wiener Leichhandschrift) being the chief witnesses. Since polyphony was slow to develop within the German-speaking realm, it is not surprising that a monophonic song repertory continued to flourish in Germany far longer than elsewhere in Europe. By the beginning of the 15th century Hugo von Montfort (1357–1423) was still writing monophonic songs in the Minnesang tradition. By the end of the century, a middle-class version of this noble art emerged in the hands of the Meistersinger. These conservative songwriters, whose activities could be heard especially in the civic singing schools of Augsburg and Nuremberg, organized themselves into [Guilds](#). Its most famous practitioner was the Nuremberg craftsman Hans Sachs (1494–1576; fig.2).

As the Minnesang tradition died out and the [Meistergesang](#) tradition began to take root in the first half of the 15th century, we see for the first time German musicians like the Monk of Salzburg taking an active interest in polyphonic composition, as evidenced by the contents of the Mondsee-Wiener Liederhandschrift (A-Wn 2856) and by the earlier Strasbourg manuscript (F-Sm C.22) copied around 1410, but destroyed by fire in 1870. Indeed, it seems to be no coincidence that around the same time German speakers began composing polyphony, foreign composers who wrote polyphony began appearing in large numbers at German courts and chapels. In the 1440s, for example, we find Johannes Brassart and Johannes de Sarto on the payroll of the Habsburg Emperor Friedrich III, the father of the famous Weisskönig Maximilian I. These two Netherlandish composers are important because they represent the first in a long line of foreign musicians who served Habsburg rulers of the Holy Roman Empire. It is also at this time that we begin to see large amounts of Burgundian and English music, both sacred and secular, appearing in German sources. The Aosta manuscript, the St Emmeram Codex, the Trent Codices and the Buxheim Organ Book, as well as the songbooks of Schedel, Glogau and Lochamer demonstrate that Germans had good musical taste. These sources also show that German-speakers were not yet able to compose music of their own that was of the quality of the music they were collecting. The German songs preserved in the Liederhandschriften contain all the distinctive signs of the emerging German Tenorlied, with its bar form and Hofweise sung by the tenor voice. Yet a song like the anonymous *In feurs hitz* from the Glogauer Liederbuch clearly lacks the refined handling of melody, rhythm and texture brought later to the genre by the South Netherlandish composer Henricus Isaac and his Swiss-born student Ludwig Senfl. Together, these composers transformed the Tenorlied from its woodcut-like texture into a sophisticated hybrid combining German and Franco-Flemish techniques. As Franco-Flemish and Burgundian songs began to appear in 15th-century German sources, we also see the Tyrolean knight Oswald von Wolkenstein creating German translations and contrafacta of this foreign song repertory, a tradition that continued in German-speaking lands well into the 17th century. At the same time, and with the same repertory, we also see Conrad Paumann transcribing the music of Du Fay and his contemporaries into German organ tablature, and later see Hans Judenkünig transcribing the next generation of foreign music into tablature for the lute. The interest in having foreign songs sung in German or performed on instruments that were plucked, blown, touched or bowed softly was related to the needs of a burgeoning merchant class, whose influence on German music history would prove decisive from the beginning of the 16th century onwards.

By the late Middle Ages, a macroeconomic change was clearly underway in central Europe. It entailed a steady shift from ecclesiastical goods to worldly goods, from a feudal system to a mercantile system, from an agrarian economy to a sophisticated urban society that promoted international trade and fostered investment in emerging technologies. In short, it signified the beginning of the capitalist world. This macroeconomic shift had a profound effect on the business of making, performing and transmitting music in early modern Germany. However, it must be emphasized that, with little more than 1% of the population musically

literate, it was a business that at best could be categorized as microeconomic.

Between 1450 and 1550 musical culture in the German-speaking lands entered a new phase. During this period the region cultivated a polyphonic soundscape that could be classified for the first time as not only truly 'Germanic' but also musically sophisticated. By the middle of the 15th century, for example, the region witnessed the birth of its first important 'school' of polyphonic composers, represented by Adam von Fulda, Heinrich Finck and Paul Hofhaimer. Together, these three played a significant role in establishing the German Tenorlied as a viable genre, which finally secured Germany a respectable place among the musical nations of Europe. They also adapted the Franco-Flemish style of composition to secular and sacred music alike, and in so doing brought this 'new art' to the German courts, universities and cities where they were employed. At the court of Frederick the Wise of Saxony and at the newly founded University of Wittenberg (1502), Adam von Fulda took the lead. At the court of Duke Ulrich of Württemberg, it was Heinrich Finck. Finally, and perhaps most importantly, it was the internationally renowned keyboard virtuoso Paul Hofhaimer, working together with the Flemish master Henricus Isaac, who raised the level of music making to new heights in Germany at the court of Maximilian I. In the hands of Hofhaimer's many students, including Hans Buchner, Dionisio Memo and Wolfgang Grefinger, Hofhaimer's legacy and Germany's position as a land endowed with some of the best instrumentalists began to emerge. Aside from Hofhaimer and his school of 'Paulomines', Arnolt Schlick, Sebastian Virdung and Hans Neusidler set new standards in instrumental music. German instrumentalists like the Schubingers and German-made instruments produced by the Neuschel family were in demand outside Germany in much the same way that Franco-Flemish composers of vocal music were sought after in Germany and throughout Europe.

German speakers were also integral to the development of music printing as a viable commercial industry. In addition to the immense impact they had on the printing of chant from woodblock during the second half of the 15th century, they played an important role in the development of printing mensural music from type in the first half of the 16th century. Very soon after the Venetian printer Petrucci released his alphabet series of polyphonic songs between 1501 and 1503, the Augsburg printer Erhard Oeglin issued polyphonic settings of Horace's odes (1507) and the Basle printer Georg Mewes published four masses of Jacob Obrecht (c1510). Likewise, as volumes of frottolas and *strambotti* rolled off Italian presses during the second decade of the century, the publishing houses of Oeglin, Schoeffer and Arnt von Aich were also releasing large and important collections of German Tenorlieder. There were not only for courtly consumption but also for the educated *nouveaux riches* of German society, among whom were such dynastic houses of 'corporate' finance as the Fuggers, Welsers and Herwarts of Augsburg. By the third and fourth decades, when such printers as Attaignant and Gardano were busy marketing the new style of chanson and madrigal by Sermisy and Arcadelt, the Nuremberg publishing houses of Petreius, Berg and Neuber, and Formschneider were busy printing the new style of German Tenorlied by Ludwig Senfl and his contemporaries, together with other music by a wide

range of composers. In the case of the Nuremberg printer Johann Petreius, this included, in addition to the Tenorlied, chansons, madrigals, psalms, masses, motets, hymns, sequences, antiphones, odes, instrumental dances and intabulations, as well as numerous excerpts from these and other genres printed as examples in theoretical discussions.

The diversity of music printed by Petreius is matched by the diversity of the composers. Of the 172 represented, only 60 were German-speaking. While their reputations ran the gamut from important figures of the imperial court orbit (e.g. Hofhaimer and Senfl) to Kleinmeister attached to local parish churches (e.g. Rupert Unterholtzer), the remaining 112 international composers were mostly seasoned professionals whose talents were appreciated throughout Europe's emerging international economy. They hailed from France, Italy and the Low Countries and included such celebrated figures as Ockeghem, Obrecht, Josquin, Sermisy, Arcadelt, Verdelot, Gombert and Willaert. Indeed, if one compares the output of German music printers with that of contemporary French, Italian and Flemish printers, three aspects emerge which generally set German music printers apart. They published a repertory that was far more international in scope; they printed the works of composers whose careers spanned collectively nearly a century of Western music history; and they issued more pedagogical volumes intended to teach the art of singing to students at local Latin schools or, indeed, to anyone who could read Latin. Nikolaus Listenius's *Musica*, Georg Rhau's *Enchiridion* and Sebald Heyden's *De arte canendi* were the first in a long line of practical music texts which appeared in the wake of the German Reformation.

Few people, and even fewer events, had such an impact on Germany as Martin Luther and his Reformation. Aside from causing religious, political and socio-economic upheaval, it was of musical significance in that the role of music was redefined both in terms of the Lutheran service and the Christian way of life in general. Unlike the Swiss reformers Zwingli and Calvin, who either banished music altogether or restricted its use in their reformed services, Luther saw music and theology as inextricably woven together. In keeping with his principle of congregational participation, his main vehicle for the delivery of the Word of God was the Protestant hymn, which was to be sung in the vernacular to simple, tuneful melodies. For his texts Luther resorted chiefly to Roman Catholic hymns, which he (or his collaborators) translated into German. These included *Nun Komm der Heiden Heiland*, a reworking of the *Veni Redemptor gentium*, and *Komm Heiliger Geist*, a translation of *Veni sancte spiritus*. Aside from capitalizing on a well-known Latin repertory, Luther relied heavily on the German folk tradition. *Gelobet seist du, Jesu Christ* and *Nun bitten wir den Heiligen Geist* were either altered or considerably extended by Luther, whilst the famous 11th-century hymn *Christ ist erstanden* was completely rewritten to form *Christ lag in Todesbanden*. Luther also created newly composed hymns such as *Nun freut euch, lieben Christen g'mein* and *Ein' feste Burg ist unser Gott* (see [Lutheran church music](#)). By 1523 broadsheets containing German hymns complete with melodies were printed in Wittenberg. In 1524 the 'Achtliederbuch', a collection of 40 monophonic hymns, over half of which were written by Luther himself, was issued in Nuremberg. This important publication was soon followed by numerous others which appeared not only in Nuremberg and Wittenberg, but also in

Leipzig, Strasbourg, Worms and Erfurt. Although the Protestant chorale was conceived as a monophonic tune, it was quickly reworked into polyphonic settings by Johann Walter (i) who, working closely with Luther and the Wittenberg printer Georg Rhau, published the first polyphonic collection of Luther's hymn repertory (*Geystliches gesangk Buchleyen*, 1524).

Walter's partbooks, as well as others issued later by Rhau, were clearly intended for choral use in school and in church. Yet the complex polyphonic textures one finds in these collections would certainly have alienated most of Luther's musically illiterate congregation. Indeed, it was not until 1586, when Lucas Osiander published his *Fünffzig geistliche Lieder und Psalmen*, that Luther's dream of congregational singing began to be fully realized. Here Osiander took the melody and placed it in the descant voice and then adopted a simple homophonic style in the accompanying lower parts to support it. Osiander's more user-friendly 'cantional' style was embraced by Sethus Calvisius (*Harmonia cantionum ecclesiasticarum*, 1597), Hans Leo Hassler (*Kirchengesäng: Psalmen und geistliche Lieder*, 1608) and Samuel Scheidt (*Tabulatur-Buch hundert geistlicher Lieder und Psalmen*, 1650) and later reached its zenith in the chorale harmonizations of Bach (see [Chorale](#)).

There is no question that Luther played an important role in shaping the curricula of musical education in the modern age and in establishing congregational singing in church. Yet his reformed music still remained heavily dependent on the traditional style of polyphony cultivated by Roman Catholic composers. For example, much of the so-called 'Protestant' music of Martin Agricola, Sixt Dietrich and Balthasar Resinarius is not remarkably different from music written by such Catholic composers as Arnold von Bruck, Lupus Hellinck, Ludwig Senfl and Thomas Stoltzer. Indeed, soon after the Peace of Augsburg was signed in 1555 (a treaty that granted equal rights to Lutherans and Roman Catholics alike), one begins to detect a reaction against congregational singing among some Protestant German strongholds. Latin again asserted itself. More complex polyphony began to be written by such composers as Jobst vom Brandt, Gallus Dressler and Matthaeus Le Maistre, who in 1554 succeeded Johann Walter as Kapellmeister to the Elector of Saxony in Dresden.

In fact, throughout the second half of the 16th century the lines of demarcation between Protestant and Catholic music often become blurred, as Protestant composers wrote music in Latin, and Catholic composers set Protestant German texts. This duplicity is perhaps best illustrated by the career of the Protestant organist Hassler who, while employed by the Catholic banker Octavian Fugger, wrote in all sacred genres, Protestant as well as Catholic, in German as well as in Latin. Indeed, Hassler's collected works, when taken together with those of the Bavarian court composer Lassus, demonstrate how 16th-century musicians were able to adapt to 'free market forces' by diversifying their portfolio of musical assets.

From the Peace of Augsburg in 1555 to the outbreak of the Thirty Years War in 1618, Germany enjoyed a period of relative peace. At the same time, it witnessed the beginning of an economic decline compounded by rampant inflation. As the European economy shifted westward to the

Atlantic states of Spain, France, England and the Low Countries, in search of such precious commodities as gold, silver and sugar from the New World, Germany was no longer at the centre of European commerce. Consequently, the thriving economies of many German towns in the late Middle Ages and in the first half of the 16th century gradually dried up. Germany as a whole entered a long period of economic recession that continued well into the 19th century.

Although Germany's musical culture continued to flourish, its main practitioners were no longer composers like Senfl, writing in a style demonstrably German. Rather they were foreigners or native Germans who, like the Minnesinger before them, drew heavily on foreign influence. From the Netherlands came Lassus, who settled in Munich; Le Maistre, who moved to Dresden; Phillippe de Monte, who resided in Prague; and Jan Pieterszoon Sweelinck who, while never leaving the Low Countries, had an immense impact on several generations of German organists. From England came John Dowland, William Brade and Thomas Simpson, each of whom resided at German courts.

The most important influence, however, came from Italy, first with instrumental music and then the introduction of the madrigal and villanella. From the mid-1560s to the end of the century, expatriates and native Germans alike published collections of German songs which were so heavily influenced by the style of the villanella and madrigal that, but for the language of their texts, they were virtually indistinguishable from their Italian originals. The popularity of this new Italian style, which ultimately resulted in the collapse of the German Tenorlied, is evidenced not only by the makers of this music but also by its consumers. As early as 1566, the catalogue of Raimund Fugger's music library in Augsburg recorded about 70 prints of Italian madrigals and villanellas. By 1586, when virtually the whole musical establishment of the Munich court hailed from Italy, Johann Heinrich Herwart, another Augsburg patrician and merchant, had 200 printed volumes of this Italian secular song repertory in his collection. These madrigalian songs were enjoyed not only at the courts and private homes of Germany's élite, but also by its middle-class citizens. This is evident from the activities of the Musicalische Krentzleins-Gesellschaft of Nuremberg founded in 1568; from the collection of Italian music amassed by the Danzig merchant and bibliophile Georg Knoff; and from the German keyboard music belonging to the lawyer Christoph Leibfried, who singlehandedly created hundreds of intabulations of this Italian vocal repertory for his own enjoyment while living in Würzburg, Tübingen and Basle between 1585 and 1600.

Apart from the madrigal and villanella craze, German enthusiasm for foreign music, especially Italian, is evident in the reception of monody, of the concertato principle and *stile rappresentativo*, and of instrumental music. 'The result of this assimilation of foreign influences', as Christoph Wolff noted, 'was a plurality of styles in German Baroque music not found in any other European country.' That such Italian innovations as monody, figured bass and concertato were adopted in Germany more quickly than anywhere else and continued unabated well into the 17th century can be attributed to the strong trade routes that developed between the two countries, and especially between the cities of Venice and Nuremberg, the

so-called 'German Venice'. By 1620 the new style of Italian music could not only be heard throughout most of Germany, but read in theory as well. In the monumental treatise *Syntagma musicum* (1614–19), Michael Praetorius analysed the implications of the new style in remarkable detail. What one read in his treatise could be heard in his *Musae Sioniae* (1605–11), a veritable encyclopedia of chorale arrangements ranging from simple harmonizations to sensational polychoral settings in the Venetian style.

However, the most important German practitioner of the Italian style was the Venetian-trained composer Heinrich Schütz, one of Giovanni Gabrieli's favourite students. In his first great work of German church music, the *Psalmen Davids* (1619), Schütz adopted the polyphonic concertato style of Gabrieli in compositions for two, three and four choruses with instruments. In his *Kleine geistliche Concerte* (1636–9) he demonstrated his ability to handle modern monody. In the *Geistliche Chor-Music* (1648), a retrospective collection of polyphony, Schütz succeeded in doing the apparently impossible by combining *stile antico* with *stile moderno*. And in the three instalments of his *Symphoniae sacrae* (1629, 1647 and 1650), he proved that each one of these different styles and approaches to composition could co-exist. That German music soared to unprecedented heights in the works of Schütz could also be attributed in part to the delight that he derived from setting German speech rhythm within the musical-rhetorical context of the *musica poetica*. The relationship between text and music found in his vocal works represents as perfect a union of words and music in the German language as was ever achieved.

The first half of the 17th century also witnessed important developments in the history of German keyboard music, especially as the already highly developed German organ came to assume a leading position within the church. At this time, three regional schools of organ playing emerged: a southern school conditioned by the Italian influence of Gabrieli and Merulo; a northern school influenced by the unique English-Dutch style of Sweelinck; and a central school around Samuel Scheidt, Sweelinck's student in Halle.

It was with Scheidt that the central style of German organ music came into its own. In his epoch-making *Tabulatura nova* (1624), Scheidt abandoned traditional German organ tablature and the colourist style of Leipzig's Elias Nikolaus Ammerbach (*Ein new künstlich Tabulaturbuch*, 1575), and in its place adopted a fresh new approach to composition which he transcribed into Italian keyboard *partitura*. Within this modern notational framework employing a separate staff for each voice, Scheidt composed variations on chorales, secular songs and dances, produced chorale fantasies and wrote elaborate fugues. His music marked the beginning of a new age in German organ composition that was to continue up to the death of Bach. In harpsichord music, German keyboard composers also looked to Italy and France for examples on which to base their works, as is evident in the music of Johann Jacob Froberger, who combined the bold harmonic language of his teacher Frescobaldi with the delicate *agréments* of French dance music.

The musical accomplishments of such dominating figures of the early German Baroque as Schütz, Scheidt and Schein are unquestionable. Yet

to appreciate their achievements fully and to place them within a context, account must be taken of the Thirty Years War (1618–48) through which they lived. Schütz wrote only vocal music. Yet in the case of this vocal music, as in that of Scheidt and Schein, sacred music far outnumbers secular works. This to some extent underscores the differences between German and Italian musical life and the circumstances that produced these differences. As Italy staged spectacles of music, dance and drama in a peaceful political climate, Germany was devastated by three decades of war. The courts were often impoverished and had to improvise. Citizens were almost always afraid for their lives. Consequently, it seems to be no coincidence that German composers, like Schütz, frequently sought refuge in the south. When they returned, they felt more compelled to write music of religious observation and solace than to write opera. Ironically, *Dafne* (1627), the only opera composed by Schütz, is now lost.

[Germany, §I: Art music.](#)

2. 1648–1700.

The Thirty Years War was the greatest political, economic and cultural watershed in the German territories before World War II. Pomerania, Mecklenburg, Thuringia and parts of Saxony, the Palatinate and Württemberg lost about half their population; Brandenburg, Hesse, Franconia and Swabia lost a third, while the Catholic south-east and Protestant north-west remained largely spared. However, the speedy recovery of most urban areas after the war, assisted by very swift demographic growth in the second half of the 17th century, created favourable conditions for the rapid regeneration of cultural life in towns, cities and courts. A large number of cultural centres emerged within a wide variety of political structures which remained fundamentally stable until 1803. Some of these centres were free imperial cities or trading centres such as Hamburg, Lübeck, Frankfurt, Leipzig and Nuremberg, others were small principalities under ecclesiastical or secular rule, others again were territorial states. The variety of the cultural structures themselves and the rivalry between them encouraged mobility, stylistic diversity and a receptiveness to outside influences. These factors are all evident in German music of the time, with its eclecticism and readiness to adopt foreign styles, forms and techniques, a process which was to lead to J.J. Quantz's famous discussion of the 'mixed' or 'German' style in his *Versuch einer Anweisung die Flöte traversière zu spielen* (1752); according to Quantz, this 'German' style derived from a combination of the best elements of the music of other nations.

The wide variety of German musical culture in the 17th and 18th centuries, which had no counterpart in other countries, was further increased by two specific phenomena: the schism between the mainly Protestant north and the mainly Catholic south, and the co-existence until well into the 18th century of the most up-to-date music from outside Germany (especially Italy) with the continuing traditions of the 16th century. In short, the varied development of music in Germany during the 17th and 18th centuries arose from religious, political and economic conditions: differences between Catholic and Protestant regions on the one hand, and between rural, urban and court musical cultures on the other.

We have very little direct information about the music of the lower classes, although a certain amount can be inferred from literature, the visual arts and (in the 19th century) folksong collections. We can be sure, however, that there was much singing, music-making and dancing in towns and villages during the 17th and 18th centuries, both in daily life and on festive occasions. Many performances were also given by itinerant musicians, often war veterans, who played the dulcimer, bagpipes and fiddle. The novels of Grimmelshausen, in particular *Simplicissimus* (1669), present a vivid picture of such musicians. There was some blurring of the distinctions between traditional music, especially folksong, and melodies composed by professional musicians, particularly for hymns in which the whole community could join. Akin to the simple hymns were numerous sacred songs in which poets deplored the troubles of the times and expressed their hopes for modest happiness on earth and bliss in the life to come. The 17th century was a century of song in Germany; some 10,000 sacred poems were written and about 3000 of them set to music. Notable Catholic poets included Friedrich von Spee and Angelus Silesius; their Protestant equivalents were Johann Rist and Paul Gerhardt. Silesius collaborated with the musician Georg Joseph, who was in the service of the Prince-Bishop of Breslau and wrote melodies for most of Silesius's poems. The poems of Rist and Gerhardt were sung to both new and traditional hymn tunes, and sometimes had more elaborate settings with basso continuo. The most important composers of such songs included Johannes Crüger, S.T. Staden, Andreas Hammerschmidt, Johann Schop (i), Thomas Selle and Heinrich Scheidemann.

The extraordinary flowering of sacred song in the 17th century reflected the need of many people, particularly in the towns, for spiritual consolation, while the dissemination of more musically demanding songs attested to the new culture of middle-class music-making, combining the tradition of the strophic song with such Italian innovations as the basso continuo. The same is true of secular song, which also flourished in the second half of the century; its principal exponents included Heinrich Albert and Johann Sebastiani of Königsberg, the court Kantor J.P. Krieger of Weissenfels and the organist Andreas Hammerschmidt of Zittau.

Hymn-singing was not the only link between the musical cultures of town and country in the 17th century. Lay choirs were formed to sing sacred music on the model of the urban Kantorei (and encouraged by the progressive spread of literacy), and lay musicians made up instrumental ensembles to play at festivals and ceremonies for a fee. Resentment of these lay musicians by professional town musicians led to a number of decrees towards the end of the century stating that only performers of sacred music might 'serve' within a parish.

In urban musical culture the traditions and organizations of the 16th century persisted independently of all stylistic change, especially in Protestant areas. (17th-century urban musical life was richer and more varied in Lutheran than in Catholic regions, and the role of music was naturally even smaller in Reformed Church areas.) The town musicians, who regarded themselves as a kind of guild, played for ceremonial occasions such as festivals and civic receptions and signalled the hours from church towers. They also performed in church and at private ceremonies. Their 'official'

instruments were cornetts and trombones, with some string instruments, although initially these were not highly regarded. Oboes were added at the end of the century. Sacred music was provided by the Kantor and the organist, and the Kantor would very often teach at local schools. At the bottom of the musical hierarchy in Protestant towns was the choir of *Kurrende*, schoolboys who walked the streets singing for alms, a custom not abolished until the middle of the 18th century.

The development of urban musical life organized in this way depended directly on the economic power of the town or city concerned. It found its clearest expression in the creation of *collegia musica*, which incorporated the scholarly and humanistic ideals of the Italian academies and frequently concerned themselves with language and poetry as well as music. The first *collegia musica* had been founded in the 16th century, particularly in Nuremberg, the leading commercial metropolis of its time. After (and in some cases during) the Thirty Years War they were concentrated in trading cities that had been spared in the hostilities (Nuremberg, Elbing, Königsberg) or had made a swift recovery (Sagan, Görlitz, Memmingen, Leipzig). Königsberg was a special case because of the literary and musical talents in the circle around Simon Dach and Heinrich Albert. The musical societies of Frankfurt and Hamburg were notable for their swift acceptance of the latest music from Italy. They were financed by merchant patricians, and in Hamburg the musical society was a joint stock company. Nuremberg was almost the only place where the 16th-century tradition of music printing continued, although on a small scale. Music was generally transmitted in manuscript form, in marked contrast to the situation in Italy; and musicians, working in near-isolation, tended to produce music for specific local conditions. These circumstances hardly favoured stylistic uniformity, as did the different conditions prevailing in the 18th and especially the 19th centuries. On the other hand, the small scale and the diversity of these musical 'urban landscapes' meant that a composer had considerable scope to develop his individuality.

The reception accorded to foreign music, particularly from Italy, differed from genre to genre and from region to region, as did the nature of its adaptation to native German forms. Adaptation was most successful where older German traditions could be fused with the new, for instance in motets in the style of Palestrina and in the sacred madrigal, sung predominantly in Latin in the Catholic south and in German in the Protestant north (examples include Schütz's *Geistliche Chor-Music* of 1648 and works by Hammerschmidt, W.C. Briegel and others). Out of these genres grew the polychoral motet designed for special occasions, a tradition leading from Sebastian Knüpfer and Johann Schelle through Johann Michael and Johann Christoph Bach to its culmination in the examples of J.S. Bach. The transformation of Italian traditions into the chorale concerto and choral cantata of northern and central Germany derived entirely from the role of sacred song in Protestant divine service, a development that had begun with Praetorius and was continued by Schein, Scheidt, Knüpfer and Buxtehude right through to J.S. Bach; the extension of the form by adding free textual commentary between the chorale verses shows that the sacred song had a central position in the Protestant church.

At the same time the cantata not based on a chorale was developing, with texts in German or Latin in the work of such composers as J.C. Kerll in Munich and Christoph Bernhard in Dresden and Hamburg (both of them pupils of Carissimi), the Dresden Kapellmeister Vincenzo Albrici and M.G. Peranda, and Matthias Weckmann, David Pohle, Dieterich Buxtehude and F.W. Zachow, the teacher of Handel. The cultivation of sacred concertos and *symphoniae sacrae* (a term first used by Schütz) for small forces originally reflected the needs of musical ensembles in and directly after the war (as in Schütz's works of 1629, 1647 and 1650), just as the development of large-scale works, chiefly in the Carissimi tradition and including *historiae* (the Christmas and Easter stories) and Passions, is symptomatic of the recovery of some of the large Protestant courts, such as Dresden, and the relative prosperity of cities such as Breslau that had been little affected by the war. The composition of *historiae* seems to have been concentrated in central Germany (Schütz in Dresden) and eastern Germany (Tobias Zeitschner and others in Breslau). The Passion, a specifically Protestant genre and far more ambitious musically than the unassuming Catholic Passion music of the period, was widespread throughout central and northern Germany in the 17th and early 18th centuries. The genre included works by Schütz, Selle, Sebastiani, Johann Theile and J.V. Meder, reaching its culmination in the Passions of J.S. Bach. In the early 18th century the Passion oratorio developed in the progressive musical atmosphere of Hamburg. Keiser set the Passion poems of C.F. Hunold in 1704 and of B.H. Brockes in 1712; further settings of the Brockes text were composed by Telemann in 1716, Handel in 1716–17, Mattheson in 1718, G.H. Stölzel in 1720 and J.F. Fasch in 1723. Oratorios on subjects other than the Passion scarcely spread beyond the imperial court in Vienna; *Das jüngste Gericht* (c1680), attributed to Buxtehude, was a special case and had no perceptible influence. Sacred opera seems to have provided a substitute, but today its merits can be assessed only from the librettos of C.C. Dedekind and from accounts of performances.

Although it is difficult to draw strict distinctions between the history of musical composition in towns or cities and at court, some genres were clearly associated with the development of court culture. Those German courts that had emerged relatively unscathed from the Thirty Years War, like the electoral court of the Palatinate at Heidelberg, took advantage of a new start to look towards the French court of Louis XIV, which had become a paradigm for all Europe. However, the influence of French court music proved limited, probably because Italian influence on court music in Germany had become too deeply ingrained since the last third of the 16th century, and perhaps, too, because Italy, with its many small states and cities, provided an inexhaustible supply of musicians who were willing to travel, while the centralized court culture of France attracted all talents to Versailles. The few German courts that followed the French musical model included Celle and, at various times, Hanover, Schwerin, the court of the Palatinate at its alternative residence of Düsseldorf, and the court of the Margrave of Baden in Schlackenwerth and later in Rastatt. The types of music cultivated at a particular court were largely dictated by the taste and the economic circumstances of the ruler himself.

Hardly any musical genres were exclusively confined to courts in 17th-century Germany. An exception was the Italian chamber duet, whose principal exponent was Steffani. Concertante canzonets and concertante madrigals were written and performed at court, but the Kantor of the Thomaskirche, Sebastian Knüpfer, also composed such works; the chamber cantata was not cultivated in Germany until the end of the 17th century, and then by urban composers such as Keiser in Hamburg (1698 and 1717).

The situation is particularly complex in opera, ballet and *Singballett*, where French and Italian influences coincided with various attempts to create a German-language opera. These genres were chiefly performed at courts, in line with the widespread taste for French court culture, in which ballet, *opéra-ballet* and opera played a prominent part. Stylistically, however, only the ballet obviously imitated French models. Municipal opera on the Venetian model developed only in a few large commercial cities; those with opera houses of their own were Hamburg (from 1678 to 1738), Nuremberg (from 1668) and Leipzig (from 1693). In 1690 Duke Anton Ulrich of Brunswick tried to make opera both a highly subsidized form of court theatre and an economic enterprise in the form of a joint stock company (as in Hamburg), but without lasting success. Indeed, success eventually eluded Hamburg too. In the second half of the 17th century many halls were fitted out as theatres in the princely castles, *Komödienhäuser* were built for both spoken and music drama, and magnificent opera houses were constructed at the great courts (Munich, 1654, Dresden, 1667, Stuttgart, 1674, and Hanover, 1689).

The spread of the *Singballett* in Germany preceded that of opera, and as in opera (with his *Dafne*, 1627, Torgau), Schütz created the prototype: *Orpheo und Euridice* (1638, Dresden). The original programme indicates the work's stylistic syncretism, typical of opera in 17th-century Germany: it was 'written in German verse ... composed in the Italian manner ... performed in ten ballet dances' (i.e. probably with French choreography). The Dresden court had given the lead and was followed – in each case with occasional works written for specific events at court – by Wolfenbüttel in 1646, Gotha in 1649, Gottorf in 1650, Altenburg in 1652, Celle in 1653 and Stuttgart and Brunswick in 1660.

Operatic style was shaped by the individual tastes of the princes who paid for opera, by the taste of the middle-class public in the cities and by the Kapellmeister themselves, who probably wielded greater influence here than in other genres of court music. This, combined with the large number of opera houses and competition between courts and cities which often entailed enticing famous Kapellmeister from one appointment to another, resulted in a plurality of styles. The style of J.S. Kusser, who had studied with Lully in France, left its mark on the repertory successively in Ansbach, Brunswick, Hamburg and Stuttgart; and at courts with a French-orientated musical culture, composers were encouraged to introduce French elements into their operatic style (as Steffani did in his works for Hanover and Düsseldorf). However, the repertory at most courts was predominantly Italian. The mixed forms produced for commercial reasons in Leipzig and Hamburg contained arias in the Italian style sung in Italian interspersed with recitatives in German.

In the last third of the 17th century efforts were made to develop an independent type of German opera sung in German. Musically, it was based on the Italian model, but it also included French elements. The first German operas were isolated works such as Schütz's *Dafne* and S.T. Staden's *Seelewig* (1644, Nuremberg). In most places the German and Italian and/or French repertoires existed side by side; in many (for instance, in Darmstadt early in the 18th century) there were performances of German and Italian operas and French plays. In addition there were translations of French and Italian librettos, and Italian operas were performed in German translation (the six three-act works by Steffani, performed in Hamburg in 1695–9). The main centres of attempts to develop German opera were Altenburg (until 1738), Ansbach (from 1665), Bayreuth (1662–1726), Brunswick (1690–1730), Dresden (from 1671), Darmstadt (from 1673), Durlach (from 1712), Gotha (1681–1744), Hamburg (1678–1738), Leipzig (from 1693), Meiningen (1702–7), Nuremberg (from 1679 to c1685), Neuburg an der Donau (from 1678), Weissenfels (from 1680), Wolfenbüttel (from 1655) and Zeitz (from 1711). The final flowering of this type of German opera was in Rudolstadt in 1729–54. Elsewhere it was superseded around 1740 by the international system of Italian opera.

The development of instrumental music after the Thirty Years War was characterized by the gradual reduction of the variety of forms and ensembles of the 16th and early 17th centuries, and by the influence of Netherlandish, French and Italian models, from which independent forms and genres emerged towards the end of the century. Instrumental music was performed at court (solos and ensembles), in church (organ music) and to a lesser extent in towns and cities (ceremonial music, especially for wind instruments, and domestic chamber music). Lute music on the French model was primarily a courtly genre, although it was also written for domestic performance (Esaias Reusner (ii) in Brieg and Berlin; S.L. Weiss in Dresden). Italian influence dominated ensemble music. It was produced in large quantities, some of it for courts, some for the urban middle class (for instance, for the collegia musica and student musical societies). There was no strict line of demarcation between the sonata and the suite based on French dances in the work of such composers as Johann Rosenmüller and J.R. Ahle. The trio sonata did not become fashionable until the 18th century, in the wake of general European enthusiasm for Corelli; in the late 17th century, however, a number of trio sonatas were written by Reincken, Krieger, P.H. Erlebach and Buxtehude.

Not surprisingly, French influence was most pronounced in the ensemble or suite for several instrumentalists or solo performer, and in dance collections for ensembles, primarily intended for court performance but also written for the urban middle class. Keyboard music, also on the French model, saw the development of the keyboard suite and of an idiomatic harpsichord style (J.J. Froberger, Matthias Weckmann and Fischer). Gottlieb Muffat, with his ensemble suites and concerti grossi synthesizing the models of Lully and Corelli, stands alone, an epoch-making figure comparable to Buxtehude in the north. Muffat's work marks the beginning of the great period when French and Italian music merged to create the characteristics of a 'German' mixed style, as defined by Quantz (see above), which reached a peak in Telemann and J.S. Bach.

In the 17th century organ building and organ composition developed particularly in northern Germany, an area little affected by the Thirty Years War. The prime influence here was the work of Sweelinck, with whom Scheidt, Jacob Praetorius (ii) and Heinrich Scheidemann studied in Amsterdam. Organ composers of the next generation included Reincken and Matthias Weckmann. 17th-century German organ music reached its peak in the works of Buxtehude and Johann Pachelbel, with their wealth of forms and techniques, their independent and virtuoso treatment of the pedal, and their exploitation of the uniquely wide range of stops in the organs of north German organ builders such as Gottfried Frizsche, Friedrich Stellwagen, Jonas Weigel and, in particular, the internationally renowned Arp Schnitker.

Germany, §I: Art music.

3. 1700–1806.

The musical history of the German-speaking territories in the 18th century – leaving aside Austria and Switzerland, which followed paths of their own in line with local conditions – can be best understood by examining a number of significant aspects. Courtly musical culture centred on a few large courts, generally absolutist and influenced by the Enlightenment, while the many smaller courts were historically less important. Urban middle-class musical culture developed above all in the wealthy cities; new forms of communication evolved, and there were rapid developments in music written for domestic performance. Protestant church music declined after the middle of the century (which by chance coincided with the death of Bach), while Catholic church music continued to flourish.

These developments went hand in hand with what Quantz saw as the stylistic synthesis achieved in the first half of the century and the emergence of new forms and genres in the second half. The courts concentrated on Italian *opera seria*, which became the established norm in the first half of the century, while the German Singspiel developed after 1750. Instrumental music came to the fore with the genres of the concerto, symphony and sonata, composed on Italian models but with ever-increasing independence. Above all, there was a general stylistic change after the 1720s, when German music became a productive rather than a merely receptive force for the first time in its history. This development was fostered by the fact that outstanding individual artists could make their influence more widely felt through new, improved forms of communication (music journalism, music publishing and concert tours). Such musicians included Telemann, Johann Stamitz and C.P.E. Bach. In terms of musical history J.S. Bach, for 27 years Kantor at the Leipzig Thomaskirche, seems to stand alone, and his work influenced no major composer before Mozart and Beethoven. The vigour of German musical culture and the outstanding achievements of individual composers should not, however, disguise the fact that late 18th-century developments that would have a far-reaching effect on the future of music took place on the periphery of the German-speaking lands. Indeed, Viennese Classicism should be regarded as neither a German, nor even an Austrian, but as a purely Viennese phenomenon.

Most of the courts that were musically active in the 17th century continued to cultivate music, depending on their finances and the taste of the prince. New courts emerged with important musical establishments, notably the court of the princes of Thurn and Taxis in Regensburg and the court of Oettingen-Wallerstein. However, they were all outshone by the three royal residences at Dresden, Berlin and Mannheim. From the 1720s Dresden became a major centre for new Italian instrumental music (especially that of Vivaldi) and its assimilation by such composers as Bach and J.G. Pisendel. With the opening of Daniel Pöppelmann's opera house in 1719 until 1763, *opera seria* and the music of the court church flourished in Dresden, especially in the Hasse-Bordoni era (1731–63). Even after this date Italian opera and Italianate church music remained important and exerted an influence far beyond Dresden itself. The Italian court opera of Dresden survived as an institution until 1832. In the late 18th century the music of the Dresden court church developed an established repertory which included earlier works such as those of Hasse. Elector Friedrich August was a practising musician himself, and the Dresden court was one of the first places where the new Viennese repertory of Haydn and Mozart found an appreciative audience.

Matters were quite different in Berlin, which had very quickly become a great metropolis, its population growing from about 20,000 in 1688 to 172,000 around 1800. Court and civic culture were closely linked in the city, and music flourished at court, principally under Frederick the Great (1740–86) and to a lesser extent under Friedrich Wilhelm II (1786–97). Frederick the Great, himself a talented and prolific composer and librettist, promoted both *opera seria* and modern Italian instrumental music; his encouragement of opera was also politically motivated, since he sought to outshine the absolutist magnificence of the Dresden court opera. For similar reasons, the king took a close and detailed interest in the productions staged at the opera house built by his court architect G.W. von Knobelsdorff and opened in 1742. The court musicians of Berlin included a number of major talents, although none of Hasse's significance and international reputation: C.H. Graun, J.F. Agricola and J.F. Reichardt in opera, Quantz, Franz and Georg Benda and J.G. Graun in instrumental music. Besides Reichardt, the leading musician to write for Friedrich Wilhelm II was Boccherini, who became his court composer.

The situation in Mannheim was different again. The city was unique in that musical activity was overwhelmingly centred on the court and depended entirely on a single ruler, Elector Carl Theodor of the Palatinate, who had little in common with Frederick the Great save a liking for playing the flute. Mannheim had been almost entirely destroyed in the Thirty Years War, and after a brief period of recovery was then devastated in the War of the Palatine Succession in 1689. The court of the Palatinate did not move back to the city until 1720. In 1742 the opera house built in the castle by Alessandro Galli-Bibiena was inaugurated, ushering in a period when opera and instrumental music flourished at court. There were more major virtuosos and composers working for the Hofkapelle than for any other musical ensemble in Europe, with Carlo Grua and Ignaz Holzbauer at the opera, and works commissioned from J.C. Bach, Jommelli, Traetta and Giuseppe de Majo. The members of the orchestra, besides Holzbauer from Vienna, included Johann Stamitz from Bohemia and his pupil Christian

Cannabich, who was a brilliant orchestral trainer, C.J. Toeschi, F.X. Richter from Bohemia, Anton Fils from Bavaria, Ignaz Beck, Ignaz Fränzl, and Anton and Carl Stamitz. Other names that deserve mention are those of Franz Danzi and Peter Winter, who both studied composition with the Abbé Vogler. The fame of the Hofkapelle was spread by musical visitors to Mannheim, not least Charles Burney. The fact that its composers drew on varied European traditions probably contributed to the creation of a new style in Mannheim which made full use of the opportunities offered by a virtuoso orchestra. Mannheim musicians made a crucial contribution to the development of the symphony, in particular; and the treatment of the orchestra in Mannheim influenced many composers, including Mozart and Weber. The performances given from 1754 onwards by Mannheim virtuoso instrumentalists in Paris caused a sensation; subsequently the Mannheim School had a decisive influence on concert life there, notably with the new genre of the symphonie concertante which Carl Stamitz introduced to the French capital. This was the first time the influence of German music had extended beyond the German-speaking countries. Finally, there was a significant movement towards German opera in Mannheim, connected with the founding of an Academy of Sciences, and of the Nationaltheater in 1779, in emulation of similar efforts in Vienna. The great period of Mannheim court music came to an end early in 1778, when Carl Theodor succeeded as ruler of Bavaria and moved his court to Munich.

In terms of musical history, the three major German cities of the 18th century were Hamburg and Leipzig, with their commercial prosperity, and Berlin, a royal residence, an administrative seat and a middle-class metropolis. Hamburg, as a trading seaport, was much influenced by London; Leipzig was an international trade fair centre; and Berlin profited from the enlightened climate of the court and its role as the capital of a rapidly expanding power. Forms of public music-making tried and tested in London were further developed in Hamburg: civic ceremonies were repeated for a paying public, public concerts featured appearances by touring virtuosos, charity concerts were given, journalism flourished in Mattheson's and Scheibe's musical periodicals, and works were published by subscription. Musical enthusiasm was widespread among a relatively large class of wealthy patricians and merchants, and was at the root of the shift away from scholarly works of musical theory written for professionals, towards well-informed musical writings for the *galant homme*. Two of the greatest German composers of their day, Telemann and C.P.E. Bach, also lived and worked in Hamburg for several decades.

Leipzig came to rival Hamburg in musical importance in the second half of the century. In the first half of the century musical life in Leipzig was dominated by vocal and instrumental church music, in particular the music of J.S. Bach and by student and middle-class collegia musica. In line with the spirit of the Enlightenment, L.C. Mizler von Kolof tried to establish music (including musical history) as a department of study at the university, and founded the *Neu eröffnete musikalische Bibliothek* (1736), the journal of the Societät der Musicalischen Wissenschaften, in direct competition with Mattheson in Hamburg. The importance of church music declined after the death of Bach, but in 1743 a group of merchants founded a public concert organization to supersede the collegia musica. This organization in turn was replaced by the concerts of J.A. Hiller in 1778, and these were

followed in 1781 by concerts organized by the city and given in the newly reconstructed Gewandhaus. At the end of the century Leipzig had 14 concert societies and was unequalled for its flourishing concert life.

The internationalism of Leipzig was particularly evident in the development of opera in the city. After the closure of the German opera in 1720, travelling theatrical companies such as those of Mingotti, Locatelli and Nicolini gave guest performances of the Italian repertory during the Leipzig fairs. An adaptation of the English ballad opera *The Devil to Pay* was performed in 1743 in Berlin and 1750 in Leipzig; the local poet C.F. Weisse then retranslated the work which, with new music by J.C. Standfuss, became the prototype of a new vernacular genre: the Singspiel. Leipzig was the major centre of Singspiel up to the foundation of the Stadttheater in 1817 and was visited by the theatrical troupes of Koch, Bondini and Seconda, as well as Domenico Guardasoni's company, which brought the Italian repertory to the city between 1782 and 1794. But the most important development of all was in music publishing. A city famous for its trade fairs was the ideal location, and the leading figure in this field was J.G.I. Breitkopf, with his new system of printing notation (1755) and his music trade which collected and sold works from all over Europe. The firm became Breitkopf & Härtel in 1795, and in 1798 founded the influential *Allgemeine musikalische Zeitung*. In 1800 the rival firm of Hoffmeister & Kühnel was founded, publishing as *Bureau de musique* simultaneously in Leipzig and Vienna. The scene was set for Leipzig to become Europe's most important centre of music publishing.

After the accession of Frederick the Great in 1740 and the flowering of musical culture in Berlin, there was a fruitful interrelationship, sometimes with a competitive edge, between court and civic musical life. The music of the court remained strongly orientated towards Italy and Italian opera. Private and public concerts of sacred and secular music were held from the 1720s, organized by court and cathedral musicians, and the influence of the Sing-Akademie, founded in 1791, extended far beyond Berlin itself. From about 1750 men of letters (K.W. Ramler, C.G. Krause), theorists (F.W. Marpurg) and composers developed the ideal of the simple, sensitive quasi-folksong with keyboard accompaniment, a genre further developed by the group of composers known as the Berlin Lieder School. The combination of theory and practice and a rationalistic character typified the vigorous musical journalism of Marpurg, Krause, Quantz and C.P.E. Bach, which culminated in J.G. Sulzer's encyclopedic *Allgemeine Theorie der schönen Künste* (1771–4). Notable musical figures in Berlin were Princess Anna Amalia, Frederick the Great's youngest sister, and J.P. Kirnberger, who became her Hofkapellmeister in 1758. A fervent champion of the contrapuntal tradition against the *galant* style, he collected an extensive music library for the princess, including autograph manuscripts by J.S. Bach and works by Handel and Palestrina. Musical attitudes, and musical journalism, in Berlin were markedly conservative in any case, and these tendencies were further reinforced by Kirnberger and his circle. While the conservative attitudes that prevailed in Berlin were regarded (not least by Haydn in his autobiographical sketch of 1776) as inimical to the development of the new language of instrumental music that reached its peak in Viennese Classicism, the music-making that reflected those attitudes helped to create a historically based public concert repertory,

exemplified in the programmes of the Sing-Akademie that culminated in the rediscovery of the *St Matthew Passion* in 1829.

After the 1720s there was an increasing distinction between styles in line with the functions of different musical genres. The new style developed most obviously in the *galant* keyboard piece and the undemanding song for social and private entertainment, especially in middle-class circles. More demanding chamber music for private or public performance by accomplished amateurs and professionals either imitated widely accepted models or combined Italian and French styles and genres, as in Telemann's *Musique de table* (1733). Similarly, the French suite and the Italian concerto were sometimes kept strictly separate (in works by Bach, Telemann and many others), or sometimes combined into hybrid forms, as, again, in many works by Telemann. The trio sonata, a 'learned' genre *par excellence*, and the quartet sonata deriving from it, both of them north German specialities, remained the 'touchstone of a true contrapuntalist' (Quantz) even when their contrapuntal idiom was infused by *galant* elements.

Sacred vocal music and organ music also adhered to the Baroque tradition, but became less important in Protestant areas in the second half of the 18th century; Bach's cantatas and organ works were anachronisms even in their own time, although the type of cantata pioneered by the poet and theologian Erdmann Neumeister was a relatively modern form. The tradition of ceremonial Catholic church music for Mass and Vespers survived unbroken into the 19th century, following the Habsburg and Italian examples. In Protestant Germany, music for divine service was replaced by edifying devotional music influenced by Rationalism and the aesthetic of *Empfindsamkeit*; the prototype for such works was Graun's *Der Tod Jesu*, and later examples include the oratorios of Telemann and C.P.E. Bach. Handel's oratorios, revived in Hamburg in the 1770s and subsequently elsewhere, were also regarded as sacred music to edify the Christian not as the member of a community but as an individual.

In instrumental music two genres dominated the second half of the century: the symphony and, to a lesser extent, chamber music with keyboard obligato. The string quartet played a surprisingly small part, although the quartets of Haydn, in particular, were performed to enthusiastic audiences everywhere. As in Italy, the symphony initially grew out of the opera *sinfonia*; but the genre soon became independent as symphonies were written specifically for chamber or concert performance. Italian influence quickly dwindled as the symphonies of Austrian composers, especially Haydn, became increasingly popular. Until the end of the century the symphony in Germany (unlike in France and England) was primarily a court phenomenon, although many symphonies were played in the growing number of concerts for the urban middle classes. The most important symphonists, all of them court musicians, included C.P.E. Bach, J.G. Graun and Franz Benda in Potsdam, J.M. Molter in Durlach, Antonio Rosetti in Oettingen-Wallerstein and Schwerin, Christian Cannabich in Mannheim and Munich and Georg Benda in Gotha. Of these the outstanding figure was undoubtedly C.P.E. Bach, although his style, original to the point of eccentricity and highly rhetorical, does not fit into any general pattern of development. The 'Hamburg Bach' was also

idiosyncratic in his chamber and keyboard music, which far surpassed anything produced by his contemporaries.

In a country as enamoured of theory as Germany, it was inevitable that the body of instrumental music composed after the stylistic changes around 1720 should be defined within a theoretical system. Elements of traditional rhetoric were used at first, relating an apparently autonomous form back to the rhetorical arts (Mattheson, Joseph Riepel and H.C. Koch). The rhetorical theory of form was abandoned in the early 19th century in favour of ideas from English musical aesthetics and formal theory going back to Shaftesbury (as formulated by Charles Avison, Adam Smith and A.F.C. Kollmann). These ideas, deriving from theories of architecture and the visual arts, were concerned with the analytical understanding of instrumental forms of music, and were developed by C.G. Krause (*Von der musikalischen Poesie*, 1752), Moses Mendelssohn (*Über die Empfindungen*, 1755), Leonhard Euler (*Lettres à une princesse d'Allemagne*, 1768), in various writings by J.C. Forkel, and above all by C.F. Michaelis (*Über den Geist der Tonkunst*, 1795; *Zweyter Versuch ...*, 1800; *Über die wichtigsten Erfordernisse und Bedingungen der Tonkunst*, 1805). In the writings of E.T.A. Hoffmann these theoretical ideas were combined with the Romantic aesthetic of feeling.

[Germany, §I: Art music.](#)

4. 1806–1918.

The official end of the Holy Roman Empire in 1806 was a less significant date in musical history than the Edict of the Deputation of the German Estates of 1803. The dissolution of many small courts and the closure of most monasteries, with their wealth of musical culture, set in train a process of cultural standardization that continued until the founding of the German Reich in 1871. Culturally, Austria became further and further removed from Germany, although Austrian, or rather Viennese, influence on German music (as opposed to the other arts) increased enormously, through Haydn, Mozart, Beethoven and Schubert, and later Brahms, Bruckner, Mahler and Strauss. These developments were fostered by industrialization, the accumulation of wealth in the big cities, the German Customs Union of 1834 and greatly improved communications. The musical landscape changed rapidly in the first half of the 19th century, although the Napoleonic Wars and the failed revolution of 1848–9 had remarkably little influence on the structures of musical life. The second half of the century was an era of consolidation, and the end of World War I in 1918 brought no essential change to musical institutions and public musical life.

Important social developments included the spread of musical culture among the urban middle classes, the increasing numbers of cities where music played an important role, and the standardization of musical culture, together with its separation from mass culture. As music at the princely courts diminished, music-making in the cities became increasingly dominant. After the Wars of Liberation in the second decade of the century, political conflicts between court and bourgeois society could still manifest themselves through opera, as in the confrontation between Spontini and Weber at the première of *Der Freischütz* in Berlin in 1821. Kaiser Wilhelm

II's attempts to mould the opera and theatre of Berlin to suit his own tastes were strongly criticized by the public and particularly the press, a force to be reckoned with by 1900. The musical interests of rulers now held sway at only a few, usually minor, courts such as Weimar, which became a musical centre principally through Liszt and his circle and retained that status until the abdication of the grand dukes in 1918, and Meiningen, particularly under Duke Georg II (ruled 1866–1914), who made the Hofkapelle a model institution with an up-to-date repertory and retained the court theatre for the performance of classical German drama.

Court opera aside, musical life in the major German cities during the 19th century was much as it is today. Opera, ballet and drama, and later operetta, were performed in municipal theatres that were usually subsidized by the civic authorities. The repertory was international and the large music publishing houses (particularly Schott in Mainz) published translations of foreign-language works, both Italian and French (*opéra comique* and the grand operas of Meyerbeer). German opera did not feature significantly until the time of Wagner, when there was an increase of national feeling in music generally, especially after 1860. Opera featured far more prominently in musical life than in the 18th century because it now reached large sections of the population, and its significance was reflected in the building of many municipal opera houses and some magnificent court opera houses (notably in Dresden). This development reached its peak in the economic boom after the founding of the Reich in 1871.

Rivalling opera in popularity were the public concerts given by the orchestras of opera houses, by independent orchestras, by local or touring ensembles (especially string quartets), by visiting virtuosos and sometimes by touring ensembles such as the Meiningen Hofkapelle. Concerts were often performed in handsome buildings containing a large concert hall and a more intimate hall for chamber music (as in the new Leipzig Gewandhaus, opened in 1884).

Growing prosperity also brought a rise in domestic music-making, which stimulated the composition of lieder, piano music and chamber music (fig. 11). Domestic music-making also encouraged the industrial manufacture of pianos on the American model, and piano factories were opened by Bechstein in 1860, Blüthner in 1864, Grotrian in 1865 and Steinway in 1880. The rapidly growing popularity of the piano, however, meant that the needs of amateur pianists (and singers) had to be met with the mass production of technically and aesthetically undemanding music. In reaction to this, attempts were made towards the end of the century to introduce reforms, through a higher standard of private music-teaching, through popular music libraries intended to supersede the purely commercial lending institutions, through educational writings and through public campaigns against 'cheap trashy music'. Public music libraries to which anyone could have free access were founded in many cities after 1894. Conservatories, organized privately or by the civic authorities, had been providing professional musical training since the founding of the Akademisches Musikinstitut in Würzburg in 1804. Until 1871 there were only a few foundations in the major musical centres (in Berlin in 1822 and 1833, in Leipzig in 1843, in Munich in 1846, Cologne in 1850 and Dresden and Stuttgart in 1856). After 1871, however, there was a boom in the

creation of conservatories, as there was in the building of theatres. By far the most influential conservatory was in Leipzig, which, under the directorship of Mendelssohn and his successors, attracted composition pupils from all over Europe, particularly Scandinavia and Russia, and from the United States. In general, the high standards of institutionalized musical education did as much as the great composers, conductors and interpreters to ensure the worldwide reputation of 19th-century German music.

The musical and intellectual climate of 19th-century Germany was also shaped by the growth of music publishing, music journalism, music theory and aesthetics, and the acceptance of musicology as an academic discipline. German music publishing firms dominated large sections of the market in Europe and the USA; they played an important role in the dissemination of mass-produced music and the spread of musical education through the cheap editions published from 1864 by Litloff, Peters and Breitkopf & Härtel, and the miniature scores published by Payne and later Eulenburg. One far-sighted music publisher, Oskar von Hase, was also active in promoting musical copyright. The major musical periodicals, mostly belonging to the large publishing firms, greatly influenced public opinion and taste, often employing a partisan approach deplored by many composers, including Brahms and Bruckner.

The 19th century, a period of progress and belief in science, saw the construction of the last comprehensive systems of music theory, from A.B. Marx to Hugo Riemann and Heinrich Schenker. Musical aesthetics and the philosophy of history were shaped by philosophical aesthetics. Franz Brendel, who made Schumann's *Neue Zeitschrift für Musik* the mouthpiece of modern German music, was influenced by Hegel; Wagner and Nietzsche by Schopenhauer; the hermeneutics of Hermann Kretzschmar and Arnold Schering by Dilthey. Musicology also developed independent concepts of the aesthetics of autonomy (Eduard Hanslick, 1854) and the aesthetics of heteronomy (Friedrich von Hausegger, A.W. Ambros and Otakar Hostinský). The profound changes of attitude to composition that occurred in the years before World War I were accompanied by the pioneering writings of Busoni and A.O. Halm. All these developments were of great significance to the German-speaking countries, in particular Germany itself, ever ready to indulge in speculation and theory. However, they had little effect elsewhere in Europe or in the USA. The growth of musicology, deriving from a historical view of the repertory, had been prepared by the first major works of musical history (Kiesewetter and Ambros) and biography (Otto Jahn, Friedrich Chrysander, J.G. Gervinus and Philipp Spitta), and by memorial publications and scholarly critical complete editions of Bach, Handel, Palestrina, Mozart, Schubert, Beethoven, Schütz and Lassus.

The establishment of musicology in universities began with the appointment of musical directors who could lecture on the history of music as well as carrying out their more practical musical duties; they included J.N. Forkel in Göttingen and D.G. Türk in Halle, both appointed to their posts in 1779. The first professorship was the appointment of Carl Breidenstein to Bonn in 1826; Berlin followed suit in 1830 with A.B. Marx, Munich in 1865 with K.F.L. Nohl, Leipzig in 1872 with Oscar Paul and

Strasbourg in 1875 with Gustav Jacobsthal. The first full university lectureships were awarded in Vienna in 1856 (Eduard Hanslick) and in Heidelberg in 1860 (Nohl). However, the subject was not fully recognized until professorial chairs and institutes were founded: in Vienna in 1898 (Guido Adler), in Bonn in 1915 (Ludwig Schieder) and in Halle in 1918 (Hermann Abert). German musicology attracted foreign students for many decades, and was a model for the development of the subject in other European countries and the USA. Only with the Nazis did Germany lose its pre-eminence in the field of musicology.

During the 19th century traditional folksong continued to decline, though this decline was partly counteracted by the efforts to renew folksong in the wake of Herder's writings (see §II, 4 below). In urban areas folksong was replaced by such genres as the street ballad, which saw its heyday in the 19th century, stimulated by the production and distribution of broadsheets. Offshoots of the street ballad were the political song and the worker's song, the latter reaching a peak under the Weimar Republic. The male-voice choir movement was also political in origin, and it was in a spirit of patriotism that Zelter founded the Berlin Liedertafel. The new democratic impetus was especially strong in student choral societies; Metternich described the male-voice choir as the 'plague from Germany', and had it suppressed in Austria. After the failure of the 1848–9 revolution, the middle-class male-voice choir adapted more and more to the prevailing circumstances and became a merely social institution.

The rapid standardization of an increasingly commercialized middle-class musical culture after the 1830s encouraged the dissociation of the more challenging genres of art music from any functional purpose, placing them in a realm of quasi-autonomous art, as postulated by the aesthetics of Romanticism. Such functional genres as church music became less important, despite such attempts at historically inspired reform as Cecilianism in the Catholic church and its Protestant counterpart in Prussia. The standardization of musical culture also brought with it the increasing importance of generic norms and the growing influence of the works of the acknowledged masters. Schumann's Piano Quintet had its counterpart in the Piano Quintet of Brahms, and together they inspired an explosion in the genre during the second half of the century, including the Piano Quintet of César Franck, written partly in protest against the hegemony of German music.

That hegemony, against which opposition had been developing in neighbouring countries since around the middle of the century, was dominated by instrumental music. German operas hardly travelled abroad at all during the first part of the century; the success of *Der Freischütz* in Paris was an exception. The situation changed only with the European influence of Wagner, whose early works are a perfect example of the way German operatic composers adapted foreign models: *Die Feen* can be viewed as a German Romantic opera and *Das Liebesverbot* as an *opéra comique* (Wagner himself thought it an Italian *melodramma*), while *Rienzi* draws on the models of French and Italian grand opera. *Der Freischütz* itself owes much to *opéra comique* and attained the status of a national opera for political reasons as much as for its Romantic forest setting. However, it was through its stylistic syncretism that Romantic opera

became a specifically German genre in the works of Weber, Spohr, Marschner, Lindpaintner and other composers, with an offshoot in the *Spielopern* of Lortzing and Flotow, a form of comic opera derived partly from German Singspiel and from *opéra comique*. Romantic opera remained a central part of the repertory even when few new Romantic operas were being composed.

If the works of Wagner's middle period, for all their originality, remained within the genre of German Romantic opera, his works after *Das Rheingold* changed the course of the history not only of opera but of music in general. The Wagner phenomenon, however, extended far beyond music. It was European in nature and encompassed the arts, intellectual thought and even politics. In operatic history, the indirect effects of Wagnerian music drama were greater than any direct imitation. The symphonic leitmotif technique could be transferred to very different genres, including the fairy-tale operas of Humperdinck and Siegfried Wagner, the *verismo* operas of Max von Schillings and Eugen d'Albert, and the fantastic operas of Franz Schreker. The intellectual ambitions of Wagner's librettos from the *Ring* onwards encouraged both the emergence of 'literary opera', culminating in Richard Strauss's *Salome* (1905) and *Elektra* (1909), and the tendency to use opera as a means of examining issues such as the role of the artist in society, beginning with *Die Meistersinger* (1868) and continued in Pfitzner's *Palestrina* (1917) and Strauss's *Ariadne auf Naxos* (second version, 1916). On the other hand, the works of Wagner's direct successors were usually epigonal and in the long term unsuccessful, as in such monumental works as August Bungert's *Homerische Welt* (of which only the tetralogy *Die Odyssee* (1896–1903) was completed), and in operas where ambitious débutant composers declared their adherence to Wagnerism, such as Strauss's *Guntram* (1894) and Pfitzner's *Der arme Heinrich* (1895). Wagner's influence was naturally easier to escape in comic opera, for instance in Cornelius's *Der Barbier von Bagdad* (1858) and Goetz's *Der Widerspenstigen Zähmung* (1874). It was no coincidence that Hugo von Hofmannsthal and Strauss began their stylistic change of direction with a comedy, *Der Rosenkavalier* (1911), although they returned to a Wagnerian type of mythology in *Die Frau ohne Schatten* (1919). The material expense of staging the large-scale works of Wagner's successors had risen constantly, sustained on a wave of optimism engendered by the apparently stable political and social order of the Reich and the economic boom that had continued unbroken since about 1890. A radical change began before World War I, when German variants of the international movement towards classicism renounced such extravagance; examples were Busoni's *Die Brautwahl* (1912), *Arlecchino* and *Turandot* (both 1917), and the *opere buffe* of Wolf-Ferrari, which had their first success on German stages.

In the first half of the century, especially, the decline of church music went hand in hand with the growing popularity of the non-ecclesiastical sacred oratorio, whose finest examples were Mendelssohn's *St Paul* (1836) and *Elijah* (1846). Oratorio was promoted by the choral societies popular at the time, and by festivals such as the Niederrheinisches Musikfest which, in addition to new works, also encouraged the performance of Handel's oratorios, continuing the process of reclaiming Handel as a 'German' composer that had begun in the 18th century. The most important composers of sacred oratorio in the first half of the century, after

Mendelssohn, were Spohr, Friedrich Schneider, Bernhard Klein and Carl Loewe. Secular oratorios were much rarer, but included Schumann's *Das Paradies und die Peri* (1841–3) and *Der Rose Pilgerfahrt* (1851). The second half of the century saw a marked decline in the composition of oratorio and such smaller related forms as the choral cantata and choral ballad; the only works of lasting influence were Liszt's *Heilige Elisabeth* (1857–62) and *Christus* (1862–7).

The decline in native German comic opera in the later 19th century, together with the emergence of a mass audience seeking lavishly staged musical entertainment, led to the growing popularity of Parisian and, especially, Viennese operetta, and in the final years of the century to the creation of an independent Berlin operetta, incorporating elements of farce, burlesque and even cabaret. The works of the first generation of Berlin operetta composers, who included Paul Lincke, Victor Hollaender, Rudolf Nelson, Walter Kollo, Jean Gilbert and Leon Jessel, remained popular even during the Weimar Republic.

The 19th century was the century of the symphony in Germany *par excellence*, and German symphonic influence extended throughout Europe and to the USA. Romantic musical aesthetics (J.H. Wackenroder, Ludwig Tieck) made the symphony the paradigm of 'pure' instrumental music; E.T.A. Hoffmann, a fervent admirer of Beethoven, postulated on the one hand the autonomy of instrumental music, and on the other the 'transcendental language' of the symphony. This divergence in the aesthetics of the symphony lasted into the 20th century; it is reflected in concepts of the symphony as an instrumental choir (H.C. Koch); as an 'opera of instruments' (Hoffmann) or an instrumental drama; in Wagner's pronouncement that the symphony ended with Beethoven's Ninth; in discussion of the symphony, from Wagner to Paul Bekker and T.W. Adorno, as 'a public discourse to mankind'; and not least in attempts in the second half of the century to reformulate the symphony by incorporating programmatic elements and verbal texts.

The 19th-century symphony grew from the examples of Haydn, Mozart and Beethoven, with the influence of Haydn swiftly declining, the influence of Beethoven shifting from the practical to the aesthetic sphere (except in a few undistinguished imitators), and that of Mozart becoming scarcely perceptible except in the works of Spohr; at the same time, however, Mozart's late symphonies and the symphonies of Beethoven formed the core of an established concert repertory. The German contemporaries of Beethoven, such as Friedrich Witt and J.F.X. Sterkel, modelled themselves on Haydn; Beethoven's direct influence is to be found in the symphonies of Ferdinand Ries and Friedrich Schneider, and the C major Symphony of Wagner (1832). Most composers of symphonies, however, sought to avoid confronting the mighty example of Beethoven, declining a pathetic or heroic tone in favour of a lighter, Biedermeier style, as in the works of Nicolai, J.W. Kalliwoda, C.G. Müller and A.F. Hesse. Other composers, such as Spohr and Lachner, composed symphonies based on a poetic idea, often expanded into an explicit programme. The development of the 'poetic' symphony culminated in the works of Schumann and Mendelssohn. Mendelssohn's Reformation Symphony (1832) commemorated the

Augsburg Confession in programmatic terms, while his *Lobgesang* (1840) created in effect a new genre, the symphonic cantata.

Drawing on the examples of Beethoven and Berlioz, Mendelssohn also introduced the concert overture into Germany. It was immediately recognized as a potentially fruitful genre, somewhere between the overture and the symphony, and was cultivated by many composers. The symphonic poems of Liszt (12 works, 1848–57), based on great works of literature, took programme music a stage further and were immensely influential, not only in Germany but also in France, the Czech lands and Russia. Most programmatic symphonies followed Liszt's aesthetic lead in his symphonic poems and *Faust* and *Dante* symphonies, but did not adopt his technical and formal innovations; works such as Anton Rubinstein's Second Symphony, *Ocean* (1857), J.J. Abert's *Columbus* (1865), Carl Reinecke's Second Symphony, *Hakon Jarl* (1875), and, in particular, the 11 symphonies by Joachim Raff (1859–76) expressed their programmes in relatively traditional forms. The claim that a unique form was being developed from programme music, using the most advanced techniques, was fulfilled in the symphonic poems of Strauss who, like Liszt, eventually returned to the concept of the symphony in the *Symphonia domestica* (1902–3) and *Eine Alpensinfonie* (1911–15).

Carl Dahlhaus coined the term 'second age of the symphony' to denote the age of Brahms and Bruckner, beginning with Brahms's First Symphony (1855–76) and Bruckner's Third Symphony (1873–7); but contemporary listeners would have been just as likely to speak of the age of Bruch (three works, 1867–82) or Felix Draesecke (five works, 1868–1912). On the other hand, it was already clear to some perceptive critics that Brahms's First Symphony was something fundamentally new: a direct confrontation with Beethoven's Ninth Symphony from which Brahms developed a new symphonic style in his second, third and fourth symphonies (1877, 1883 and 1884–5). His younger contemporaries, influenced by the later works rather than the First Symphony, included Heinrich von Herzogenberg, the young Richard Strauss (his Symphony in F minor of 1884), Wilhelm Berger, Felix Woyrsch and Waldemar von Bausnern. The symphonies of Bruckner had very little influence on other composers, an exception in Germany being the three symphonies of Richard Wetz (the first written in 1914–17).

The paradigm 'from darkness to light', developed from Beethoven's Fifth Symphony, determined most of the 'great' symphonies of the 19th and early 20th centuries. It was adopted by most symphonic composers in the tradition of Liszt and Wagner, who included Hugo Kaun, Siegmund von Hausegger, Paul Graener, Paul Juon, Max Trapp, Ernest Bloch and Heinz Tiessen. A change in approach came with the radical subjectivity of the so-called *Weltanschauungs-Symphonie*, where the distinctions between symphony and cantata are blurred (in Mahler's Viennese works and in Germany in J.L. Nicodé's *Gloria!* (1900–04). A reaction to the gargantuan scale and forces of Nicodé's work and Mahler's Eighth Symphony produced works such as the sinfoniettas of Reger (1904–5), Korngold (1912) and Hindemith (1916) and the chamber symphonies of Schoenberg (1906) and Schreker (1917).

Compared with the symphony, chamber music played a relatively small role in the 19th century. Many works for various ensembles were produced for domestic music-making, together with a small group of more demanding works, notably the chamber music of Schumann and Mendelssohn, for performance in the concert hall. As with the Viennese Classical composers, the string quartet was the pre-eminent chamber genre in the first part of the 19th century, giving rise to professional quartets such as that led by Karl Möser in Berlin (from 1813). However, as chamber music moved into the concert hall, the string quartet lost its pre-eminence to chamber works with piano.

Brahms dominated chamber music in the second half of the century to such an extent that chamber music became synonymous with conservatism in music. The works of Brahms and his followers exerted a profound influence throughout Europe; and it was in reaction to this influence that Franck and his circle founded a new French school of instrumental music.

As the importance of the string quartet declined, so did that of the piano sonata, which after the sonatas of Beethoven was regarded as an essentially German genre. The few major 19th-century sonatas, including those by Schumann, Brahms, Liszt and Julius Reubke, are clearly related to Beethoven's late sonatas in their intellectual demands, if not their keyboard techniques. Piano music was dominated quantitatively by virtuoso concert music and light salon pieces, and qualitatively by the poetic piano pieces of Schumann, Mendelssohn and Brahms. Outside Germany, Schumann's works exerted the strongest influence; in the 20th century the late piano works of Brahms were to prove influential through their use of techniques which Schoenberg and his school regarded as avant-garde. Conversely, no area of German music in the 19th century was as open to external influence, above all that of Chopin.

Diametrically opposite was the situation with the lied, so clearly identified as a German genre that the word 'lied' itself was adopted in English and French for this type of German art song. The unique flowering of the genre and the impossibility in principle of transferring it to other national cultures are explained by the way in which German Classical and Romantic lyric poetry came together with a later, poetically sensitive group of composers anxious to make music more lyrical, and by the cultural prominence of Classical and Romantic poetry in the minds of the educated middle classes. In the background, particularly with Brahms, stood the great example of Schubert; Beethoven had inspired the idea of the song cycle itself (*An die ferne Geliebte*, 1815–16). The dependence of the genre on poetry found its clearest expression in the many new settings of the same major lyrics. Its generic development followed the emergence of the lieder recital as a concert form and the lieder singer as a specialist interpreter (for instance Julius Stockhausen).

The linking of the genre to the Classical and Romantic canon of great poetry, however, was at first restricted; in Reichardt and Zelter the connection is evident, especially in setting Goethe, but it is considerably less in Zumsteeg, Loewe, Marschner, Mendelssohn and his sister Fanny Hensel. A consciously literary approach to lied composition began with

Schumann, who was also the greatest master of the song cycle after Schubert, and, to a lesser degree, with Robert Franz and Cornelius. As the genre developed, two distinct types of lieder composers emerged: on the one hand those who set great poems by great poets and accepted the principle of textual primacy (Pfitzner and, supremely, Wolf), on the other hand composers such as Brahms, Strauss and Reger who avoided great poetry (notably Goethe) and laid the prime emphasis on broad-spanned melody. It is arguable that lieder represent the finest and most characteristic achievement of 19th-century German music.

[Germany, §I: Art music.](#)

5. Since 1918.

The defeat of Germany in 1918 plunged the country into a crisis that brought far-reaching changes to political, social and cultural life. There was a general feeling that, as Karl Mannheim put it, 'all ideas were discredited, all utopias subverted'. In music the Expressionism of the Schoenberg school, in particular, rapidly lost its influence, although major Expressionist works such as Schoenberg's one-act opera *Erwartung*, his *Die glückliche Hand* and Berg's opera *Wozzeck* had not yet been performed. The revolutionary sense of liberation from tradition that had accompanied Expressionism in the years around 1910, leading to the disintegration of tonality, yielded after 1918 to feelings of perplexity and disillusionment, which in turn led to a partial renaissance of traditional compositional techniques.

After 1924, when political stability was established under the Weimar Republic, musical life split into various mutually hostile tendencies. Older composers like Richard Strauss and Hans Pfitzner sought an aesthetic revival in a return to Romantic and pre-Romantic ideals, or in the evocation of a traditional, specifically German culture (as in Pfitzner's cantata *Von deutscher Seele*), a tendency that was to develop increasingly aggressive nationalist features. On the other hand Schoenberg, who had been teaching at the Preussische Akademie der Künste in Berlin since 1925, had codified certain technical aspects of Expressionist music (total chromaticism, atonality and the emancipation of dissonance) in developing dodecaphony as a principle which he believed would ensure the supremacy of German music for the next 100 years.

Younger composers who emerged in Germany after 1921, notably Paul Hindemith, Philipp Jarnach, Ernst Krenek, Kurt Weill and Hanns Eisler, developed a fundamentally new concept of how music was to be composed under the radically changed social conditions of the time. The term *Neue Sachlichkeit* ('new objectivity') was borrowed from the visual arts of the period to describe their stance. In the words of Hindemith: 'A composer today should write only if he knows for what purpose he is writing; the days of composing for oneself alone may be gone for ever'. These young composers supported the new democratic order of society – although by no means uncritically – and sought to make themselves 'useful' in their profession. They developed a functional concept of music, often defined by the term *Gebrauchsmusik* ('music for use'), and wrote for well-defined purposes: for the new media of cinema and radio, for amateurs, for children, politically committed music for the working class,

and music for such traditional institutions as the opera house and the concert hall. They chose their technical and stylistic methods according to functionalist criteria, extending (sometimes even within a single work) from Expressionism to the neo-Baroque (Hindemith's song cycle *Das Marienleben*), from street ballads to cabaret chansons and jazz (Weill's *Dreigroschenoper*), from parody to light music ('Zeitopern' by Krenek, Hindemith and Weill). They preferred to use small, soloistic ensembles and harsh, stark sonorities (Hindemith in his series of *Kammermusiken*). The *Jugendmusikbewegung* was also influential in the musical culture of the time. Its adherents sought to create a new genre that was neither serious art music nor light music, had a particular sympathy for early music and folk music, and emphasized the importance of amateur musical performance. The movement recruited an increasing number of young composers.

With its new political and social stability and the flourishing diversity of its musical life, Germany quickly emerged from its isolated position of the immediate postwar years. Works by such composers as Bartók, Stravinsky, Prokofiev, Milhaud and Honegger received important premières in Germany. Due to Leo Kestenberg's progressive musical policy, Berlin gained a reputation as one of the major musical centres of the time. Between 1927 and 1932 Schoenberg, Schreker, Zemlinsky, Furtwängler, Erich Kleiber, Klemperer, Bruno Walter, Artur Schnabel, Hindemith, Weill and Eisler were all in the city. Yet thanks to the federal structure of the Reich, many other centres, notably Dresden, Leipzig, Hamburg, Cologne, Frankfurt and Munich, had a flourishing and progressive musical life. There was great international acclaim for the festival of chamber music (*Kammermusikaufführungen zur Förderung Zeitgenössischer Tonkunst*) held first in Donaueschingen (1921–6) and then in Baden-Baden (1927–9); the content of the festivals was largely determined by Hindemith, and their programmes centred on the study and performance of specific musical genres. Schoenberg, Bartók, Stravinsky and Webern performed their own works at the festivals, while composers such as Berg, Hauer, Toch, Schulhoff, Hindemith, Martinů, Milhaud, Weill, Eisler, Antheil and Krenek first attracted international attention here.

The splintering of musical developments led to irreconcilable controversies, which Schoenberg even portrayed in one of his works (*Drei Satiren* op.28). Traditionalists attacked the late Expressionism of the Schoenberg school and the Neue Sachlichkeit movement as the betrayal of a specifically German tradition; the Expressionists condemned the traditionalists and the adherents of Neue Sachlichkeit as conformists whose compositional techniques were anachronistic; the practitioners of Neue Sachlichkeit accused the traditionalists and Expressionists of aesthetic conservatism, criticizing them for failing to sense the needs of the time; and the *Jugendmusikbewegung* could hear nothing but 'decadent' sounds 'alien to the people' in all recently composed music. Thus the opposing musical tendencies of the 1920s inadvertently developed the arguments that the National Socialists would deploy after 1933 in attacking all the music of this period.

The Wall Street crash of October 1929 plunged the pluralistic and cosmopolitan musical life of Germany into a crisis that led to a significantly changed intellectual climate and paved the way for many of the musical

developments of the 1930s. The composers of the *Neue Sachlichkeit* movement, in particular, feeling less and less in sympathy with a time of radical political change, reacted by excluding anything contemporary from their music. In 1930 Hindemith could still write: 'In recent years I have almost entirely turned away from concert music, writing instead music for educational or social purposes: for amateurs, for children, for the radio, for mechanical instruments, etc. I believe this kind of composition is more important than writing for concert performance, since the latter is little but a technical exercise for the musicians and does hardly anything for the further development of music'. But in 1931 he wrote: 'It seems as if the tide is gradually turning towards serious music on a large scale again'. The reversion to serious, large-scale music after 1930–31 quickly made itself felt, as composers turned to traditional genres such as the symphony (Weill's *Second Symphony*) and the oratorio (Hindemith's *Das Unaufhörliche*).

While the totalitarian Nazi regime established in January 1933 appeared from the outside to have a strict, hermetically sealed hierarchy, chaos prevailed among the party authorities, with rival institutions obstructing each other and proclaiming allegiance to Hitler alone. The system did in fact offer a certain latitude, but it was hardly ever exploited. Instead, a climate of suspicion, denunciation and intrigue prevailed. All Nazi musical policies had a common aim: the suppression and exclusion of Jews from public musical life and the banning of those composers who had been influential during the Weimar Republic. The exclusion of Jews from Germany's musical life was smoothly accomplished, with minimal resistance, by the setting up of a [Reichsmusikkammer](#) to which all musicians were obliged to belong, and which decreed who was allowed to practise a musical profession in Germany. Innumerable Jewish musicians were forced to emigrate, and those unable to escape abroad could practise only within the Kulturbund Deutscher Juden, which became the Reichsverband Jüdischer Kulturbünde in 1935, coming to a violent end in 1941 with the so-called 'final solution'. Those musicians who were not Jewish but were identified with the Weimar Republic usually had a chance of 'probation', which with few exceptions they took; among leading figures only Fritz Busch, Erich Kleiber and Hindemith preferred to emigrate. The depths of this state-sanctioned process of humiliation and denunciation were reached in 1938 with the Düsseldorf exhibition of *Entartete Musik* ('degenerate music'). Some of the major works of the time were banned in Germany, among them Berg's *Lulu* and Hindemith's *Mathis der Maler*, which had their premières in Zürich in 1937 and 1938 respectively.

Those composers who did not participate in the obligatory composition of marches, choruses and songs and cantatas propounding Nazi ideology, were either forced into isolation, like Heinrich Kaminsky, Berg and Webern, or withdrew into a kind of internal exile, like Karl Amadeus Hartmann. The Church offered some scope and many composers, including J.N. David, Günter Raphael, Ernst Pepping, Hugo Distler and Kurt Thomas, turned almost exclusively to sacred music. No composer emerged whose works epitomized the spirit of Nazi Germany; and those composers who did achieve recognition were strongly influenced by music that was now taboo: Wolfgang Fortner and Ottmar Gerster were of the school of Hindemith; Rudolf Wagner-Régeny was influenced by both Weill and Hindemith;

Werner Egk wrote works that synthesized Bavarian folk music with rhythms and bitonal harmonies deriving from Stravinsky; and Blacher's music also betrayed his admiration of Stravinsky. Only one composer achieved lasting international fame at this period: Carl Orff with his *Carmina burana*, to medieval texts on which even the Nazis could hardly claim an ideological monopoly. While older composers such as Strauss and Pfitzner merely continued to write in the same style as before, most of these younger composers embraced Neue Sachlichkeit, making it both more accessible and more monumental in style.

After the defeat and collapse of Germany in 1945 and the division of the country into two German states – the democratic, western Federal Republic of Germany (BRD) and the communist German Democratic Republic (DDR) – musical life in West Germany revived with astonishing speed in parallel with the economic recovery. In Strauss and Pfitzner, who both died in 1949, Germany still had two living composers whose musical styles had been formed before the turn of the century, and they both wrote significant late works after 1945. In an urgent need to make up for lost time, there were numerous performances of the works composed from the 1920s onwards by Stravinsky and, especially, Hindemith, who had been driven into exile. After about 1948 the music composed around 1910 (described by Theodor W. Adorno as the first great 'heroic age' of new music) was rediscovered, and the 12-tone works of Schoenberg and, even more so, Webern, attracted particular attention. Serial music developed not least through the theoretical ideas propounded by Messiaen and Boulez in France.

The development of serial music around 1950 also highlights a fundamental change in aesthetic thinking, which was largely the work of Adorno. It was proposed that analytical thought about music is more influential than the experience of hearing it, that judgments of musical value are bound up with a work's innovatory aspects, and that a work is more valuable as a record of a particular development or trend than as an entity in itself. Serial music, the mainstream music of West Germany in the 1950s, developed as a narrative of compositional problems in which works derived their techniques from each other. This development was encouraged by many institutions, music festivals and organizations devoted to new music, with public assistance and, in particular, with the support of the radio stations. Notable among them were the Darmstadt Ferienkurse für Neue Musik (from 1946), the revived Donaueschingen Festival (from 1950), the concert series of the broadcasting stations in Cologne (Musik der Zeit), Hamburg (Das Neue Werk), Bremen (Pro Musica Nova) and the Musica Viva series in Munich. As an expression of the re-establishment of freedom, new music became almost institutionalized in West Germany, which consequently attracted many foreign musicians, including Mauricio Kagel, Boulez and Ligeti.

Musical trends, however, diverged once more. While serial composers such as Karlheinz Stockhausen soon became increasingly significant, composers such as Hartmann, Bernd Alois Zimmermann and Wilhelm Killmayer, who approached the serial mainstream only cautiously or not at all, were condemned as 'outsiders'. Hans Werner Henze even left West Germany and settled in Italy in 1953. Furthermore, none of the famous

composers who had emigrated from Nazi Germany returned to live permanently in the German Federal Republic, and only since the 1990s has there been a revival of their music in the reunified Germany (as with the works of Berthold Goldschmidt).

East Germany remained entirely untouched by the musical developments of West Germany. After a period of severe repression under the imposition of 'socialist realism', which ended with Stalin's death in 1953, influential positions were filled by composers such as Ottmar Gerster, Rudolf Wagner-Régeny, Max Butting and Fidelio F. Finke, who had begun their careers in the 1920s and had won recognition in Nazi Germany. In addition, composers such as Hanns Eisler, Paul Dessau and E.H. Meyer returned to the DDR from exile. The functionalist musical concepts of the 1920s, in particular, were developed and given a new ideological slant in East Germany. In this way music in West and East Germany developed in antithetical directions: in the Federal Republic it was predominantly hermetic, radical and avant-garde, an emblem of social freedom and progress, while in the German Democratic Republic composers who felt a responsibility to society developed and adapted their 'bourgeois' musical inheritance.

During the 1960s musical developments in the German Democratic Republic more closely approached those of the Federal Republic. The building of the Berlin Wall in 1961 by the East German regime led to internal political stability and introduced a period of cultural liberalization, enabling the composers of the Democratic Republic to study Western avant-garde techniques that had been condemned as decadent. The younger generation of composers, including Paul-Heinz Dittrich, Siegfried Matthus and Georg Katzer, may also have been aware of the risk of stagnation by comparison with other, more liberal Eastern bloc countries, particularly Poland. But what seemed to these composers a third way, a compromise between reactionary conservatism and the extravagant, socially 'irrelevant' avant garde, attracted little attention in West Germany. Instead, developments in the German Democratic Republic seemed to West Germans like a hesitant approach to methods of composition that had already been superseded in the Federal Republic, where serial music had entered a post-serial phase in the 1960s.

John Cage exerted a decisive influence when he came to Darmstadt in 1958; his concept of aleatory music led serial composers to relax their strict procedures. With melodic, rhythmic and harmonic processes restored, their works acquired recognizable form again. At the beginning of the 1950s, serial technique had been seen as a means of emancipation from tradition, the conquest of sound worlds never before experienced; at the beginning of the 1960s, conversely, traditional musical dimensions were restored in order to break with the demands of number and series in serial music. In West Germany itself, forms of politically committed music emerged in the mid-60s, with composers such as Henze, Helmut Lachenmann, Mathias Spahlinger and Nicolaus A. Huber employing various stylistic methods in the cause of political and social engagement. While Henze, for instance, intensified and radicalized his methods of composition, using avant-garde techniques, Huber simplified his style, adopting elements of light music.

It was not until the mid-1970s that serial and post-serial musical thinking in West Germany was superseded by a younger generation of composers, forming a relatively homogeneous group and holding comparable aesthetic ideas; their compositions attracted wide attention and the support of the media. Among these composers were Manfred Trojahn, Detlev Müller-Siemens, Wolfgang von Schweinitz, Ulrich Stranz, Hans-Jürgen von Bose and, in particular, Wolfgang Rihm, the outstanding talent of his generation. It was a feature of this group that they turned away from certain aesthetic and technical assumptions about composition that had gone unchallenged since the early 1950s. Their techniques were eclectic and included traditional harmonic and tonal procedures. They rejected all forms of experimentation such as aleatory music, improvisation, graphic notation, *Geräuschk Musik* and electronic music. In contrast to Adorno's ideas of linear and teleological musical progress, a pluralism of techniques and procedures now prevailed. Rihm devised the term 'inclusive composition' for this new musical paradigm, which is open to all technical methods governed by the necessity of musical expression and is the opposite of 'exclusive composition', which excludes, rejects and withdraws into itself.

The attitude towards the musical tradition also changed. Webern's music, the epitome of 'exclusive composition', became less influential, while the music of the turn of the century, particularly that of Mahler, increasingly served as a point of reference. Those composers who had become 'outsiders' since the 1950s were now reassessed, among them the oldest, Günter Bialas, who was also an influential teacher of composition, Henze, Killmayer and B.A. Zimmermann, with his notion of time as *Kugelgestalt* ('globe structure') in which all historical styles are present.

Against the background of these developments in the Federal Republic, differences in musical styles between West and East Germany became ever more insignificant. Young East German composers such as Friedrich Goldmann, Friedrich Schenker and Udo Zimmermann were part of the same developments as their West German contemporaries; and Tilo Medek, exiled from the Democratic Republic in 1977 on political grounds, continued to work in the Federal Republic without making any stylistic adaptations. The reunification of Germany in 1989 set the seal on a process that had already been completed in the mid-1970s.

Expectations fostered by the new 'inclusive' paradigm of the mid-70s, however, remained largely unfulfilled: pluralism in musical composition acquired arbitrary features wherever there was a lack of solid technical ability. Reference to the styles and techniques of the turn of the 20th century provoked unfavourable comparisons: the aim of composers to express themselves in a musical language as comprehensible as possible had been better achieved by music of the past in more authentic forms. In the late 1990s a new radical approach to composition was beginning to emerge in Germany, albeit without any immediately identifiable overall tendencies. Habermas has termed the aesthetic uncertainties facing composers as the 'neue Unversichtlichkeit' ('the new inability to ensure'). Modern disavowal of musical traditions and fragmentation of styles forces every composition to justify its existence independently, unmediated by commentary on its aesthetics or techniques.

Germany, §1: Art music.

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- Germany

II. Folk music

1. The subject area.
 2. Musical issues.
 3. History of 'folk music'.
 4. Modern and postmodern contexts.
- Germany, §II: Traditional Music

1. The subject area.

(i) Background.

Historical and ontological concerns are fundamental to understanding what German folk music is and how it relates to and interacts with other types of German music. German scholars were among the earliest to identify and then to develop theories of folk music, beginning with [Johann Gottfried Herder](#)'s coining of the term 'Volkslied' ('folksong') in the late 18th century (Herder, 1778–9). The historical concerns of German scholars address both the ways in which folk music persists across time and the processes of change that occur from performance to performance. The ontological concerns arise because of conflicting views about the fundamental nature of folk music, whether it is an object with its own identity – a folksong or dance – or whether it is a set of social, performative practices with identifiable functions. German scholars have debated extensively the ways in which it is possible to delimit and define folk music, and it is therefore necessary to survey the field of German folk music scholarship by first

distinguishing the predominant definitions and approaches that constitute its subject area (cf. Levy, 1911; Pulikowski, 1933).

The history of German music has unfolded along two parallel paths, which, in sociological terms, produce two larger cultural domains (Wiora, 1971). The 'first' musical culture, though historically later, contains secular and sacred 'art music'; the 'second' contains the broad range of musical practices now called 'musical folk culture' (Schepping, 1988). Scholars examine the subject matter of the second musical culture under the rubric 'folk music', further dividing it into four subcategories of music: 'folksong', 'instrumental folk music', 'folkdance' and 'folk-like music' (*volkstümliche Musik*). The categories subsumed under 'folk music' also have social and cultural significance, therefore making it possible to study them and the phenomena surrounding them from sociological and anthropological perspectives (Bausinger, 1968).

Although there have been recent attempts to reconceive and rename folk music by employing a variety of neutral terms, notably 'traditional music', they have not succeeded in capturing the long history of folk music or its sustained relevance in modern Germany. The term 'traditional' relegates the second musical culture to the past, while implicitly suggesting that it is no longer being created in the modern era. Attempts to replace 'folk music' with 'traditional music', moreover, ignore the original meanings intended by Herder in the 18th century. Herder had already used the term to embrace more than folksong alone, broadening it to include folk dance and folk-like and popular musics in literate tradition. Herder's approach was subject- rather than object-based and gave birth to a field of study that was concerned with sociological issues as well as musical pieces and style histories. It is only when distorted as an object-orientated field that folk-music scholarship became primarily concerned with normative rather than empirical definitions, thus treating folksong as 'invention' rather than real practices of music-making (Klusen, 1969).

(ii) Normative definitions.

The 'normative definitions' of folk music – the characteristics that music should demonstrate in order to qualify as folk music – fall into six categories. No definition has been more historically tenacious than that of *oral transmission*, the process of learning songs by hearing them sung by others; instrumental folk music and folkdance are transmitted in an equivalent way through direct interaction between musicians. In German scholarship, it is the transmission rather than composition of music that is crucial to orality. Written and printed manuscripts provided the basis for orally transmitted songs prior to recorded sound, which in the 20th century through technologies, such as the Walkman cassette recorder, provided a further basis for the oral transmission of music. Concert sing-alongs and karaoke, too, contributed to the persistence of orally-transmitted musics at the end of the 20th century, indicating the need to qualify 'oral transmission' with concepts such as 'primarily aural' or 'directly or indirectly personal' or 'by imitation'.

The second normative condition of folk music, also regarded as a 'historical' criterion, is *popularity*, whereby German scholars meant to identify music that was widely distributed. 20th-century scholars have more

often dismissed widespread popularity as a condition, turning instead to the smaller groups that tend to create and cultivate folk music. In one important theory, Ernst Klusen (1986) has suggested even that the term 'group song' replace 'folksong'. Other scholars have noted that the type of popularity growing from mass-mediated music does not adequately describe the more local and vernacular uses of popular music.

One of the most empirically relevant criteria of folk music is *variability*, the condition allowing music created for one function to undergo changes that permit its adaptation to others. John Meier was the first folk music scholar to postulate a theory of variability, in which he argued for the virtual autonomy of a work of folk music; however fixed a piece might be in its initial version (e.g. in a printed medium), it was nonetheless sufficiently malleable for personal and other uses, ranging from new settings for different ensembles to more complete alteration through harmonization and the alteration of text. With much folk music transmitted by electronic media in the 20th century, the condition of variability lost much of its significance.

The fourth characteristic, *anonymity of authorship*, though an important criterion of folk music throughout the 19th century, underwent substantial revision in the 20th. Beginning with John Meier's influential formulation of folksong as 'art music in the mouths of the folk', scholars introduced various notions and processes of creativity (Meier, 1906). A major split between Austrian and German theories of authorship characterized the first decades of the 20th century, with the Austrian Josef Pommer holding more steadfastly to the 'production theory' of Herder. In the second half of the 20th century, concepts of reception replaced those of production, with scholars such as Walter Wiora identifying the ways in which the reception and transmission were themselves the true sites of creativity, thus making 'fidelity' to an 'original' authorial act irrelevant (Wiora, 1950).

One of the very first aesthetic conditions applied by Herder to folk music, *dignity*, became virtually inapplicable in the course of the 20th century, as the value of folk music was more closely related to its practicability in culture. Because earlier claims about aesthetic value had led to the exclusion of many pieces from research and collecting, 20th-century scholars replaced aesthetic restrictions made on a piece's dignity with neutral claims about folk music as 'value-free'.

A final normative criterion for folk music, *antiquity*, has never lent itself to empirical proof. Much of the earliest scholarship treated folksongs as if they were relics from the distant past. Accordingly, theories that stressed the decline of folk music, based on the relative abundance of newer songs gathered in the field, were tautological in their unwillingness to consider as folk music any work that was not demonstrably antique. Nonetheless, German folk music repertoires at the end of the 20th century contained an extensive mixture of songs that were centuries old and the recent and modern.

(iii) Subject-orientated definitions.

Because the normative criteria for defining folk music are biased and problematical, it has become necessary to shift attention from 'objects' to 'subjects' in order to rethink folk music as primarily a constituent of musical

folk culture. An *empirically statistical approach* provided one of the most basic ways of making this transition. It did so by accepting as folk music all musical phenomena at any historical moment that fulfilled the most general functions of folk music. Statistical approaches have revealed that a given repertory might contain a mixture of old and new songs, orally transmitted songs with mediated examples, songs derived from art-music repertoires and popular music of all kinds. The music itself (i.e. questions about its origin, genre, form etc.) is therefore secondary or incidental to musical performance (Schepping, 1988).

Sociological approaches have traditionally focussed on the individuals, groups and classes that have performed folk music. In the 19th century such approaches defined the performers of folk music as a lower class, a 'basic stratum' or even a 'mother stratum' of society (Danckert, 1966). In the 20th century sociological approaches recognized that the performers of folk music could belong to any class, and that for the transmission of folk music to be most extensively realized, all 'strata' of society must participate in the processes of transmission in some way.

Claims that a musical folk culture is only possible when performers have *direct and personal contact* were largely debunked by approaches that accounted for the existence of mediated repertoires and practices. Whereas the exponents of theories espousing face-to-face contact, such as Ernst Klusen, continued to look for folk music in small communities or groups with social affinities, the fact that music can gain popularity when disseminated over vast distances, creating a large community whose members may know nothing of each other, has generated approaches that look at contact between the producers and consumers of music in quite complex ways.

Approaches predicated on *amateur or lay performance*, though once common, had few advocates at the end of the 20th century. Performers of folk music may range from the entirely untrained to those with extensive training in art music.

(iv) Definitional categories involving action.

The approaches to understanding the ontology of folk music at the end of the 20th century generally shared a concern for action, in other words the actual situation involved in singing, the process of singing and the sound production in action. As a form of social action, *folk music retains its functional characteristics*. It never exists simply to be performed in formal contexts, separated from the performance capabilities of its audiences. Dancing and making music are never ends in themselves, but rather components of social exchange between people, be that in music for the enactment of customs, in political song or the music of sport.

Concepts of exchange have further led scholars to recognize the essential significance of *interaction*. When performance encompasses folk music, it does so because a large number of people in a group or performance are involved in music-making. Theories of interaction account for all aspects of a performance, determining the ways in which they are integrated into the music. Logically, then, everything 'musical' produced at moments of extensive interaction should be considered part of modern folk music.

One of the most extensive qualities of action is the *operational* quality of folk music, the complete autonomy that any performance of folk music possesses (Baumann, 1976). From performance to performance the object of folk music – a folksong or dance – can and does change, lending performance a quality of improvisation. Folk music therefore expresses the personalities of individual performers, who have social licence to make folk music their own by introducing change. Insofar as certain electronic media arrest rather than enhance the operational quality of performance, they limit rather than enhance the functional conditions of folk music.

Germany, §II: Traditional Music

2. Musical issues.

(i) Genre.

German concepts of folk music are inseparable from the extensive and complex divisions of folksong and dance into genre. The musical structure, social function and cultural identity of each piece or repertory are bounded by the ascription of genre. Interpretation of genre, therefore, reveals not only how a given piece reflects musical form, but also who performs it, why and under what circumstances (Wiora, 1977). More than any other interpretative or analytical method, knowledge of genre is crucial to understanding the basic ontology of German folk music (see Brednich, Röhrich and Suppan, 1973–5).

Genre is determined primarily by four different factors: text and language; dance; instruments and ensemble; and social function. Text and language form genres that locate folksong on various social levels, though primarily on a socially high level when texts are in High German or derived from printed sources, or on a socially lower level when texts are in a vernacular or dialect reflecting oral transmission (Laufhütte, 1991, and Petzoldt, 1982). The classical genre with texts in High German is the ballad, a narrative genre with strophic forms. German folksong scholars have historically focussed on the ballad and its literate counterpart, the *Flugblattlied* ('broadside'), because of its potential to illuminate historical questions and the spread of German culture and settlement beyond Germany (Braungart, 1985, and J. Meier and others, 1935–96). Dialect song, in contrast, consists of genres with local forms of the German language. Dialect songs undergo rapid change, even within relatively small linguistic and cultural regions. They become fixed as stereotyped genres only when they enter a written tradition, such as the *Wienerlied* ('Viennese song') (Schepping, 1991).

Genre also connects folk dance to place and time. The transition from rural to urban occurs when one genre develops from another during periods of migration to the city and urbanization. The waltz, for example, evolved from the Ländler and the march from the polka during the 19th century. Dance genres may be local, as in the case of the *Zwiefach*, a genre with alternating meters and characteristic of only a few areas in Bavaria. Dance genre also forms according to social function; rural genres may retain the use of dance figures for courting or during calendric rituals, whereas urban genres may rely on more generalized form that different groups appropriate as they cross social and class boundaries. Instrumental musicians absorb the genres of dance music, further transforming them into new genres with

both musical and social meaning. Instrumental ensembles accompany secular dance and entertainment but in some areas also ritual and religious activities. Therefore instrumental music often translates genre from one social setting to another.

Social function remains one of the fundamental frameworks for the division of folk music into genre. At one level, genre accrues to the different uses of music within the private sphere of the family, for example by creating genres connected to rites of passage or local occupations. In contrast, genre also ascribes functions that reflect the use of music in a more public social sphere. *Heimatlieder* ('songs of the homeland') and *Arbeiterlieder* ('workers' songs') are among the most notable cases of genres that have characterized political folk music in German society (I. Lammell and others, 1975; Lammell, 1970). Genre has persisted as a trait of postmodern contexts for folk music, underscoring the processes of negotiation between the local and the national, as well as between the private and the public (Mossmann, 1980).

(ii) Melody and classification.

Theories of German folk music rely extensively on convictions that melody demonstrates order and coherence. Melodies relate to prototypes, and despite variation across geography and time, melody in German folk music bears witness to German identity and history (Tappert, 1868; Wiora, 1952; Wittrock, 1969). The distinctive forms and functions of melody provide the foundation for the order and the stability in processes of change in German folk music (Koller, 1902–3, and Krohn, 1906). Attempts to identify what does or does not make folk music German at any given historical moment usually begin with descriptions of melody itself.

The relation of melody to form depends on theories asserting that the overall shape, or *Gestalt*, of melody is the product of the dominance of strophic forms, which in turn rely on underlying harmony. Melodic movement, therefore, moves largely stepwise, though also in 3rds, with stress engendered by the pitches of triads that mark strategic points in the strophic form. Two larger classificatory principles provide frameworks for the ways melody expresses age and relative stability over time. Firstly, relatively old melodies are marked by limited range, whereas more recent songs demonstrate complex forms; secondly, melody becomes internally more complex, expanding the length of individual lines but, more importantly, of the number of lines constituting a strophe (Suppan, Stief and Braun, 1976–83).

Melodic form, however complex, maintains the stable underpinnings of harmonic movement, with analytical approaches (e.g. Schenkerian analysis) adapted to the interpretation of melody accordingly (*Bratislava 1965*). Concepts of form, therefore, postulate that stereotypic melodic gestures, such as the rise from stable to unstable pitches, especially from tonic to dominant and beyond to secondary dominants, create melodic tension that must be resolved by returning to stable pitches. Further stereotypic gestures, such as a propensity for arched melodies, permit an extension of basic forms (*Rodziejów 1967*).

The potential of melody to yield patterns of order provides the basis for both traditional and modern analytical approaches. Computer analysis of melodic patterns became relatively widespread in the 1980s and 90s, with most programs designed to identify coherent patterns and their variants, and then to re-examine traditional concepts of genre (e.g. Jesser, 1991) and harmonic architecture embedded in melody (e.g. Steinbeck, 1982). Computer-assisted analysis confirmed the traditional belief in the primacy of melody as a structural core capable of withstanding change.

(iii) Form.

It is a measure of the relation of German folk music to the cultural history of modernity that form has been relatively fixed since the 18th-century Enlightenment. The form of individual pieces depends on origins and functions in song, either secular or sacred, or in dance. Hybrid forms, too, have been present in German folk music throughout modern history, bearing witness to the contact and exchange with ethnic groups within Central Europe and with the many non-German cultures at the peripheries.

Form in German folksong emphasizes the textual and musical functions of the verse or strophe. Genres with forms based on single lines, such as the epic, are quite rare in central European repertoires, whereas genres that depend on strophic form, such as the ballad, are quite common. Ballads in oral tradition employ strophic forms to provide a narrative and dramatic framework, with each strophe setting the stage for a scene in the narrative. This capacity of the strophe to provide form for the telling of a story was exploited by composers of the 19th century (e.g. Franz Schubert and Johannes Brahms), who composed works based on ballads and other narrative forms. Popular song in the 20th century, for example semi-staged traditions such as *Coupletlieder* ('couplet songs') or cabaret, also relied on strophic form for narrative and dramatic structure.

Strophic forms also pervade the many genres of religious folk music (*volksfromme Musik*). In Protestant areas, primarily in northern Germany, the formal properties of Lutheran chorales, especially *Bar-Form* (AAB), are evident in many religious folk repertoires. The strophic structures of Catholic folk repertoires in southern Germany and the Alpine regions rely more extensively on antiphonal structures, whether in folk hymns or in more specialized repertoires, such as pilgrimage songs.

Form in folk dance relies in two different ways on the tension between two contrastive sections. Many folk dances establish the tension by employing an *ABA* form, with a marked shift in mode, instrumentation and rhythmic structure in the move from the outer section to the inner and back again. Other folk dances, such as the *Ländler* and the *Schottisch*, extend form by spinning it out by means of a 'chain' of sections. The return to the *A* section anchors the folk dance in a familiar melody and set of figures or pattern on the dance floor but the introduction of new musical links to the chain also permits the form of folk dance to develop, even spawning new dances.

Hybrid forms frequently result when German folk music interacts with non-German traditions. Strophic forms, for example, may provide a template for introducing Czech, Polish and Slovak verses to folksongs in areas of German settlement in Eastern Europe. Folkdance, particularly because of

the prevalence of non-German dance musicians in many areas and because of the use of dance to introduce the exotic, also serves as the basis for hybridization. Hungarian dance forms, such as the *czardás*, influenced the eastern regions of central Europe throughout the 19th century and at the end of the 20th century such diverse forms as those in tango and Jewish *klezmer* music brought about widespread formal change in German folkdance.

(iv) Folk musicians.

From the moment it was coined by Johann Gottfried Herder in the late 18th century, the concept of *Volkslieder* has not so much identified musicians as the *Volk* as it has a mass of people from which individual musicians did not stand out. Many, if not most, concepts of German folk music admit to the possibility that individuals were creative (e.g. in the composition, production and dissemination of broadsides), but concern for equating folk music with historical meaning and durability necessitated removing and repressing the individual musician, thereby perpetuating the paradox that the *Volk* did not comprise music-making individuals (Bohlman, 1996).

As greater attention has been paid to the musical aspects of folk music and to performing practice in the second half of the 20th century, German folk music scholarship has mapped musicians across a spectrum with seven general categories. In the first category, the *Volk* as an undistinguished music-making population remains at one extreme, albeit with emphasis on widespread involvement in musical activity. In the second, folk musicians remain widespread in society, but the folk musician possesses an unusual degree of talent and is therefore valued in his or her community. In the third, folk music is increasingly the domain of special institutions, such as local choruses or wind bands, transforming the members of such institutions into folk musicians, albeit without extensive formal training. In the fourth, folk musicians are specialists responsible for accompanying folk dance or for the performance of religious folk music. In the fifth, folk musicians are creative musicians, therefore bringing about musical change and standing out in their communities as specialists and extraordinary musicians. In the sixth, musicians from outside local, regional and national culture (e.g. ethnic minorities, foreigners or social outsiders) have become the folk musicians most responsible for maintaining folk music (James, 1981), and, in the final category, folk music no longer resides in the culture of the *Volk* but has rather become entirely the purview of professional folk musicians who earn some part of their livelihood from the performance of folk music.

At the end of the 20th century the anxiety about who was or was not a folk musician, and about the folk musician as an insider or outsider in German society, mirrored the broader anxiety about how German society could include diversity in a culture historically linked to shared notions of Germanness. The changing model of the folk musician became linked to the problem of extending a concept of the *Volk* beyond the self to include multiple 'others'. In the second half of the 20th century the German folk musician had come to play not one kind of German folk music, but many kinds.

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3. History of 'folk music'.

Although little written evidence for traditional musics in the German-speaking regions of central Europe appears until after c. 100, the presence of melodies with probable vernacular origins in medieval manuscripts (e.g. the *Carmina Burana*, c.1300, and the Jenaer Liederhandschrift, from c.1350) reveals a long history of melodic predilection toward a Mediterranean melos, such as that in Gregorian chant, with its rich melismas and multitude of diatonic modes. Children's repertoires and songs associated with Christian holidays, such as Christmas and Easter, and religious traditions, such as local rituals and European pilgrimage, together constitute the earliest stage in a history of German folk music.

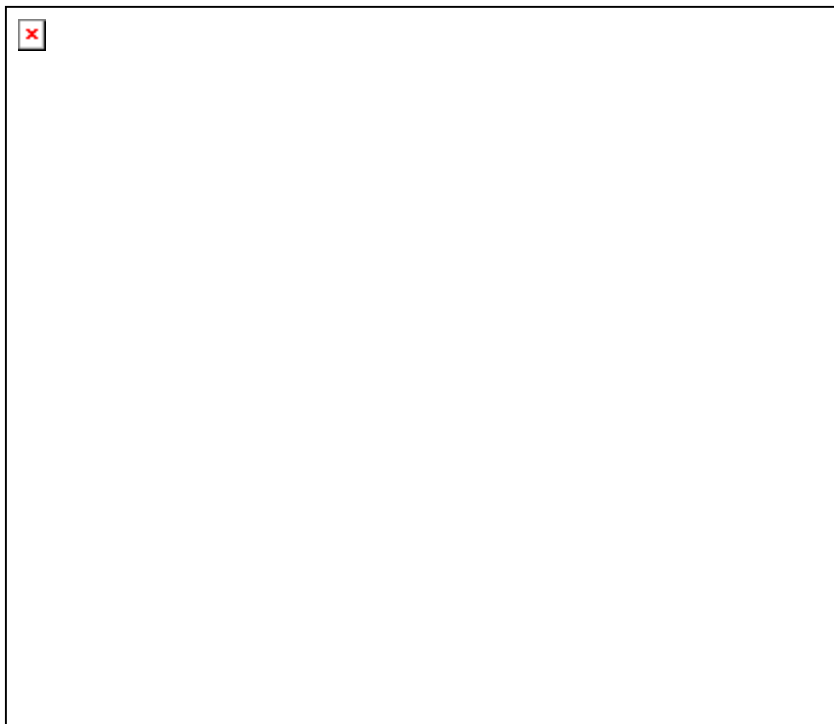
By the high Middle Ages various forms of secular music also appeared in the records of fairs, of city marketplaces and of guilds (Schwab, 1982). Both itinerant and town musicians contributed to the musical life of medieval Germany, and we have some sense of the repertoires from which they played because these are preserved in manuscript collections such as the Lochamer Liederbuch from Nuremberg, from about 1460, and the Glogauer Liederbuch from about 1480 (Liliencron, 1865–9) .

In the Renaissance the presence of vernacular songs and dances proliferated in both secular and religious domains. The rise of an educated merchant class led to new possibilities for performance in the home, which was often depicted in the visual art of the time. The rise of print culture, moreover, created further opportunities for the dissemination of traditional music, and there is ample evidence that Renaissance concepts of music recognized the ways in which local musics that were 'German' were distinct from other repertoires that were not marked by a distinct sense of place, either in their texts or in the ensembles used to perform them. This evidence appears first in printed works such as Sebastian Virdung's *Musica getuscht* (Basle, 1511) and Martin Agricola's *Musica instrumentalis deudsch* (Wittenberg, 1529; fig.17), from which some pieces entered oral tradition and survived until the end of the 20th century in traditional practice. The German Reformation and Counter-Reformation provided occasions for the composition of new sacred songs, which in turn entered traditional and folk practice very rapidly (e.g. *Catholisch Gesangbuechlein*, 1613).

Throughout the Baroque era there was extensive exchange between folk and art music and as the distinction between the two increased, so too did the criteria that led to the growth of folk music practices. Dances that formed the basis for composed dance suites, for example, appeared in growing numbers and variations in folkdances of the time. The growth of print technology, moreover, expanded the possibilities for the rapid composition and dissemination of vernacular songs, especially broadsides and 'moral songs' (*Moritäten*) (Harms, 1985). Both Catholics and Protestants adapted composed works from oral tradition into folk practices, for example, in the uses of Marian songs, such as those by the Cologne Jesuit, Friedrich von Spee (fig.18). During the Baroque, folksongs and dances appear in the works of many German art music composers.

Organological works published during the Baroque suggest that an instrumentarium for German folk music was relatively standardized. The second volume of Michael Praetorius's *Syntagma musicum (De organographia)*, Wolfenbüttel, 1618), as well as Weigel's engravings in *Musicalisches Theatrum* from a century later, depicted folk musicians playing the barrel organ, dulcimer, cowhorn and alphorn, shawm and various bagpipes (fig.19), pipe and tabor, jew's harp and hurdy-gurdy. Many of these instruments survived to the 20th century, and the early engravings have provided sources for their revival in folk music at the end of the 20th century.

Both religious and secular traditions underwent a radical popularization in the late 18th century, effecting a profound change in the forms and styles of German-language folksong traditions throughout the 19th century (Objartel, 1988). Enlightenment reforms in Catholic regions led to the composition of 'German masses', many of which had vernacular texts. In Protestant areas, a parallel movement of religious awakening stimulated the creation and increased availability of folk hymns (ex.1). Because all of these songs were largely strophic and relied on the harmonic structure of choral performance, they spilled beyond religious practices alone, influencing almost all forms of secular song: couplets and ballads, school songs, soldiers' songs, patriotic songs, student songs, waltzes and urban dance forms, and even operetta and music for the popular stage (Erk and Böhme, 1893–4).



The second half of the 19th-century witnessed extensive institutionalization of folk music through folk music movements (Gansberg, 1986), influenced by the publications of folksong collections and arrangements of songs for choral ensembles. First as men's choruses and then as mixed choruses, the German choral movement spread to all parts of central Europe and was fundamental to the music cultures of German emigrant groups throughout the world, whether they responded to the political events of the aborted 1848 revolution or the flood of emigration unleashed by economic

difficulties from the 1880s until World War I. Within Germany, the 'Wandervogel' ('wandering bird') movement took shape in 1896, employing folk music as a symbolic means of returning to nature. As an institutionalized form of folk music, the Wandervogel movement was immensely popular, reaching a membership of some seven million by 1933, when the Nazi dictatorship assumed power and liquidated the youth movement. The repertory of the Wandervogel included a vast array of songs, in various styles and from various historical periods, which were published by Hans Breuer as a songbook, *Der Zupfgeigenhansl* (Breuer, 1908). The folksongs of the Wandervogel were absorbed by other youth groups in the early 20th century, for example by the German Zionist 'Blau-Weiss', whose songbook contained many common German folksongs, as well as songs in Yiddish and Hebrew (Bohlman, 1989).

In the course of the 20th century, youth movements in Germany adapted to, altered and even resisted the hegemony of a common canon of German folksongs. Socialist and communist groups drew upon French and Russian folksong repertoires, building and expanding repertoires that would serve as the basis for the central youth movement of the German Democratic Republic (Moritz, 1991). The youth group of the Nazi Period, the 'Hitler Youth', made extensive use of folksong in quite different ways, using it to consolidate a common cultural vocabulary of Germanness. To resist the ideological uses of folk music by fascist groups, smaller groups incorporated jazz into their activities, transforming it from an entertainment music imported from the US into a symbol of resistance.

Popular musics from within and outside Germany extensively shaped the music of youth movements after World War II, a period in which the Germanness of folksong was used to consolidate fascism in German youth organizations. These popular musics stimulated a radical change in both repertoires and functions. The influence of popular music led to an increasing number of styles, stimulating the absorption of the blues, spirituals, gospel, rock and roll, pop, techno, rap and hip hop. Musical folk culture at the end of the 20th century was able to preserve its character and vitality, despite the loss of some traditions and of national and regional distinctiveness, and sometimes being pronounced dead. It compensated for the loss of some repertoires and practices by reviving other repertoires and expanding the variability of musical style and forms of expression fulfilling the functions of 'folk music' in modern Germany.

Germany, §II: Traditional Music

4. Modern and postmodern contexts.

- (i) 'Volkstümliche Musik'.
- (ii) Regionalism and nationalism.
- (iii) Ideology and politics.
- (iv) Historicism.
- (v) Other folk musics and the folk musics of others.

Germany, §II, 4: Traditional Music: Modern & Postmodern Contexts

(i) 'Volkstümliche Musik'.

During the course of the 20th century Germany followed a path of rapid modernization, industrialization and military-political expansionism, all conditions that were anathema to the traditional world of folksong. Whereas

the model of folk music in the 19th century had been authenticity, with function connected closely to the common production and consumption by the *Volk*, the alienation of an industrialized society produced cultural displacement, stimulating the mass production of culture but driving producer and consumer apart. However folk music did not disappear from German society in the 20th century but rather underwent extensive transformation into new genres, repertoires and functions that accommodated the spread of modernity and, by the second half of the 20th century, the onset of postmodernity.

Folk music that responds to the displacement of consumption from production generally falls under the rubric, *volkstümliche Musik* ('folk-like music'). Folk-like music may reflect specifically musical meanings, that is as a music consciously conceived and composed as if it were folk music. Music may be given folk-like functions in order to emulate the cultural identity and political agency of folk music. In folk-like music it is the representation of Germanness as rooted in the *Volk*, real or imaginary, that is important, and therefore *volkstümliche Musik* enjoyed its greatest popularity at times when anxiety about the loss of Germanness was at its most extreme.

The history of folklike music predates the 20th century. Broadside ballads and *Moritäten*, printed and hawked narrative folksongs, were among the first folk-like genres, and their history parallels that of the expansion of music publishing and literacy. Folk-religious genres of music, such as pilgrimage songs and workers' songs, have also depended extensively on the mass dissemination of printed sources. They bore witness to folk-like musical repertoires throughout the 20th century, influencing singer-songwriters and religious revivalism even in the 1990s.

Folklike music has benefited from the diversification of modern sources, which in turn has encouraged the professionalization of vernacular traditions. The use of folklike music for entertainment (*Gelegenheitsmusik*) connected urban and rural settings, creating contexts for an urban cosmopolitanism that depended on rural genres. Two other sources for folklike music at the turn of the 20th century were military music and operetta.

At the end of the 20th century folklike music was heavily mediated. German hit songs, or *Schlager*, utilized the electrified instrumentarium of rock music, but retained many of the sonic markers of folk music, thereby making the *Schlager* unmistakably modern and popular but nostalgically traditional and German (Bausinger, 1973). The producers of folklike music used the mass media to fabricate the authenticity of a German folk culture that had disappeared. One of the most popular of all television programmes in the German-speaking countries of central Europe was 'Musikantenstadl' ('Musicians' Stable'), in which ensembles aspiring to professional success played electrified versions of their own folklike compositions on a stage made to look like a farmyard, filled with audience members in local costumes (*Trachten*). Immensely popular mediated performances such as Musikantenstadl increasingly recombined the producers and consumers of folk music under postmodern conditions at the end of the 20th century.

Germany, §II, 4: Traditional Music: Modern & Postmodern Contexts

(ii) Regionalism and nationalism.

Folk music has responded in complex ways to the devastating tragedy of German nationalism in the 20th century. At various historical moments folksong has provided the vocabulary and language for nationalism's claims to power and military expansion, as well as prejudice and racism. Folk music has also voiced opposition to nationalism and served to counterbalance the hegemony of the nation-state, particularly by expressing regionalism and local identities. At the end of the 20th century, as a reunified Germany sought to reintegrate regions into a single national whole, folk music no less expressed the tensions between local culture and the political power of the nation-state than in the 19th century, when the rise of German nationalism had signalled widespread consolidation of German folk music.

The tension between nationalism and regionalism has traditionally manifested itself in the texts, functions and genres of folksong. The ballad, a narrative genre whose texts are by definition in High German, represents the nation, not only because of its dependence on a shared literary language but also because of the implication that its narrative texts were constituents of a larger historical tradition. Dialect songs, in contrast, were the folksongs unique to the region. By definition their texts resisted the centripetal pull of national historical narratives (Stockmann, 1962; Röhrich, 1990).

Before and during the two world wars regional folk music was mustered for nationalist agendas, thereby defusing the tension between the regional and the national, and elevating the political potential of folk music to nationalist ends. The struggle between the regional and the national is evident in folksong collections from the Lorraine region of north-east France, where Louis Pinck gathered five volumes of songs, almost entirely ballads, historical songs and religious folksongs in High German, thus canonizing the German presence in a region contested by Germany and France for centuries (Pinck and Merkelbach-Pinck, 1926–62). Even more explicitly expansionist in the overt integration of regional folk music into a national tradition was the 43-volume anthology, *Landschaftliche Volkslieder* ('Folksongs of Landscape'), a publishing endeavour fostered by the German Folksong Archive in Freiburg im Breisgau in 1924 but completed only in 1971. The volumes of this series figuratively mapped the German regions of central and eastern Europe through the Weimar and Nazi periods, with additional volumes added after World War II under the conditions of the Cold War (*Landschaftliche Volkslieder*, 1924–71; see Bohlman, forthcoming).

The tension between regionalism and nationalism plays out in *volkstümliche Musik*, especially in the annual 'Grand Prix der Volksmusik'. Beginning with local and regional competitions throughout German-speaking central Europe – not only Germany, Austria and Switzerland but also in neighbouring nations that use folk music to claim Germanness (e.g. South Tyrol in northern Italy) – regional folk music groups compete on radio and television to determine the best German folk music ensemble of the

year, with the national stage of competition broadcast to millions throughout central Europe.

Through expanded ethnographic techniques in the second half of the 20th century, German ethnomusicology and musical folklore (*musikalische Volkskunde*) redefined the ways in which local folk music traditions related to regional and national repertoires and practices (e.g. Kiehl, 1987–92; Holzapfel, 1993). Caution informed research projects that attempted to open up smaller regions and urban areas as the sites at which folk music narrated modern German history after World War II, accordingly eliminating the pervasive presence of nationalism in folk music (e.g. Brandl, Bröcker and Erier, 1989). However the debates about nationalism in music did not subside, manifesting themselves particularly in the ways any music could represent the German nation-state at the end of the century (Kurzke, 1990). The German national anthem, the so-called *Deutschlandlied*, with music by Joseph Haydn and text by Heinrich Hoffmann von Fallersleben, was officially stripped of those verses that represented the expansionist history of German nationalism (Knopp and Kuhn, 1988).

Germany, §II, 4: Traditional Music: Modern & Postmodern Contexts

(iii) Ideology and politics.

Two general ideological trajectories have influenced the political uses of German folk music in the 20th century. The first trajectory, generally conservative in character, shifted folksong repertoires and folk music practices toward the nationalist centre, where they could shore up the nation-state. Historically, conservative ideologies emphasized the centripetal pull of German history, and they did so by exaggerating the presence of a German folk music presumably shared by all Germans. In contrast, the second trajectory, referred to as both liberal and democratic, mobilized folk music so that it would serve the peasant, the worker, the student or simply the 'common' German (Steinitz, 1954–62; Buhmann and Haeseler, 1983). Liberal ideologies were therefore centrifugal, generating both greater variety and more extensive utility in folk music as it modernized and responded to the hegemony at the nationalist centre.

Throughout the course of the 20th century the institutions of German political power utilized folk music to implement a common ideology of 'Germanness'. Within the first year of World War I, a two-volume anthology of 604 folksongs appeared, which was to be shared by soldiers at the war front and Germans at the home front (see M. Friedländer, 1915). During the rise of fascism and the intensification of racism between the world wars, the editors and publishers of folk music collections consolidated repertoires that nationalized some repertoires while racializing others. Folk music, in fact, lent itself particularly well to the racial ideologies of the Nazis during both the Weimar and Nazi periods (Potter, 1998). Nationalist youth movements, for example, the Hitler Youth, relied on the potential of folk music to provide a shared vocabulary for the nation in order to create a common rhetoric; this potential was not lost upon the DDR, which also mobilized its youth movement with folk music (Freitag, 1993). For groups at both the ideological fringe and the politicized centre, folk and folk-like musics retained an intensely racialized significance. The racialization of music by the Nazis, for example, was reworked by German neo-Nazis in

the 1980s and then intensified by disenfranchised youths from the former east Germany in the 1990s, particularly in 'Oi-Musik' (Funk-Hennigs, 1995; Schwarz, 1997).

The liberal and democratic uses of folk music in the 20th century stood in sharp contrast with nationalist uses. At all moments when ideological power shifted to the right, folk music traditions and repertoires arose on the left to counter and resist the abuses of nationalism. During the 1930s, for example, Jewish communities throughout Germany included folk music among new musical practices that overtly and covertly resisted the growing exclusion and repression of Jews (Bohlman, 1995). Folksong provided a sense of common purpose and a vehicle for survival in concentration camps, such as Sachsenhausen, a primary collection of which survived the Holocaust in manuscript (fig.20). After World War II, 'democratic folk music' provided groundwork in east Germany for a re-imagined history of workers' struggle and resistance against fascism in Germany (Steinitz, 1954–62). It is therefore hardly surprising that Germany's best known singer-songwriters, such as Wolf Biermann, were east Germans and that the folksong repertoires used by left-wing student movements after 1968 drew heavily upon the socialist canon of the DDR (Buhmann and Haeseler, 1983). It is similarly not surprising that these same singer-songwriters and student movements used folk music to break radically with the increasingly centralized politics of the DDR in the late 1970s and 1980s.

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(iv) Historicism.

One of the most significant and widespread uses of German folk music at the end of the 20th century was to re-imagine the past in the present, that is, to historicize German culture from previous times and places. Folk-like music, for example, which traditionally relied on nostalgic stereotypes, undergirded the memory of German histories in which the nation was re-imagined through displaced traditions, such as folk music traditions from former German-speaking settlements in eastern Europe. In contrast, the folk music revival of the 1960s and 1970s postmodernized the struggle of peasants and workers in order to create a culture that deliberately abnegated the resurgence of nationalist ideologies, while at the same time historicizing folk music practices common to both Germanys.

As different as the ideological and political motivations were that characterized late 20th-century historicism, folk music was a critical component because of the shared history it signified (Schünemann, 1923). In the first decade after World War II, when the residents of former German *Sprachinseln* ('speech islands') were resettled in Germany or as immigrants in North and South America, their folk musics were gathered and elevated to symbolic narratives of the past (cf. Brednich, Kumer and Suppan, 1969–84; Scheierling, 1987). The Germanness of these repertoires was therefore magnified, enlarging their common history (Teutsch, 1997). Post-colonial criticism of the historicist theories of shared Germanness was more common in the final decades of the 20th century, when historical patterns of cultural exchange (Schenk, 1992) and 'interethnicity' (Weber-Kellermann, 1978) in the German speech islands were emphasized.

Historicism has also stimulated the re-imagination and reintegration of folk music in German emigrant and diaspora cultures into a larger German history. Both literate and folk-religious traditions provide many scholars with evidence for investigating the historical *longue durée*, particularly ways of tracing emigrant movements that responded to periods of prejudice against religious and ideological sects, from the 17th to the 20th centuries (e.g. Bachmann-Geiser and Bachmann, 1988; Bohlman, 1985; Holzach, 1980). In the formation of immigrant and ethnic musics in diaspora communities, folk-like music has played a particularly crucial role, enabling German traditions, especially 'Dutchman' polka music from the American Midwest and the ubiquitous 'piano accordion' (Wagner, 1993), to participate in the mediation of multicultural popular musics in North America (Bohlman and Holzappel, 2000). Though the historicization of German folk music lends these musics an old, even anachronistic 'sound' – at times, they bear the label 'old-time' music – historicism signifies ethnic mixing and integration into the North American mainstream (Pietsch, 1994).

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(v) Other folk musics and the folk musics of others.

The folk music of ethnic groups and religious minorities was almost entirely absent in German folk music scholarship until the final decades of the 20th century. Neither the groups themselves nor their musical practices were considered sufficiently 'German' to warrant opening up canonic repertoires to make space for them or to alter theoretical approaches equating German traditions with demonstrable authenticity and long history. Two historical factors stimulated new studies of ethnic and minority musics at the end of the 20th century. First, there was growing pressure to account for groups devastated by racism in the Holocaust, especially Jews but also Roma and Sinti, the two largest Gypsy groups in Germany (Djurić, 1997; Renner, 1997). Second, the presence of non-German guest workers, especially Turks, had become so widespread that their folk music in many cases had a greater presence in German popular culture than did historical German traditions.

By the end of the 20th century, non-German traditions were inseparably woven into the folk music of a unified Germany. It became much more accurate to speak of 'folk music in Germany' rather than German folk music, for the modern and postmodern turns in history had created new contexts for a multicultural mix. The street music dominating the public sphere was overwhelmingly non-German, and it attracted musicians from eastern Europe, Africa and Latin America (Bohlman, 1994). Minority and ethnic groups, moreover, controlled radio and television stations, several of which, such as Turkish television in Berlin, predominantly broadcast music (Baumann, 1985).

Ethnic and religious minorities in Germany have traditionally been 'people without history', and it was not until the end of the 19th century that many ethnic minorities were extended the full rights of citizens. In the 1980s and 90s, folk music provided one of the most important means for restoring history to minorities. Jewish music, for example, enjoyed an upsurge in popularity as the small Jewish communities in post-Holocaust Germany sought ways to assert their presence, and, more importantly, revival groups

turned to Yiddish song and *klezmer* repertoires to historicize musics that had disappeared during the Holocaust (H. and T. Frankl, 1981).

The full integration of ethnic and minority musics into German folk music proceeded slowly, with both ideological and political impediments. Folk music regarded as non-German, for example, drew attention from the extreme right, thereby also endangering neighbourhoods with large foreign populations. Despite reunification of Germany in 1990, the extension of citizenship to non-Germans hardly expanded at all, making it impossible for most minorities to enter German society fully, even when born in Germany. The process of integrating German society with folk and popular musics is therefore notable (Adamek, 1989). Turkish singing groups, such as Kartell, constantly exchanged music between Germany and Turkey, while several Turkish singers, such as Tarkan, enjoyed success in the German mainstream; the 1999 German national entry in the Eurovision Song Contest was for the first time a non-German, Sürpriz, whose repertoire included both German songs and Turkish songs with traditional Muslim themes.

At the end of the 20th century, folk music in Germany was undergoing a sea change, with new and multicultural genres, repertoires and histories transforming those that had provided the prototypes for Herder's 18th-century concept of *Volkslieder* and the 19th- and 20th-century musical and national histories which that concept was rallied and constructed to justify.

Germany

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Gern, August Friedrich Hermann

(*b* Berlin, 1837; *d* London, 7 Nov 1907). German organ builder, active in England. Gern initially trained with provincial Bavarian organ builders. He worked for Cavaillé-Coll from 2 April 1860 to 31 July 1866 rising to the

position of *contre-maître*. Gern erected the Cavallé-Coll organ in Our Lady of Mount Carmel, Kensington, London, in 1866. He established his own business at Orleans House, 2 Holland Street, Kensington, in 1866; subsequent addresses were at Queens Buildings, Pancras Street, Tottenham Court Road; 3 Boundary Road, Notting Hill (1872–1906); and Turnham Green Terrace, Chiswick (1906–7). Gern cast metal pipework in the Notting Hill premises. His early instruments (1868–79) were in the style of Cavallé-Coll with reverse consoles and pipework from Zimmermann, Paris. Early pneumatic actions used a slider-chest design by Georg Sander of Brunswick. In 1883 Gern patented a pneumatic sliderless soundboard, and in 1885 a coupling action which was awarded a gold medal at the Inventions Exhibition, London. This action design was used by Walcker of Ludwigsburg. Gern made casework in oak, walnut or mahogany, with burnished front tin pipes for important contracts. His son August Albert Gern (*b* London, 1870; *d* London, 1938) continued the business from 1907 to 1915, selling the Chiswick premises to John Compton (of Nottingham) in 1919. He continued from 1923 to 1938 at 519a Harrow Road, London, using pipework from Fonseca, Kentish Town, for new work.

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PAUL JOSLIN

Gernsheim, Friedrich

(*b* Worms, 17 July 1839; *d* Berlin, 11 Sept 1916). German composer, conductor and pianist. After piano lessons from his mother, he studied the piano and theory with Louis Liebe before moving to Mainz (1848–9) to study with Ernst Pauer. In 1849 he moved to Frankfurt for further instruction; at the age of ten he appeared as pianist and violinist in a programme that also included a performance of an overture of his at the Frankfurt Stadttheater (4 May 1850). After a successful concert tour that took him to Karlsruhe (1850–51), he studied for two years at the Leipzig Conservatory with Moscheles (piano), Hauptmann (theory) and Ferdinand David (violin). He then spent several years in Paris (1855–61), where he studied the piano with Marmontel and met Lalo, Saint-Saëns, Rossini, Heller, Rubinstein and Liszt. On his return to Germany, he conducted two choirs and an orchestra in Saarbrücken before taking a post at the Cologne Conservatory (1865). He was active as a conductor in Cologne until 1874, when he moved to Rotterdam to direct the Maatschappij tot Bevordering van Toonkunst. Though he declined an invitation to conduct the Stern Choral Society in Berlin in 1880, he accepted a second offer and a teaching post at the Stern Conservatory in 1890, taught there until 1897 and conducted the choir until 1904. He also gave a masterclass in composition at the Akademie der Künste and continued to perform as pianist and conductor; the town of Dortmund celebrated his 75th birthday with a festival in his honour.

As a young conductor Gernsheim favoured the works of Brahms; later, at Berlin, he included the music of Bruch, Humperdinck (who was his pupil at Cologne) and Verdi in his programmes. A conservative composer, he was strongly influenced by Brahms's harmony and orchestration. He wrote neither operas nor oratorios and seems to have been at his best in chamber music (e.g. the String Quartet in E minor and the Piano Quintet in B minor; the latter occupies a central place in his output). His main venture as a composer of programme music was the Symphony no.3 in C minor, subtitled 'Mirjam' (1888). In his composition, Gernsheim aimed above all for unity, believing that each bar should be both essential and inevitable in its place in the conception of the whole. His music shows technical mastery and a command of form, although only some of the last works, such as the symphonic poem *Zu einem Drama* (1910) and the String Quartet no.5 (1911), show greater innovation.

WORKS

Published unless stated otherwise; principal collection of MSS and papers in IL-J

Orch: Waldmeisters Brautfahrt, ov., op.13; Pf Conc., c, op.16; 4 syms., g, op.32, E♭; op.46, c 'Mirjam', op.54, B♭; op.62; 2 vn concs., D, op.42, F, op.86; Phantasiestück, vn, orch, op.33; Vc Conc., e, op.78, Elohenu, vc, orch (Leipzig, 1882); Zu einem Drama, sym. poem, op.82; In memoriam, ein Klagegesang, str orch, org, op.91

Chamber: Divertimento, fl, 2 vn, va, vc, db, E, op.53; 2 pf qnts, d, op.35, b, op.63; 2 str qnts, D, op.9, E♭; op.89; 3 pf qts, E♭; op.6, c, op.20, F, op.47; 5 str qts, c, op.25, a, op.31, F, op.51, e, op.66, A, op.83; 2 pf trios, F, op.28, B, op.37; 4 vn sonatas, c, op.4, C, op.50, F, op.64, G, op.85; Introduction and Allegro appassionato, vn, pf, op.38; Andante and Andantino, vn, pf, 1853, 1893, both unpubd; 2 vc sonatas, d, op.12, e, op.87, unpubd

Kbd: various pf pieces, incl. Sonata, f, op.1, variations, prelude, suite, romance, fantasias, waltzes; dance pieces, pf 4 hands; org pieces, incl. Fantasia and Fugue, op.76, Prelude and Fugue, 1904, unpubd

Mixed vv, orch: Nordische Sommernacht (H. Lingg), solo vv, op.21; Agrippina (Lingg), A/Mez solo, op.45; Der Zaubermantel (F. Dahn), solo vv, pf, op.55; Ein Preislied (biblical), solo vv, op.58; Der Nornen Wiegenlied (A. Matthäi), op.65; Der Nibelungen Überfahrt (Matthäi), S and Bar solo, op.73; Te Deum, with org, op.90; Nänie (F. von Schiller), op.92, unpubd

Male vv, orch: Wächterlied aus der Neujahrsnacht 1200, op.7; Salamis (Lingg), op.10; Römische Leichenfeier (Lingg), op.17; Germania (E. Rittershaus), op.24; Odins Meeresritt (Schreiber), Bar solo, op.48; Das Grab im Busento (A. von Platen), op.52; Phoebos Apollon (H. Allmers), solo vv, op.60

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GAYNOR G. JONES

Gero [Ghero, Giero], Jhan [Ihan, Jehan, Jan, Giovan]

(fl 1540–55). Composer of northern, perhaps Walloon extraction, active in Italy. He had close connections with the Venetian publishers Antonio Gardane and Girolamo Scotto. He may even have been in their employ, as is suggested by the preface to a collection of Gero's madrigals and chansons a 2 (1541) which, Scotto said, were composed at his instigation. Gardane also published a collection of three-voice madrigals, reprinted in 1541 under the curious title *Di Constantio Festa il primo libro de madrigali a tre voci, con la gionta de quaranta madrigali di Ihan Gero*; all but one of the madrigals in this collection are attributed to Gero in later prints. The chansons in the book of duos are chiefly arrangements of well-known four-part chansons; this may be true of some of the two- and three-voice madrigals as well. Thus Gero apparently began his career as a composer-arranger for Gardane and perhaps for Scotto as well. There may be proof for this: a sonnet by Girolamo Fenaruolo (printed in 1546) addressed to 'Jan' describes its subject as a timid unknown whose fame and fortune were made through the presses of the 'grande Antonio [Gardane]'.

Gero's duos enjoyed an extraordinarily long life (being reprinted about 20 times, the last in 1687) probably because they served a useful pedagogical purpose. His three-voice madrigals were also popular, both in Italy and in Germany. He wrote a number of four-voice *note nere* madrigals during the 1540s, publishing two books of his own and contributing to anthologies. In the dedication to Gero's first book of motets, one Pietro d'Arezzo, 'cantor di S Marco', calling himself a pupil of Gero, said that the composer had been *maestro di cappella* for Pietro Antonio Sanseverino, Prince of Bisignano. Just where Gero may have served in this capacity is unclear and the motet texts do not help a great deal; one, *O Deus qui beatum Marcum*, suggests Venice; another, *O decus ecclesie*, is addressed to the dying or dead King of France (?François I).

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sacred

Motetti, 5vv, libro primo (Venice, 1555), inc.

Motetti, 5vv, libro secondo (Venice, 1555), inc.

Motets in 1546⁹, 1549⁹ (1 ed. in AMI, i, 1897/R), 1549¹², 1554¹⁰, 1556⁹

secular

Il primo libro de madrigali italiani et canzoni francese, 2vv (Venice, 1541¹⁴); ed. L. Bernstein and J. Haar (New York, 1980)

Libro primo delli madrigali, 4vv, a notte negra (Venice, 1549)

Libro secondo delli madrigali, 4vv, a notte negra (Venice, 1549), inc.

Quaranta madrigali, 3vv (Venice, 2/1553) [1st edn perhaps lost, but the contents are in 1541¹³ and most are also in a German publication, 1541²¹]

Il secondo libro di madrigali, 3vv (Venice, 2/1556) [1st edn lost]

Secular works in 1540⁷, 1543¹⁸ (3 ed. in Wagner; 2 in AMI, i), 1549³¹ (1 ed. in AMI, i), 1551¹⁰

Lute intabulation of madrigal in 1563²³

A few pieces, all of them copied from publications, in *GB-Cfm*, *Lbl*, *D-Bsb*

The madrigals attrib. Gero in *I-Fn Magl.*XIX.130 are not by him but by Ruffo, Arcadelt, Du Pont and others.

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JAMES HAAR

Gérolde, (Jean) Théodore

(*b* Strasbourg, 26 Oct 1866; *d* Allenwiller, 15 Feb 1956). French musicologist. He studied singing, the violin and music theory at Strasbourg Conservatory, and music history (with Jacobsthal) and theology at the University of Strasbourg; later singing teachers included Julius Stockhausen in Frankfurt (from 1890) and Romaine Bussine and Charles Bordes in Paris (from 1892). After serving as assistant professor to Stockhausen (1895) he was appointed his successor. He sang bass solos in important performances of the choir of St Guillaume, Strasbourg (1888–1906), and drew on this practical experience in his singing method *Kleine Sängerbibel*. He took the doctorate at the German University of Strasbourg in 1910 with a dissertation on the French art of singing in the 17th century.

Throughout this period Gérolde continued his studies in composition, music history and Romance philology. He lectured on music at the University of Basle (1914–18) before joining the staff of the French University of Strasbourg, where he held appointments in the faculties of philosophy (from 1919) and Protestant theology (from 1922). *L'art du chant en France au XVIIe siècle* gained him the doctorat ès lettres and the Prix de l'Académie des Beaux-Arts et de l'Académie Française in 1921; he submitted a second thesis, *Les pères de l'église et la musique*, for the doctorat d'Etat in theology in 1931. Having been made *maître de conférences* in 1927, he was honorary professor from 1931 until his retirement in 1936; he taught for another year after the sudden death of his successor Yvonne Rokseth (1948). From 1922 to his death he was pastor of the Lutheran parish of Allenwiller.

Gérold was a scholar of unusually wide interests. *Les pères* is a standard work on the attitude of the church fathers to music, tracing ideas from Philo and Plotinus, through the early Christian era to the theorists of the 12th century, with discussions of the execution of chant and the role of instruments in church. His two general history books, *La musique au Moyen Âge* and *Histoire de la musique des origines à la fin du XIVe siècle*, are particularly notable for their extended and richly illustrated chapters on medieval minstrel song and instruments; though he generally transcribed the songs in modal rhythm, he was not a rigid modalist. His collections of references to instruments indicate an extensive knowledge of French medieval literature. His last published work appropriately drew on both his theological and his musicological experience to trace the early musical history of Protestantism.

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- J.S. Bach* (Paris, 1925)
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DAVID HILEY/JEAN GRIBENSKI

Gerrish-Jones, Abbie

(*b* Vallejo, CA, 10 Sept 1863; *d* Seattle, 5 Feb 1929). American composer, librettist and music critic. Her paternal grandfather was a bandmaster; her father, Samuel Howard Gerrish, a flautist; and her mother, Sarah Jones Rogers, a singer. Abbie Gerrish began serious music study at the age of seven, was composing for voice and piano at 12 and became a church organist at 14. Her first published works appeared when she was 18. Her teachers included Humphrey J. Stewart and Wallace Sabine. She married a naval officer, A. Widmore Jones.

Active chiefly as a composer of operas, Gerrish-Jones wrote eight (five to her own librettos): *Priscilla*, *Abon Hassan*, *The Milkmaid's Fair*, *The Snow Queen* (G.W. Hoffmann), *The Andalusians* (Percy Friars), *Two Roses*, *Sakura-San* (Hoffmann) and *Aztec Princess*. Only four published songs are extant. She also wrote five song cycles, 100 songs, piano works and teaching pieces. In 1906 she won a prize for her Prelude for piano in a competition sponsored by Josef Hofmann. She was a music critic for *Pacific Town Talk* and *Pacific Coast Musical Review*, and the West Coast representative for *Musical Courier*.

CAROL NEULS-BATES

Gerschefski, Edwin

(*b* Meriden, CT, 19 June 1909; *d* Chattanooga, TN, 18 Dec 1992). American composer, pianist and teacher. He studied composition at Yale University (1926–31), winning the Frances E. Osborne Kellogg Prize in fugue and the first Charles Ditson Fellowship for study abroad. This took him to the Tobias Matthay Pianoforte School in London (1931–3), where he received the Jeffrey Reynolds Scholarship and became the first American to receive a diploma. He continued piano studies with Schnabel in Como (1935) and composition studies with Schillinger in New York (1936–8). He spent the summers of 1936 and 1937 at the Yaddo Foundation. In 1940 he began teaching at Converse College, Spartanburg, South Carolina, where he was dean of the music school (1945–59) and director of an annual music festival. He was also head of the music departments at the universities of New Mexico (1959–60) and Georgia (1960–80). His awards include a Carnegie grant for composition (1947) and the gold medal of the Arnold Bax Society (1963). He was a featured composer on the American

Music Festival series of radio station WNYC, New York, during the years 1969–73.

Gerschefski's early compositions, such as the Piano Preludes and the *Classic Symphony*, both from 1931, have a conservative, academic flavour. A decisive turning-point came with his studies with Schillinger, whose system he employed in the Second Sonatine, the '*Schillinger*' Nocturne and some later works. Several of his choral works are word-for-word settings of newspaper articles or material from other informal sources, for example *Letter from BMI* (1981). In general his music is marked by strong rhythmic propulsion, a clear lyrical strain and frequent ostinato passages.

WORKS

Orch: *Classic Sym.*, op.4, 1931, 1 movt arr. pf as Concert Minuet; *Pf Conc.*, op.5, 1931; *Vn Conc.*, op.35, 1951–2; *Celebration*, op.51, vn, orch, 1964; other works

Chbr: *Workout*, op.10, 2 vn, 2 va, 1933; *Pf Qnt*, op.16, 1935; *Septet*, op.26, 2 tpt, 2 hn, 2 trbn, tuba, 1938; *Variations 'America'*, opp.44–5, wind, 1962; *Rhapsody*, op.46, vn, vc, pf, 1963; *The Alexander Suite*, op.66, 2 vc, 1971; *Poem*, op.75 no.1, vc, pf, 1973; numerous other works

Solo inst: *Preludes*, op.6, pf, 1931, nos.2–4, 6 arr. orch as *Saugatuck Suite*, no.5 arr. orch as *Prelude*, no.6 arr. band as *Guadalcanal Fantasy*; *The Portrait of an Artist*, op.13, pf, 1934; *Pf Sonata no.1*, op.22, 1936; *Sonatine no.2*, op.20 no.2, pf, 1936; '*Schillinger*' Nocturne, op.31 no.3, pf, 1942; *100 Variations*, op.38, vn, 1952; *Suite*, op.49, trbn, 1963; *7 Pieces*, op.47, pf, 1963; *Pf Sonata no.2*, op.61, 1968; *6 Pieces*, op.67, pf, 1971; numerous other works

Vocal: *Half Moon Mountain* (cant., *Time* article), op.33, Bar, female chorus, orch, 1947–8; *The Lord's Controversy with his People* (cant., W. Barton), op.34 no.1, 1v, female chorus, small orch/pf, 1949, arr. 1v, male chorus, small orch, also arr. S, pf, perc, opt. hp, pt 3 also arr. vc as *Black-Haired Woman*; *Psalm c* (cant.), op.53, S, Bar, SATB, perc, pf, 1965; *Border Raid* (*Time* article), op.57 no.1, SATB, pf, 1966; *Letter from BMI*, op.83, SATB, small orch, 1981; 14 solo songs, other choral pieces

Other: incid music for 2 plays; 9 film scores, 1937–74; band arrs.; teaching pieces for pf, other insts

Principal publishers: Associated, Belwin-Mills, Composers Facsimile, Presser, M. Witmark

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DAVID E. CAMPBELL/MICHAEL MECKNA

Gersem, Géry.

See Ghersem, Géry.

Gershwin, George [Gershvin, Jacob]

(*b* Brooklyn, NY, 26 Sept 1898; *d* Hollywood, CA, 11 July 1937). American composer, pianist, and conductor. He began his career as a song plugger in New York's Tin Pan Alley; by the time he was 20 he had established himself as a composer of Broadway shows, and by the age of 30 he was America's most famous and widely accepted composer of concert music.

1. Boyhood.
2. From Broadway to 'Rhapsody in Blue'.
3. Years of celebrity and expansion.
4. Gershwin as a songwriter.
5. Concert works and 'Porgy and Bess'.

WORKS

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RICHARD CRAWFORD (text), WAYNE J. SCHNEIDER (work-list),
NORBERT CARNOVALE (bibliography)

Gershwin, George

1. Boyhood.

Gershwin's parents, Moshe Gershovitz and Rose Bruskin, emigrated from Russia to the USA in the 1890s and settled in New York, where they met and married in 1895. The family lived under one roof until long after the four children were grown. George found an artistic collaborator in the person of his older brother Ira, who wrote the lyrics for most of his songs.

Gershwin's boyhood was marked by an interest in athletics and an indifference to school. Music was seldom heard at home until 1910, when the Gershwins bought their first piano. Though it had been intended for Ira, George quickly took it over; he progressed rapidly in lessons with neighbourhood teachers and about 1912 was accepted as a pupil of Charles Hambitzer. Recognizing 'genius' in Gershwin, Hambitzer took him to concerts and assigned him pieces by composers such as Chopin, Liszt and Debussy. In 1914, however, Gershwin turned to a musical world closer to home when he dropped out of high school and went to work for Jerome H. Remick & Co., a music publishing firm on Tin Pan Alley, for \$15 per week.

Remick hired the 15-year-old Gershwin as a song plugger – a salesman who promoted the firm's songs by playing and singing them for performers. Endless hours at the keyboard improved his playing: he cut his first piano rolls in 1915 (by 1926 he had made more than 100), and he became a skilled vocal accompanist. He also began to compose songs and piano pieces of his own, though with no encouragement from his employers. Finally, he aspired to move from Tin Pan Alley, with its emphasis on songs written to commercial formulas, to the Broadway musical stage, where men like Jerome Kern were applying a more highly developed musical artistry to writing scores for entire shows.

Gershwin, George

2. From Broadway to 'Rhapsody in Blue'.

Gershwin left Remick & Co. in March 1917 and by July was working as the rehearsal pianist for *Miss 1917*, a show by Kern and Victor Herbert. After the show opened in November at the Century Theater, he stayed on as the organizer of and accompanist for popular concerts held there on Sunday evenings. His talent as a composer was also noticed. Although he had previously published little, in early 1918 Max Dreyfus, the head of Harms publishing company, offered him \$35 per week for the rights to any songs he might compose in the future. Before the year was out, three Broadway shows carried songs by Gershwin. Soon thereafter he composed his first full Broadway score, for *La La Lucille* which opened on 26 May 1919. Well before his 21st birthday, Gershwin, known as an outstanding pianist, could also claim a Broadway show on the boards, several songs in print, and a prestigious publisher awaiting more.

The 1920s saw Gershwin realize his early promise. *Swanee*, recorded in 1920 by the popular singer Al Jolson, was his first hit song, yielding some \$10,000 in composer's royalties in that year alone. Under contract to the producer George White, he composed the music for five annual Broadway reviews (1920–24). For other producers he wrote scores for three Broadway shows and two London ones. *Primrose* (1924), his second London show, was a success, followed in the same year by *Lady be Good!*, starring Fred and Adele Astaire and the first of his shows for which Ira wrote all the lyrics. The latter included the songs *Fascinating Rhythm* and *Oh, lady, be good!*, both of which became standards of the American song repertory.

In 1924 Gershwin became famous for composing and then performing, in a well publicized concert organized by the dance band leader Paul Whiteman, the *Rhapsody in Blue* for piano and orchestra. The work was first performed in New York's Aeolian Hall on 12 February in a concert billed as 'An Experiment in Modern Music'. It purported to demonstrate that the new, rhythmically vivacious dance music called jazz, which most concert musicians and critics considered beneath them, was elevated by the 'symphonic' arrangements in which Whiteman's band specialized. Gershwin's *Rhapsody* won both the audience's approval and the critics' attention. Performed repeatedly, and also recorded, the work also won renown for its composer, as a historical figure – the man who had brought 'jazz' into the concert hall.

Although most observers saw *Rhapsody in Blue* as a new departure for the young songwriter, in fact it reaffirmed Gershwin's continuing involvement with classical music. In 1915 he had begun to study harmony, counterpoint, orchestration and musical form with Kilenyi, continuing at least to 1921. His first classical piece, the *Lullaby* for string quartet (c1919), was apparently composed as a harmony exercise for Kilenyi. His second, a brief opera called *Blue Monday*, opened the second act of *George White's Scandals for 1922* but was withdrawn after its first performance. On 1 November 1923 Gershwin performed in an Aeolian Hall recital by the Canadian mezzo soprano Eva Gauthier that helped to set the stage for Whiteman's concert less than three months later. In a programme that ranged from songs by Purcell and Bellini to works by Schoenberg, Hindemith and Bartók,

Gauthier included compositions by Gershwin, Kern, Irving Berlin and Walter Donaldson, the latter group accompanied by Gershwin. The musical juxtapositions of *Rhapsody in Blue* had roots in a sensibility that never fully accepted a separation between popular and classical genres.

Gershwin, George

3. Years of celebrity and expansion.

Growing fame and affluence (between 1924 and 1934 Gershwin received more than a quarter of a million dollars from performances, recordings and rental fees of the *Rhapsody in Blue* alone) brought about changes in Gershwin's life. In 1925 he moved his family from an apartment to a town house in a fashionable neighbourhood on New York's upper west side. About the same time he began to develop his interest in the visual arts, collecting paintings, sculptures, prints and drawings, and taking up painting himself. He also became known as a figure in New York theatrical and literary circles, enlivening and often dominating parties with his piano playing.

After the success of the *Rhapsody*, new patterns emerged in Gershwin's composing life. He continued to write scores for the musical theatre, though at a somewhat slower rate. He gave more and more attention to concert music, studying with a succession of teachers including Rubin Goldmark, Riegger and Cowell. He devoted much of the summer of 1925 to composing the Concerto in F for piano and orchestra, commissioned by Walter Damrosch and the New York SO. The Preludes for Piano were introduced in December 1926 as part of a recital in which he accompanied the contralto Marguerite d'Alvarez. During much of 1928 Gershwin was occupied with the composition of the tone poem *An American in Paris*, written in part during a trip to Europe from mid-March to June. Travelling with family members, Gershwin was welcomed as a musical celebrity; he met many composers, including Prokofiev, Milhaud, Poulenc, Ravel, Walton and Berg, and heard both *Rhapsody in Blue* and the Concerto in F played in his honour by French musicians. In the summer of 1929 he made his début as a conductor in an open-air concert at Lewisohn Stadium in New York where before an audience of more than 15,000 he conducted the New York PO in *An American in Paris* and *Rhapsody in Blue*, playing the piano part of the latter himself. In October of that year, he signed a contract to compose a 'Jewish opera', to be called *The Dybbuk*, for the Metropolitan Opera, but he never fulfilled that commission. Even during his first stay in Hollywood (from November 1930 to February 1931), Gershwin maintained his commitment to concert music; while he and Ira wrote the score for the film *Delicious* (for which they were paid \$100,000) and began the Broadway musical *Of Thee I Sing*, he also composed most of his Second Rhapsody for Piano and Orchestra.

Remarkably, Gershwin broadened his musical scope without sacrificing his popularity. Free of false modesty, he reveled in success, which he accepted as no more than his due. By the early 1930s his fame, earning power, and the range of his works made Gershwin unique among American composers.

Established as a composer of talent and ambition, Gershwin maintained his place on Broadway by writing some of his most successful musicals,

including *Strike up the Band* (1927; rev. 1930), *Girl Crazy* (1930) and *Of Thee I Sing* (1931), which won a Pulitzer Prize for drama. Apparently never happier than when performing his own music, he played *Rhapsody in Blue* with the Whiteman band during New York showings of *The King of Jazz* (1930), a revue-style film featuring Whiteman. He also continued his concerts and tours, and in 1934–5 he hosted and played on 'Music by Gershwin', a radio programme broadcast by CBS. Nor did he lose his touch as a songwriter. He and Ira signed a contract in June 1936 with RKO film studios, and by August they had moved to Hollywood. The songs they supplied for *Shall we Dance?* (1937), *A Damsel in Distress* (1937) and *The Goldwyn Follies* (1938) were among their best. In addition, Gershwin maintained his study and composition of concert music. While taking lessons with Joseph Schillinger (1932–6) he wrote the *Cuban Overture* (1932), a set of variations for piano and orchestra on the song *I got rhythm* (1914) and his magnum opus, *Porgy and Bess* (1935).

The idea of composing a full-length opera based on DuBose Heyward's novel *Porgy* about life among the black inhabitants of 'Cattfish Row' in Charleston, South Carolina, first occurred to Gershwin when he read the book in 1926. After many delays, Heyward and the Gershwin brothers signed a contract in October 1933 with the Theatre Guild in New York, and the collaboration was under way. Gershwin began the score in February 1934; during most of the next summer he stayed in South Carolina, composing and absorbing local colour. By early 1935 the composition was finished, and Gershwin spent the next several months orchestrating the work. Billed as 'an American folk opera', *Porgy and Bess* opened in New York in October 1935 – in a Broadway theatre and not an opera house. It ran for 124 performances, not enough to recover the original investment.

Few events in the history of American music were more shocking than Gershwin's death, seemingly on the threshold of new musical achievements. During the first half of 1937, although he complained of intermittent dizzy spells and feelings of emotional despondency, he continued to perform in public and to compose. On 9 July he fell suddenly into a coma. A brain tumour was diagnosed and emergency surgery performed, but on the morning of 11 July 1937 Gershwin died at the age of 38. Four days later, after memorial services in New York and Hollywood, he was buried in Mount Hope Cemetery, Hastings-on-Hudson, New York.

[Gershwin, George](#)

4. Gershwin as a songwriter.

Throughout his professional life Gershwin was first and foremost a songwriter, composing hundreds of songs for Tin Pan Alley, the Broadway stage and Hollywood films, and submitting his work to the judgement of a mass audience. When Gershwin reached maturity around the end of World War I, American popular song was entering an era, the conventions of which, including verse-chorus form and an emphasis on romantic love, would remain standard for decades to come. In the interest of heightening emotional intensity, he and his contemporaries enriched the diatonic idiom they inherited with modulations, melodic chromaticism and unexpected plunges into remote harmonic territory, excursions quickly followed by returns to more familiar terrain, for phrases seldom exceeded eight bars in

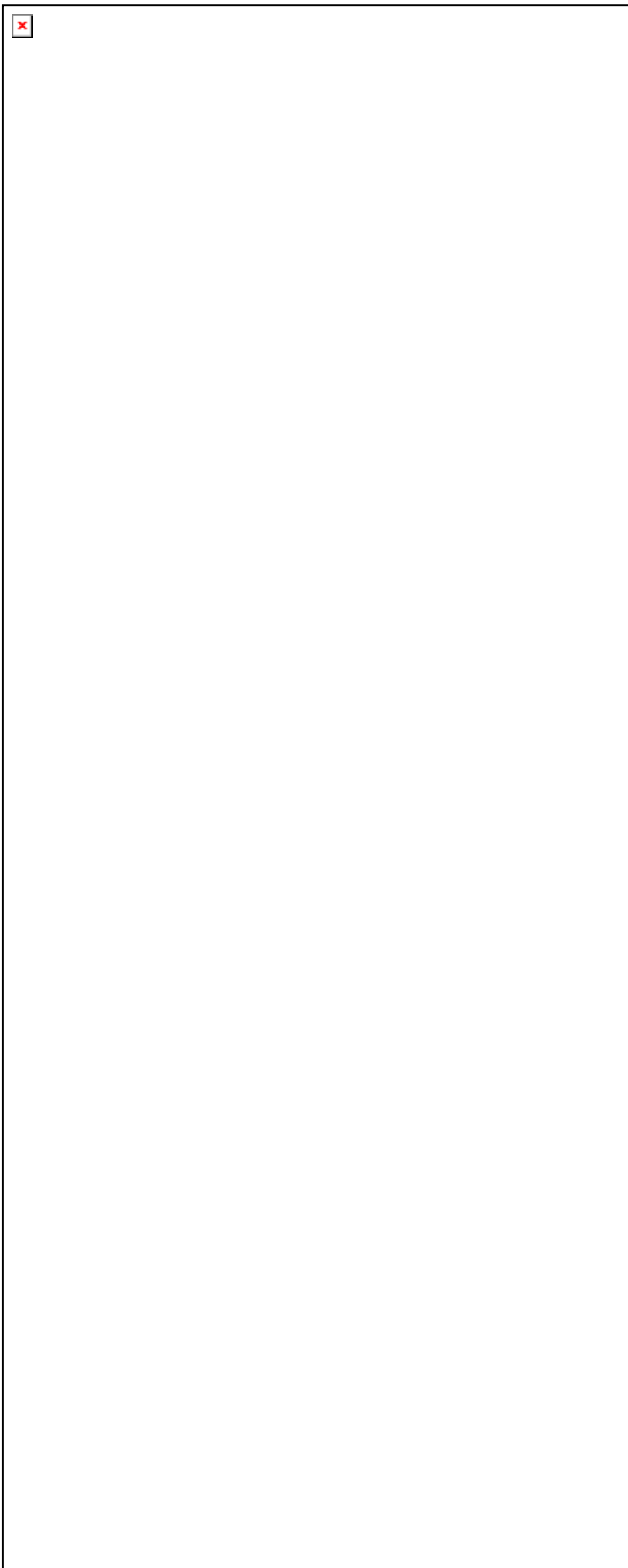
length. As Gershwin himself told an interviewer around 1929, 'ordinary harmonies, rhythms, sequences, intervals and so on failed to satisfy my ear'. Composing at the piano, 'I would spend hour upon hour trying to change them around so they would satisfy me'. He was also a leader among Broadway songwriters in exploring the possibilities of a rhythm that was at once relaxed, flexible and driving, showing the influence of black American dance.

Two favourites from Gershwin's early years show his mastery of song types introduced by others: *Swanee* is in the square-cut, striding, declamatory style of George M. Cohan; and *The Man I Love*, in which the pervasiveness of one melodic motif is offset by shifting harmonies, employs a tonal idiom and a flexible beat similar to Jerome Kern's earlier songs and to operetta. *The Man I Love*, a slow, romantic song of a type often called a ballad, was followed by others the choruses of which, dominated by melodic figures beginning on an offbeat, invite rubato: *Someone to Watch Over Me* (1926), *But Not for Me* (1930) and *Embraceable You* (1930). In each of these songs the title phrase or a variant of it appears as both a verbal refrain and as the chorus's last words. All three, and all of the songs mentioned below, carry deft lyrics by Ira Gershwin, who once wrote wryly of his craft: 'Since most of [my] lyrics ... were arrived at by fitting words mosaically to music already composed, any resemblance to actual poetry, living or dead, is highly improbable'.

Although in songs like *Strike up the band* (1927), *Of thee I sing* (1931) and *Love is sweeping the country* (1931) Gershwin continued to write in the march-like style of *Swanee*, he is remembered more for songs like *Fascinating Rhythm* (1924) and *I got rhythm* (1930), both dominated by syncopation. *I got rhythm* was introduced by Ethel Merman in the musical *Girl Crazy*. Its pattern of circulation shows that once a popular song enters the public marketplace, there is no predicting how it will be used. From the early 1930s into the 1950s *I got rhythm* was widely performed and recorded by popular singers and pianists, by swing bands and 'pops' orchestra leaders, and by jazz performers. Moreover, its harmonic framework, separated from Gershwin's melody and supplied with new ones under such titles as *Cotton Tail*, *Little Benny*, and *Rhythm-a-ning*, served as the most common 32-bar structure in the jazz tradition: the so-called 'rhythm changes'.

In addition to rhythm songs and ballads, the Gershwin brothers also mastered a medium-tempo song style with a relaxed, swinging beat and a jazz-tinged idiom. *Nice Work if You can Get It* (1937) exemplifies this kind of song. The chorus's A section features a strong contrast as the smooth, stepwise descent of the first four bars is followed by a sharp, syncopated upturn (ex.1a). After a bridge in the relative minor, climaxing on 'Who could ask for anything more?' (a quotation from *I got rhythm*), the last phrase of the AABA form brings an added twist: the singer, until now posing as an authority on successful romance, reveals in a two-bar phrase extension that he has been speaking more from imagination than experience. Here the music, after preparing for a cadence identical to those of the first and second sections, delivers one that is different, yet so offhandedly satisfying that it seems inevitable (ex.1b). The words keep emotion at an arm's length, treating love as a rational game, and the song wears its

craftsmanship as lightly as its narrator does his disappointment. Its general tone of civility and its inventive details of musical construction, absorbed by the relaxed insistence of its rhythm, combine to create one more sensibility in the Gershwin brothers' exploration of romantic love.



Gershwin, George

5. Concert works and 'Porgy and Bess'.

Gershwin approached the concert world with assets that no other American composer of his generation enjoyed. A proven master of melody, he was also accustomed to having his works judged by audiences. Because his music consistently gained approval, he wrote with confidence that his talents outweighed his deficiencies of technique or experience. That confidence was borne out by his composing – in less than 12 years, while maintaining separate careers as a songwriter, pianist and conductor – four large-scale works of enduring appeal: the *Rhapsody in Blue*, the Concerto in F, *An American in Paris* and *Porgy and Bess*.

The melodies of Gershwin's concert works are surely the chief reason for their appeal. They share with many of his popular songs a trait that helps to imprint them firmly on the listener's memory: the opening material is consistently restated before contrasting material is heard. This is most conspicuous in the soaring, lyric, if somewhat square themes of *Rhapsody in Blue*, in the first movement of the Concerto and in *An American in Paris*, but it can also be found in more fragmentary material. The *Rhapsody*, for example, begins with two distinctive melodies, each of which first stands on its own, yet within a short time becomes the first phrase of a longer melody with an AABA design.

Some thematic phrases that Gershwin restates are themselves built from repetitions of smaller motifs. The Rachmaninov-like opening of the Concerto's third movement, which is repeated four times in the first 38 bars, begins with a statement and restatement of a two-bar figure. The first 20 bars of *An American in Paris* contain a full statement and restatement of an eight-bar theme that presents the same one-bar motif six times. This technique is found not only in Gershwin's themes but in introductory, transition and development sections as well. The Concerto starts with a 50-bar introduction in which all but six bars state or restate one of three figures; the transition out of the first thematic section of *An American in Paris* (rehearsal nos.20–23) is similarly structured. Although in these and other such passages phrase units may occasionally be three or five bars long, four-bar units are by far the most common, and their absence, as at the start of the Concerto's third movement, creates a sense of disruption. Tending towards symmetry both in the pairing of opening phrases and in the reliance on parallel units of two, four and eight bars, Gershwin's melodic materials seem designed to impose regularity and coherence even in the ear of an inexperienced listener.

If Gershwin's melodic structures seem old-fashioned for a composer writing concert music in the 1920s and 30s, his tonal vocabulary sounds more up-to-date. Perhaps the most striking characteristic of Gershwin's melodies is their reliance on blue notes. Sometimes these notes function as dissonances, as in one theme of the *Rhapsody*, where on strong beats they clash with the bass (ex.2). At other times they soften the melodic contour. In the *Rhapsody's* opening theme, the presence of both major and minor 7ths in the second chord, and of both major and minor 3rds in the melody (bars 2–3) manifests in sound the aptness of the work's title (ex.3). In the Concerto, blues-tinged tonality appears more subtly in the opening

theme, which avoids the tonic chord until its tenth bar and then touches it only briefly, and on a weak beat, before moving on from the raised to the lowered 3rd of the tonic triad (ex.4). Occasionally the blues idiom provides a harmonic structure for Gershwin, as in the second of his three piano preludes on the 12-bar blues progression. That progression also serves as a reference in the Concerto's second movement and in *An American in Paris*.



Because Gershwin's concert works draw heavily on black American elements, it seems fitting that his largest composition, *Porgy and Bess*, should be a drama about black Americans. Nor is it surprising that the work's melodic idiom – from Porgy's identifying motif, to the opera's main love duet, to the satirical songs of the drug peddler Sportin' Life, to the

choral numbers – is saturated with the inflected 3rds, 5ths and 7ths of black American popular music, and sometimes infused with its syncopated, driving rhythm. Although both opera critics and black American commentators have criticized *Porgy and Bess* for hybrid features, the work is full of moments that show Gershwin at his most convincing. Act 1 scene ii, for example, opens with a scene of mourning based on call and response. A soloist and chorus alternate, one impassioned solo call being answered by darkening series of chords, supporting a whole-tone descent through an octave, like the tolling of a bell. The harmonies are generated by unusual voice-leading: against five descending upper voices the bass line ascends. Parallel octaves between soprano and tenor, alto and baritone, lend an artless quality to the passage; yet only a sophisticated ear could have calculated the progression's freshness (ex.5).



Gershwin's approach to form in his concert works shows him as a practical composer who took care that technique did not overshadow expression. *Rhapsody in Blue*, reportedly written in three weeks, draws vitality from its juxtapositions of the piano and orchestra, and of jazz-like and classical materials. Its essence lies more in these contrasts, and in the strength of Gershwin's melodies, than in its overall shape. The Concerto, a more ambitious undertaking, filled several months of Gershwin's time and even received a trial performance before its delivery to Damrosch and the New York SO. Like the *Rhapsody*, it also uses sharp juxtapositions, but its integration through cyclic form and thematic transformation, both standard 19th-century techniques, reflects Gershwin's study. More than the earlier *Rhapsody*, the Concerto forms a convincing whole, the impact of which derives as much from its entire structure as from its separate parts. In that way too the Concerto outdoes the tone poem *An American in Paris*, whose form was apparently inspired by a programme. For all of its élan, *An American in Paris* is more or less a medley of excellent tunes, varied and extended, and clad in attractive orchestral garb. Gershwin's treatment of the main lyric theme recalls his own piano playing and the arrangements he published in his *Song-Book*. In each restatement of the melody, he varies the orchestration and the harmony, or the 'responses' to the theme's opening 'call', but the melody itself remains intact.

The presence of Gershwin's music at the end of the 20th century ensures him a place in American music history. Yet it is not quite the place claimed for him by some of his contemporaries. For them, his great achievement lay in bringing together musical spheres that had been considered separate: popular and classical traditions in his concert pieces, black American folk music and opera in *Porgy and Bess*. Such matters of taxonomy no longer seem as important; rather it is the sheer musical

satisfaction that his compositions – songs and concert works alike – still provide for listeners, thanks in large part to the skill and commitment and artistry of the many musicians who perform them, that is his legacy.

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WORKS

Only published songs listed for stage and film scores; for fuller details see W. Rimler: *A Gershwin Companion: a Critical Inventory and Discography, 1916–1984* (Ann Arbor, 1991) and E. Jablonski: *Gershwin: a Biography* (New York, 1987). Songs marked with an asterisk were completed by Kay Swift from Gershwin's tune notebooks with lyrics provided by Ira Gershwin. Unless otherwise stated lyrics for all songs are by Ira Gershwin. Most of Gershwin's music for the theatre was not orchestrated by the composer although he may have scored some works from the mid-1920s on. Most extant MSS are in *DLC*.

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stage works

(all first performed in New York unless otherwise stated)

Title, genre: song title (lyricist)	Book author	First performance	Remarks
Half Past Eight, revue	? E.P. Perkins	Empire Theatre, Syracuse, NY, 9 Dec 1918	unpubd; closed out of town
La-La-Lucille!, musical comedy	F. Jackson	Henry Miller Theatre, 26 May 1919	
The Best of Everything (B.G. DeSylva, A.J. Jackson)			

From Now On (DeSylva, Jackson)			
Nobody But You (DeSylva, Jackson)			
Somehow it seldom comes true (DeSylva, Jackson)			
Tee-oodle-um-bum-bo (DeSylva, Jackson)			
There's more to the kiss than the sound (I. Caesar)			rev. of There's more to the kiss than the x-x- x, 1919 [orig. listed under Songs for Shows by other composers]
Morris Gest's Midnight Whirl, revue	DeSylva, J.H. Mears	Century Grove, Century Theatre, 27 Dec 1919	
Limehouse Nights (DeSylva, Mears)			
Poppyland (DeSylva, Mears)			
George White's Scandals of 1920, revue	A. Rice, G. White	Globe Theatre, 7 June 1920	
Idle dreams (Jackson)			
My Lady (Jackson)			
On my Mind the Whole Night Long (Jackson)			
Scandal Walk (Jackson)			
The Songs of Long Ago (Jackson)			
Tum on and tiss me (Jackson)			
A Dangerous Maid, musical comedy	C.W. Bell	Atlantic City, NJ, 21 March 1921	closed out of town
Boy wanted (Arthur Francis [pseud. I. Gershwin])			
Dancing Shoes (Francis)			
Just to Know you are Mine (Francis)			
The Simple Life (Francis)			
Some rain must fall (Francis)			
George White's Scandals of 1921, revue	A. Baer, White	Liberty Theatre, 11 July 1921	
Drifting Along with the Tide (Jackson)			
I love you (Jackson)			
She's just a baby (Jackson)			
South Sea Isles (Jackson)			
Where East meets West (Jackson)			
Blue Monday (opera ala Afro-American, DeSylva, 1)		Globe Theatre, 28 Aug 1922	unpubd; orchd W.H. Vodery; orig. part of George White's Scandals of 1922, withdrawn after 1st perf.

retitled 135th Street		concert perf., Carnegie Hall, 29 Dec 1925	reorchd F. Grofé
George White's Scandals of 1922, revue	W.C. Fields, Rice, White	Globe Theatre, 28 Aug 1922	orig. incl. Blue Monday, see above
Across the Sea (DeSylva, E.R. Goetz)			
Argentina (DeSylva)			
Cinderelatives (DeSylva)			
I found a four leaf clover (DeSylva)			
I'll build a stairway to paradise (DeSylva, Francis [pseud. I. Gershwin])			
Oh, what she hangs out (DeSylva)			
Where is the man of my dreams (DeSylva, Goetz)			
Our Nell, ? musical comedy	B. Hooker, A.E. Thomas	Nora Bayes Theatre, 4 Dec 1922	incl. other songs by W. Daly
By and By (Hooker)			
Innocent Ingenue Baby (Hooker)			collab. Daly
Walking Home with Angeline (Hooker)			
The Rainbow, musical comedy	A. de Courville, N. Scott, E. Wallace	Empire Theatre, London, 3 April 1923	
Beneath the Eastern Moon (C. Grey)			
Good-night, my dear (Grey)			
In the Rain (Grey)			
Innocent Lonesome Blue Baby (Grey, Hooker)			tune same as that of Innocent ingenue baby, 1922
Moonlight in Versailles (Grey)			
Oh! Nina (Grey)			
Strut lady with me (Grey)			
Sweetheart (I'm so glad that I met you) (Grey)			
Sunday in London Town (Grey)			
George White's Scandals of 1923, revue	W.K. Wells, White	Globe Theatre, 18 June 1923	
Let's be lonesome together (DeSylva, Goetz)			
The Life of a Rose (DeSylva)			
Lo-la-lo (DeSylva)			
(On the beach at) How've-you-been (DeSylva)			
There is nothing too good for you (DeSylva, Goetz)			
Throw her in high! (De Sylva)			
Where is she? (DeSylva)			
You and I (DeSylva)			collab. J. Green
Sweet Little Devil, musical comedy	F. Mandel, L. Schwab	Astor Theatre, 21 Jan 1924	
Hey! Hey! Let 'er go! (DeSylva)			
The Jijibo (DeSylva)			
Mah-Jongg (DeSylva)			
Pepita (DeSylva)			

Someone believes in you (DeSylva)			
Under a One-Man Top (DeSylva)			
Virginia (DeSylva)			
George White's Scandals of 1924, revue	Wells, White	Apollo Theatre, 30 June 1924	
I need a garden (DeSylva)			
Kongo Kate (DeSylva)			
Mah-Jongg (DeSylva)			
Night time in Araby (DeSylva)			
Rose of Madrid (DeSylva)			
Somebody loves me (DeSylva, MacDonald)			
Tune in (to station J.O.Y.) (DeSylva)			
Year after year (DeSylva)			
Primrose, musical comedy	G. Bolton, G. Grossmith	Winter Garden Theatre, London, 11 Sep 1924	vs (1924)
Act 1:			
Leaving Town While we May (D. Carter)			
Till I Meet Someone Like You (Carter)			
Isn't it wonderful (I. Gershwin, Carter)			
This is the life for a man (Carter)	When Toby is Out of Town (Carter)		
Some Far-Away Someone (Gershwin, DeSylva) [tune same as that of At Half Past Seven, 1923]			
The Mophams (Carter)			
Can we do anything? (Gershwin, Carter)			
Act 2:			
Roses of France (Carter)			
Four Little Sirens (Gershwin)			
Berkeley Square and Kew (Carter)			
Bow wanted (Gershwin, Carter) [rev. of Boy wanted, 1921]			
Wait a bit, Susie (Gershwin, Carter)			
Naughty Baby (Gershwin, Carter)			
It is the fourteenth of July (Carter)			
Act 3:			
I make hay while the moon shines (Carter)			
That New-Fangled Mother of Mine (Carter)			
Beau Brummel (Carter)			
Lady, be Good!, musical comedy	Bolton, F. Thompson	Liberty Theatre, 1 Dec 1924	
Fascinating Rhythm			
The Half of it, Dearie, Blues			
Hang on to me			
The Man I Love			
Little Jazz Bird			
Oh, lady, be good!			
So am I			cut before New York opening
Tell me More, musical comedy	Thompson,	Gaiety	

Baby! (DeSylva, I. Gershwin)	Wells	Theatre, 13 April 1925	
Kickin' the Clouds Away (DeSylva, I. Gershwin)			
My Fair Lady (DeSylva, I. Gershwin)			
Tell me more! (DeSylva, I. Gershwin)			
Three Times a Day (DeSylva, I. Gershwin)			
Why do I love you? (DeSylva, I. Gershwin)			
Tip-toes, musical comedy	Bolton, Thompson	Liberty Theatre, 28 Dec 1925	
Looking for a Boy			
Nice Baby! (Come to Papa!)			
Nightie-Night			
Sweet and Low-Down			
That Certain Feeling			
These Charming People			
When do we dance?			
Song of the Flame, operetta	O. Hammerstein II, O. Harbach	44th Street Theatre, 30 Dec 1925	incl. other songs by H. Stothart collab. Stothart
Cossack Love Song (Don't forget me) (Hammerstein, Harbach)			
Midnight Bells (Hammerstein, Harbach)			
The Signal (Hammerstein, Harbach)			
Song of the Flame (Hammerstein, Harbach)			
Vodka (Hammerstein, Harbach)			
You are you (Hammerstein, Harbach)			collab. Stothart collab. Stothart collab. Stothart
Oh, Kay!, musical comedy	Bolton, P.G. Wodehouse	Imperial Theatre, 8 Nov 1926	
Bride and Groom			
Clap yo' hands			
Dear Little Girl (I hope you've missed me)			
Do-Do-Do			
Don't ask			
Fidgety Feet			
Heaven on Earth (H. Dietz, I. Gershwin)			
Maybe			
Oh, Kay! (Dietz, I. Gershwin)			
Someone to Watch Over Me			
The Woman's Touch			
Strike up the Band, musical [1st version]	G.S. Kaufman	Shubert Theatre, Philadelphia, 5 Sept 1927	closed out of town
Military Dancing Drill			
The Man I Love			
Seventeen and Twenty-One			
Strike up the band			
Yankee Doodle Rhythm			
Funny Face, musical comedy	P.G. Smith, Thompson	Alvin Theatre, 22 Nov 1927	

The Babbitt and the Bromide			
Dance Alone with You			
Funny Face			
He loves and she loves			
High Hat			
In the Swim			
Let's kiss and make up			
My One and Only			
'S wonderful			
The world is mine			
Rosalie, musical comedy	Bolton, W.A. McGuire	New Amsterdam Theatre, 10 Jan 1928	incl. other songs by Romberg
Ev'ry body knows I love somebody			tune same as that of Dance alone with you, 1927
How long has this been going on?			
Oh Gee! Oh Joy! (I. Gershwin, Wodehouse)			
Say So! (I. Gershwin, Wodehouse)			orig. composed for Oh, Kay!
Show me the town			
Treasure Girl, musical comedy	V. Lawrence, Thompson	Alvin Theatre, 8 Nov 1928	
Feeling I'm Falling			
Got a rainbow			
I don't think I'll fall in love today			
I've got a crush on you			
K-ra-zy for You			
Oh, so Nice			
What are we here for?			
Where's the boy? Here's the girl!			
Show Girl, musical comedy	McGuire, J.P. McEvoy	Ziegfeld Theatre, 2 July 1929	
Do what you do! (I. Gershwin, G. Kahn)			
Harlem Serenade (I. Gershwin, Kahn)			
I must be home by twelve o'clock (I. Gershwin, Kahn)			
Liza (All the clouds'll roll away) (I. Gershwin, Kahn)			
So are you! (I. Gershwin, Kahn)			
Strike up the Band musical [operetta; 2nd version]	M. Ryskind, after Kaufman	Times Square Theatre, 14 Jan 1930	vs (1930)
Act 1:			
Fletcher's American Choc'late	Choral Society		
I mean to say			
A Typical Self-Made American			
Soon			
The Unofficial Spokesman			
Three Cheers for the Union			
If I Became the president			
Hangin' Around with You			
He know milk			

Strike up the band			
Act 2: In the Rattle of the Battle Mademoiselle in New Rochelle I've got a crush on you How about a boy like me? I want to be a war bride [cut from show and vs] Official Resume Ding Dong			
Girl Crazy, musical comedy	Bolton, J. McGowan	Alvin Theatre, 14 Oct 1930	vs (1954)
Act 1: The Lonesome Cowboy Bidin' My Time Could you use me? Broncho Busters Barbary Coast Embraceable You Goldfarb! That's I'm Sam and Delilah I got rhythm			
Act 2: Land of the Gay Caballero But Not for Me Treat me rough Boy! What love has done to me! When it's Cactus Time in Arizona Of Thee I sing, musical [opерetta]	Kaufman, Ryskind	Music Box Theatre, 26 Dec 1931	vs (1932); Pulitzer Prize, 1932
Act 1: Wintergreen for President Who is the lucky girl to be? Because, Because Never was there a girl so fair Some girls can bake a pie Love is sweeping the country Of thee I sing Here's a kiss for Cinderella I was the most beautiful blossom			
Act 2: Hello, Good Morning! Who cares? Garçon, s'il vous plaît The Illegitimate Daughter The Senator from Minnesota Jilted I'm about to be a mother Posterity is just around the corner Trumpeter blow your golden horn			
Pardon my English, musical comedy Isn't it a pity? I've got to be there	H. Fields	Majestic Theatre, 20 Jan 1933	

Lorelei			
Luckiest Man in the World			
My Cousin in Milwaukee			
So what?			
Where you go I do			
Let 'em Eat Cake, musical [operetta]	Kaufman, Ryskind	Imperial Theatre, 21 Oct 1933	sequel to Of Thee I Sing, 1931
Blue, Blue, Blue			
Let 'em eat cake			
Mine			
On and On and On			
Union Square			
Porgy and Bess (American folk opera, I. Gershwin, DuBose Heyward, after play by DuBose and Dorothy Heyward: Porgy)	DuBose Heyward	Alvin Theatre, 10 Oct 1935	vs (1935)
Act 1:			
Jasbo Brown Blues			
Summertime			
A woman is a sometime thing			
Here come de honey man			
The Pass By Singin'			
Oh Little Stars			
Gone, Gone, Gone			
Overflow My man's gone now			
Leavin' for the promise' lan'			
Act 2:			
It take a longpull to get there			
I got plenty o' nuttin'			
Buzzard Song			
Bess you is my woman			
Oh, I can't sit down			
I ain' got no shame			
It ain't necessarily so			
What you want wid Bess?			
Oh, doctor Jesus			
Strawberry Woman			
Crab Man			
I loves you, Porgy			
Oh, Hev'nly Father			
Oh, de Lawd shake de heavens			
Oh, dere's somebody knockin' at de do'			
A red Headed Woman			
Act 3:			
Clara, Clara			
There's a boat dat's leavin' soon for New York			
Good mornin', sistuh!			
Oh, Bess, oh where's my Bess			
Oh Lawd, I'm on my way			

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[songs for shows by other composers](#)

(all first performed in New York unless otherwise stated)

Song title (lyricist)	Show title (genre, book author)	First performance
Making of a Girl (H. Atteridge)	The Passing Show of 1916 (revue, H. Atteridge)	Winter Garden Theatre, 22 June 1916
Remarks : music mainly by O. Motzan and S. Romberg; Making of a girl, collab. Romberg		
You-Oo just You (Caesar)	Hitchy-koo of 1918 (revue, G. MacDonough)	Globe Theatre, 6 June 1918
Remarks : music mainly by E.R. Goetz		
The Real American Folk Song (Francis [pseud. I. Gershwin])	Ladies First (musical comedy, H.B. Smith)	Broadhurst Theatre, 24 Oct 1918
Remarks : music mainly by A.B. Sloane		
Some Wonderful Sort of Someone (S. Greene)	ibid.	
I was so young (you were so beautiful) (A. Bryan, Caesar)	Good Morning, Judge (musical comedy, F. Thompson)	Shubert Theatre, 6 Feb 1919
Remarks : music mainly by L. Monckton and H. Talbot		
There's more to the kiss than the x-x-x (Caesar)	ibid.	
Some Wonderful Sort of Someone (Greene)	The Lady in Red (musical comedy, A. Caldwell)	Lyric Theatre, 12 May 1919
Remarks : music mainly by R. Winterberg; Some Wonderful Sort of Someone, rev. for this show		
Something about Love (L. Paley)	ibid.	
Remarks : later used in London production of Lady, be Good!, 1926		
Come to the Moon (Paley, N. Wayburn)	Capitol Revue (revue)	Capitol Theatre, 24 Oct 1919
Remarks : music by many composers		

Swanee (Caesar)	ibid.	
We're pals (Caesar)	Dere Mabel (musical comedy, E. Streeter)	Academy of Music, Baltimore, 2 Feb 1920
Remarks : music by many composers		
Oo, how I love you to be loved by you (Paley)	Ed Wynn's Carnival (revue, E. Wynn)	New Amsterdam Theatre, 5 April 1920
Remarks : music mainly by E. Wynn		
Waiting for the Sun to Come Out (Francis [pseud. I. Gershwin])	The Sweetheart Shop (musical comedy, Caldwell)	Knickerbocker Theatre, 31 Aug 1920
Remarks : music mainly by H. Felix		
Lu Lu (A. Jackson)	Broadway Brevities of 1920 (revue, G. Le Maire)	Winter Garden Theatre, 29 Sept 1920
Remarks : music by many composers		
Snowflakes (Jackson)	ibid.	
Spanish love (Caesar)	ibid.	
My Log-Cabin Home (Caesar, DeSylva)	The Perfect Fool (musical comedy, Wynn)	George M. Cohan Theatre, 7 Nov 1921
Remarks : music mainly by Wynn		
No One Else but that Girl of Mine (Caesar)	ibid.	
Someone (Francis [pseud. I. Gershwin])	For Goodness Sake (musical comedy, F. Jackson)	Lyric Theatre, 20 Feb 1922
Remarks : music mainly by W. Daly and P. Lannin		
Tra-la-la (Francis)	ibid.	
Do it again! (DeSylva)	The French Doll (play with music, A.E. Thomas)	Lyceum Theatre, 20 Feb 1922
Remarks : music by many composers		

The Yankee Doodle Blues (Caesar, DeSylva)	Spice of 1922 (revue, J. Lait)	Winter Garden Theatre, 6 July 1922
Remarks : music mainly by J.F. Hanley		
That American Boy of Mine (Caesar)	The Dancing Girl (musical comedy, Atteridge, Caesar)	Winter Garden Theatre, 24 Jan 1923
Remarks : music mainly by Romberg		
I won't say I will but I won't say I won't (DeSylva, Francis [pseud. I. Gershwin])	Little Miss Bluebeard (play with music, A. Hopwood)	Lyceum Theatre, 28 Aug 1923
Remarks : music by many composers		
At Half Past Seven (DeSylva)	Nifties of 1923 (revue, S. Bernard, W. Collier)	Fulton Theatre, 25 Sept 1923
Remarks : music by many composers		
Nashville Nightingale (Caesar)	ibid.	
That Lost Barber Shop Chord	Americana (revue, McEvoy)	Belmont Theatre, 26 July 1926
Remarks : music by many composers		
By Strauss	The Show is On (revue, D. Freedman, M. Hart)	Winter Garden Theatre, 25 Dec 1936
Remarks : music by many composers		
Gershwin also contributed songs to the revues Piccadilly to Broadway (1920), Blue Eyes (1921), and Selwyn's Snapshots (1921), although none of these was published.		

Gershwin, George: Works

songs for films

(musicals unless otherwise stated)

Film, title, song title (lyricist)	Date, production	Remarks
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company

The Sunshine Trail, silent film	1923, Thomas H. Ince	music as acc. for film, perf. by pf/ens
The Sunshine Trail (Francis [pseud. I. Gershwin])		
Delicious	3 Dec 1931, Fox	screenplay by Bolton and S. Levien
Blah, blah, blah		
Delishious		
Katinkitschka		
Somebody from Somewhere		
Shall we Dance	7 May 1937, RKO Radio	screenplay by A. Scott and E. Pagano
(I've got) Beginner's Luck		
Let's call the whole thing off		
Shall we dance?		
Slap that bass		
They all laughed		
They can't take that away from me		
A Damsel in Distress	19 Nov 1937, RKO Radio	screenplay by S.K. Lauren, E. Pagano, and Wodehouse
A Foggy Day		
I can't be bothered now		
The Jolly Tar and the Milk Maid		solo song; also choral arr. by Gershwin
Nice work if you can get it		
Sing of Spring		choral arr. by Gershwin
Stiff Upper Lip		
Things are looking up		
The Goldwyn Follies, revue	23 Feb 1938, Goldwyn-United Artists	screenplay by B. Hecht; Gershwin died during filming, Vernon Duke completed Gershwin's songs and supplied others
I love to rhyme		
I was doing all right		
Love is here to stay		
Love walked in		
The Shocking Miss Pilgrim	1946, 20th Century-Fox	screenplay by G. Seaton
*Aren't you kind of glad we did?		
*The Back Bay Polka		
*Changing my Tune		
*For You, for Me, for Evermore		
*One, two, three		
Kiss me, stupid	1964, United Artists	screenplay by B. Wilder and I.A.L. Diamond
*All the Livelong Day (and the Long, Long Night)		

*I'm a poached egg

*Sophia

Gershwin, George: Works

miscellaneous published songs

(listed by year of first performance)

1916: When you want 'em, you can't get 'em, when you've got 'em, you don't want 'em (M. Roth)

1919: The Love of a Wife (A.J. Jackson, B.G. DeSylva); O Land of Mine, America (M.E. Rourke)

1920: Yan-Kee (Caesar)

1921: Dixie Rose (Caesar, DeSylva); In the Heart of a Geisha (F. Fisher); Swanee Rose (Caesar, DeSylva) [tune same as that of Dixie Rose]; Tomale (I'm hot for you) (DeSylva)

1925: Harlem River Chanty [orig. for 4vv chorus, composed for Tip-toes, but not used]; It's a great little world! [orig. composed for Tip-toes, but not used]; Murderous Monty (and Light-Fingered Jane) (D. Carter) [composed for London production of Tell Me More, 1925]

1926: I'd rather charleston (Carter) [composed for London production of Lady, be Good!, 1926]

1928: Beautiful gypsy [orig. composed for Rosalie, but not used; tune same as that of Wait a bit, Susie, 1924]; Rosalie [orig. composed for Rosalie, but not used]

1929: Feeling Sentimental [orig. composed for Show Girl, but not used]; In the Mandarin's Orchid Garden

1931: Mischa, Yascha, Toscha, Sascha [orig. composed for Delicious, but not used]

1932: You've got what gets me [composed for film version of Girl Crazy, RKO 1932]

1933: Till Then

1936: King of Swing (A. Stillman); Strike up the band for U.C.L.A. [tune same as Strike up the band, 1927, 1930]

1937: Hi-Ho! [orig. composed for Shall we Dance, but not used]

1938: Just Another Rhumba [orig. composed for The Goldwyn Follies, but not used]; *Dawn of a New Day

Gershwin, George: Works

orchestral

Rhapsody in Blue, pf, jazz band, 1924, orchd Grofé, rev. orch for full orch by Grofé, 1926 [Gershwin's orig. 2-pf score unpubd; solo pf and 2-pf pubd versions not Gershwin's arrs.]

Concerto in F, pf, orch, 1925 [orig. pubd as 2-pf score; pubd orch version rev. F. Campbell-Watson]

An American in Paris, tone poem, 1928 [Gershwin's orig. 2-pf score unpubd; pubd orch version arr. F. Campbell-Watson, pubd 2-pf version rev. G. Stone; solo pf version arr. W. Daly]

Second Rhapsody for Piano and Orchestra, 1931 [orig. MS unpubd, pubd rev. version by R. McBride, orig. composed as Manhattan Rhapsody for Delicious]

Cuban Overture, orig. entitled Rumba, 1932

'I got Rhythm' Variations, pf, orch, 1934 [orig. MS unpubd, pubd rev. version by W.C. Schoenfeld]

Catfish Row: Suite from Porgy and Bess, 1935–6, unpubd

Gershwin, George: Works

other works

Chbr: Lullaby, str qt, c1919–20; Short Story, vn, pf, c1923–5 [orig. Novelettes, pf, c1919, 1923, arr. S. Dushkin for vn, pf, 1925]

Pf: Rialto Ripples, c1916, collab. W. Donaldson; Three-Quarter Blues (Irish Waltz), early 1920s; [3] Preludes, c1923–6; Impromptu in 2 Keys, c1924; Swiss Miss, 1926 [orig. song in Lady, Be Good!, 1924]; Merry Andrew, by 1928 [orig. dance piece in Rosalie, 1928]; George Gershwin's Song-Book, 18 arrs. of refrains from Gershwin's songs, 1932; 2 Waltzes, C, by 1933 [orig. as 2-pf piece in Pardon my English, 1933, arr. pf solo by I. Gershwin, S. Chaplin]; Promenade, by 1937 [orig. as interlude, Walking the Dog, in Shall we Dance, 2 pf, chbr orch, 1937, transcr. pf solo by H. Borne]; additional works edited and pubd by A. Zizzo incl.: 3 Preludes, pf [from MSS]; Suite, pf [from Blue Monday]; various MSS frags.

Gershwin, George: Works

index to published songs

(dates refer to year of first performance)

Across the Sea, 1922; A Foggy Day, 1937; All the Livelong Day (and the Long, Long Night), 1964; A Red Headed Woman, 1935; Aren't you kind of glad we did?, 1946; Argentina, 1922; At Half Past Seven, 1923; A Typical Self-Made American, 1930; A woman is a sometime thing, 1935; The Babbitt and the Bromide, 1927; Baby!, 1925; The Back Bay Polka, 1946; Barbary Coast, 1930; Beau Brummel, 1924; Beautiful Gypsy, 1928; Because, Because, 1931; Beneath the Eastern Moon, 1923; Berkeley Square and Kew, 1924; Bess you is my woman, 1935; The Best of Everything, 1919; Bidin' my Time, 1930; Blah, Blah, Blah, 1931

Blue, Blue, Blue, 1933; Boy wanted, 1921, 1924; Boy! What love has done to me!, 1930; Bride and Groom, 1926; Broncho Busters, 1930; But Not for Me, 1930; Buzzard Song, 1935; By and By, 1922; By Strauss, 1936; Can we do anything?, 1924; Changing my Tune, 1946; Cinderelatives, 1922; Clap yo' hands, 1926; Clara, Clara, 1935; Come to the moon, 1919; Cossack Love Song (Don't forget me), 1925; Could you use me?, 1930; Crab Man, 1935; Dance Alone with You, 1927; Dancing Shoes, 1921; Dawn of a New Day, 1938; Dear Little Girl (I hope you've missed me), 1926; Delicious, 1931; Ding Dong, 1930

Dixie Rose, 1921; Do-Do-Do, 1926; Do it again!, 1922; Don't ask, 1926; Do what you do!, 1929; Drifting Along with the Tide, 1921; Embraceable You, 1930; Ev'ry body knows I love somebody, 1928; Fascinating Rhythm, 1924; Feeling I'm Falling, 1928; Feeling Sentimental, 1929; Fidgety feet, 1926; Fletcher's American Choc'late Choral Society, 1930; For you, for me, for evermore, 1946; Four Little Sirens, 1924; From Now On, 1919; Funny Face, 1927; Garçon, s'il vous plaît, 1931; Goldfarb! That's I'm, 1930; Gone, Gone, Gone, 1935; Good mornin', sistuh!, 1935; Good-night, my dear, 1923; Got a rainbow, 1928; The Half of it, Dearie, Blues, 1924; Hangin' Around with You, 1930

Hang on to me, 1924; Harlem River Chanty, 1925; Harlem Serenade, 1929; Heaven on Earth, 1926; He knows milk, 1930; Hello, good morning, 1931; He loves and she loves, 1927; Here come de honey man, 1935; Here's a kiss for Cinderella, 1931; Hey! Hey! Let 'er go!, 1924; High Hat, 1927; Hi-ho!, 1937; How about a boy like me?, 1930; How long has this been going on?, 1927, 1928; I ain' got no shame, 1935; I can't be bothered now, 1937; Idle Dreams, 1920; I don't think I'll fall in love today, 1928; I'd rather charleston, 1926; If I Become the President, 1930; I found a four leaf clover, 1922; I got plenty o' nuttin', 1935; I got rhythm, 1930

I'll build a stairway to paradise, 1922; The Illegitimate Daughter, 1931; I loves you,

Porgy, 1935; I love to rhyme, 1938; I love you, 1921; I'm about to be a mother, 1931; I make hay while the moon shines, 1924; I'm a poached egg, 1964; I mean to say, 1930; I must be home by twelve o'clock, 1929; I need a garden, 1924; Innocent Ingenue Baby, 1922; Innocent Lonesome Blue Baby, 1923; In the Heart of a Geisha, 1921; In the Mandarin's Orchid Garden, 1929; In the Rain, 1923; In the Rattle of the Battle, 1930; In the swim, 1923; Isn't it a pity?, 1933; Isn't it wonderful, 1924; It ain't necessarily so, 1935; It is the fourteenth of July, 1924; It's a great little world!, 1925

It take a long pull to get there, 1935; I've got a crush on you, 1928, 1930; I've got beginner's luck, 1937; I've got to be there, 1933; I want to be a war bride, 1930; I was doing all right, 1938; I was so young (you were so beautiful), 1919; I was the most beautiful blossom, 1931; I won't say I will but I won't say I won't, 1923; Jasbo Brown Blues, 1935; The Jijibo, 1924; Jilted, 1931; The Jolly Tar and the Milk Maid, 1937; Just Another Rhumba, 1938; Just to Know You are Mine, 1921; Katinkitschka, 1931; Kickin' the Clouds Away, 1925

King of swing, 1936; Kongo Kate, 1924; K-ra-zy for You, 1928; Land of the Gay Caballero, 1930; Leavin' for the Promise' Lan', 1935; Leaving Town While we May, 1924; Let 'em eat cake, 1933; Let's be lonesome together, 1923; Let's call the whole thing off, 1937; Let's kiss and make up, 1927; The Life of a Rose, 1923; Limehouse Nights, 1919; Little Jazz Bird, 1924; Liza (All the clouds'll roll away), 1929; Lo-La-Lo, 1923; The Lonesome Cowboy, 1930; Looking for a Boy, 1925; Lorelei, 1933; Love is here to stay, 1938; Love is sweeping the country, 1931; The love of a wife, 1919; Love walked in, 1938

Luckiest man in the world, 1933; Lu Lu, 1920; Mademoiselle in New Rochelle, 1930; Mah-Jongg, 1924; Making of a Girl, 1916; The Man I love, 1924, 1927; Maybe, 1926; Midnight Bells, 1925; Military Dancing Drill, 1927; Mine, 1933; Mischa, Yascha, Toscha, Sascha, 1931; Moonlight in Versailles, 1923; The Mophams, 1924; Murderous Monty (and Light-Fingered Jane), 1925; My Cousin in Milwaukee, 1933; My Fair Lady, 1925; My Lady, 1920; My Log-Cabin Home, 1921; My man's gone now, 1935

My One and Only, 1927; Nashville Nightingale, 1923; Naughty Baby, 1924; Never was there a girl so fair, 1931; Nice Baby! (Come to papa!), 1925; Nice work if you can get it, 1937; Nightie-Night, 1925; Night time in Araby, 1924; Nobody but You, 1919; No One Else but that Girl of Mine, 1921; Official Resume, 1930; Of thee I sing, 1931; Oh, Bess, oh where's my Bess, 1935; Oh, de Lawd shake de heavens, 1935; Oh, dere's somebody knockin' at de do', 1935; Oh, Doctor Jesus, 1935; Oh Gee! Oh Joy!, 1928; Oh, Hev'nly Father, 1935; Oh, I can't sit down, 1935

Oh, Kay!, 1926; Oh, lady, be good!, 1924; Oh Lawd, I'm on my way, 1935; Oh Little Stars, 1935; Oh! Nina, 1923; Oh, so Nice, 1928; Oh, What she Hangs Out, 1922; O Land of Mine, America, 1919; On and On and On, 1933; One, Two, Three, 1946; On My Mind the Whole Night Long, 1920; On the Beach at How've-you-been, 1923; Oo, how I love to be loved by you, 1920; Overflow, 1935; Pepita, 1924; Poppyland, 1919; Posterity is just around the corner, 1931; The Real American Folk Song, 1918; Rosalie, 1928; Rose of Madrid, 1924; Roses of France, 1924

Sam and Delilah, 1930; Say so!, 1928; Scandal Walk, 1920; The Senator from Minnesota, 1931; Seventeen and Twenty-One, 1927; Shall we dance?, 1937; She's just a baby, 1921; Show me the town, 1926; The Signal, 1925; The Simple Life, 1921; Site of Spring, 1937; Slap that bass, 1937; Snowflakes, 1920; So am I, 1924; So are you!, 1929; Somebody from Somewhere, 1931; Somebody loves me, 1924; Some Far-Away Someone, 1924; Some girls can bake a pie, 1931; Somehow it seldom comes true, 1919; Someone, 1922; Someone believes in you, 1924; Someone to watch over me, 1926

Some rain must fall, 1921; Something about love, 1919, 1926; Some wonderful sort of someone, 1918, rev. 1919; Song of the Flame, 1925; The Songs of Long Ago, 1920; Soon, 1930; Sophia, 1964; South Sea Isles, 1921; So what?, 1933; Spanish love, 1920; Stiff Upper Lip, 1937; Strawberry Woman, 1935; Strike up the band, 1927, 1930; Strike up the band for U.C.L.A., 1936; Strut lady with me, 1923; Summertime, 1935; Sunday in London town, 1923; The Sunshine Trail, 1923; Swanee, 1919

Swanee Rose, 1921; Sweet and Low-Down, 1925; Sweetheart (I'm so glad that I met you), 1923; 'S wonderful, 1927; Tee-oodle-um-bum-bo, 1919; Tell me more!, 1925; That American Boy of Mine, 1923; That Certain Feeling, 1925; That Lost Barber Shop Chord, 1926; That New-Fangled Mother of Mine, 1924; There is nothing too good for you, 1923; There's a boat dat's leavin' soon for New York, 1935; There's more to the kiss than the x-x-x, 1919; These Charming People, 1925; They all laughed, 1937

They can't take that away from me, 1937; They pass by singin', 1935; Things are looking up, 1937; This is the life for a man, 1924; Three cheers for the Union!, 1930; Three Times a Day, 1925; Throw her in high!, 1923; Till I Meet Someone like You, 1924; Till Then, 1933; Tomale (I'm hot for you), 1921; Tra-la-la, 1922; Treat me rough, 1930; Trumpeter blow your golden horn, 1931; Tum on and tiss me, 1920; Tune in (to Station J. O. Y.), 1924; Under a One-Man Top, 1924; Union Square, 1933; The Unofficial Spokesman, 1930; Virginia, 1924; Vodka, 1925; Wait a bit, Susie, 1924; Waiting for the Sun to Come Out, 1920

Walking Home with Angeline, 1922; We're pals, 1920; What are we here for?, 1928; What you want wid Bess?, 1935; When do we dance?, 1925; When it's Cactus Time in Arizona, 1930; When Toby is Out of Town, 1924; When you want 'em, you can't get 'em, when you've got 'em, you don't want 'em, 1916; Where East meets West, 1921; Where is she?, 1923; Where is the man of my dreams, 1922; Where's the boy? Here's the girl!, 1928; Where you go I go, 1933; Who cares?, 1931; Who is the lucky girl to be?, 1931; Why do I love you?, 1925; Wintergreen for President, 1931; The Woman's Touch, 1926; The world is mine, 1927

Yan-Kee, 1920; The Yankee Doodle Blues, 1922; Yankee Doodle Rhythm, 1927, 1928; Year after Year, 1924; You and I, 1923; You are you, 1925; You-Oo just You, 1918; You've got what gets me, 1932

Principal publishers: Chappell, New World

Gershwin, George

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Gershwin, Ira [Gershvin, Israel]

(b New York, 6 Dec 1896; d Beverly Hills, CA, 17 Aug 1983). American lyricist. He submitted light verse to newspapers and periodicals as a student and while working at various jobs before joining his brother George Gershwin to write songs. Their first song to receive a public hearing was *The Real American Folk Song*, a salute to ragtime, which was introduced by Nora Bayes in *Ladies First* (1918). Although Gershwin collaborated with other composers (at first under the pseudonym Arthur Francis to avoid being judged by George's reputation), his close partnership with his brother extended from 1924, when they wrote their first musical comedy, *Lady be Good!*, until George's death in 1937. In addition to more than a dozen Broadway shows, including the first musical comedy to be awarded a Pulitzer Prize for drama, *Of Thee I Sing* (1931), they also contributed songs to a number of films. After George's death Ira worked with a succession of composers, including Weill (*Lady in the Dark*, 1941), Kern (*Cover Girl*, 1944), Schwartz (*Park Avenue*, 1946), and Arlen (*A Star is Born*, 1954).

During his lifetime, Ira Gershwin was considered by many to be the less talented of the brothers and they rarely accorded his lyrics the same attention as that of his contemporaries such as Hart or Porter. Subsequently, however, Gershwin's lyrics have come to be considered among the finest in popular American culture and recent revivals and new recordings of his works have earned him a prominence he rarely enjoyed during his long career.

Unlike some of his contemporaries, Gershwin presented no consistent view of life in his lyrics. His verses are generally humorous and sunny, and make frequent recourse to such slang shortcuts as 'gloom can jump in the riv'. He had a deep understanding of his brother's music, and established at the Library of Congress a Gershwin Archive consisting of carefully annotated documents mostly associated with George. He published a collection of his lyrics, with discursive annotations, as *Lyrics on Several Occasions* (New York, 1959, 2/1997).

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(selective list)

music by George Gershwin unless otherwise stated

stage

Dates are those of the first New York performance

Two Little Girls in Blue (P. Lannin, V. Youmans), 3 May 1921 [incl. Oh, Me! Oh, My!]
Lady, Be Good!, 1 Dec 1924 [incl. Fascinating Rhythm, Oh lady, be good!, So am I; film, 1941]
Tell Me More, 13 April 1925 [incl. Kickin' the Clouds Away]
Tip-toes, 28 Dec 1925 [incl. Sweet and Low-Down, Looking for a Boy, That Certain Feeling]
Oh, Kay!, 8 Nov 1926 [incl. Someone to watch over me, Do-Do-Do, Clap yo' Hands, Maybe]
Funny Face, 22 Nov 1927 [incl. S'wonderful, High Hat, Funny Face, He loves and she loves, The Babbitt and the Bromide]
Rosalie, 10 Jan 1928 [incl. How long has this been going on?]
Treasure Girl, 8 Nov 1928 [incl. I've got a crush on you, Feeling I'm falling]
Strike Up the Band, 14 Jan 1930 [incl. Strike up the band; film, 1940]
Girl Crazy, 14 Oct 1930 [incl. I got rhythm, Embraceable You, Bidin' my Time, But Not for Me; films, 1932, 1943, 1965 as 'When the Boys Meet the Girls']
Of Thee I Sing, 26 Dec 1931 [incl. Love is sweeping the country, Of thee I sing, Who cares?]
Pardon My English, 20 Jan 1933 [incl. Lorelei, Isn't it a pity?]
Let 'em Eat Cake, 21 Oct 1933 [incl. Mine]
Porgy and Bess, 10 Oct 1935 [incl. Bess, you is my woman, I got plenty o' nuttin', It ain't necessarily so, I loves you, Porgy; film, 1959]
Ziegfeld Follies of 1936 (V. Duke), 30 Jan 1936 [incl. I can't get started]
Lady in the Dark (K. Weill), 23 Jan 1941 [incl. My Ship, The Saga of Jennie, Tchaikowsky; film, 1944]
The Firebrand of Florence (Weill), 22 March 1945 [incl. Sing me not a ballad]
Park Avenue (A. Schwartz), 4 Nov 1946 [incl. Don't be a woman if you can]

My One and Only, 1 May 1983 [incl. S'wonderful, Strike up the band, He loves and she loves, My One and Only]

Crazy for You, 19 Feb 1992 [incl. I got rhythm, What causes that?, Slap that bass]

films

Delicious, 1931

Shall We Dance, 1937 [incl. Slap that bass, They can't take that away from me, Let's call the whole thing off, They all laughed, (I've got) Beginner's luck]

A Damsel in Distress, 1937 [incl. Nice Work if you can get it, I can't be bothered now, A Foggy Day, Things are looking up]

The Goldwyn Follies, 1938 [incl. Love walked in, Love is here to stay]

Rhapsody in Blue, 1945 [incl. I'll build a stairway to paradise, The man I love]

Cover Girl (J. Kern), 1944 [incl. Put me to the test, Long Ago and Far Away, Sure Thing]

The Shocking Miss Pilgrim, 1946 [incl. The Back Bay Polka]

The Barkleys of Broadway (H. Warren), 1949 [incl. My One and Only Highland Fling, Shoes with Wings On]

An American in Paris, 1951 [incl. Love is here to stay, I don't think I'll fall in love today, I got rhythm]

Give a Girl a Break (B. Lane), 1953 [incl. Applause, Applause]

A Star is Born (H. Arlen), 1954 [incl. The Man that Got Away, Here's what I'm here for]

Funny Face, 1957 [incl. How long has this been going on?, Funny Face]

Porgy and Bess, 1959 [incl. Dere's a boat dat's leavin' soon for New York]

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GERALD BORDMAN/THOMAS S. HISCHAK

Gerson, George

(*b* Copenhagen, 10 Oct 1790; *d* Copenhagen, 16 Feb 1825). Danish composer and violinist. As a child he was taught the violin, and in 1805 he was sent for a commercial education to Hamburg. There he learnt to play the piano, and he soon became an active member of private musical circles, for which he composed songs and chamber music. Of his 219 compositions, 60 were composed during his years in Hamburg, some (e.g. the string quartets nos.2–4, 1808) under the supervision of the violinist Andreas Romberg. On his return to Copenhagen in 1812 he was employed by the merchant Joseph Hambro, who made him his partner in 1816. Both as a violinist and as an organizer Gerson played a leading role in the musical life of Copenhagen, which was then largely based on private clubs and societies.

Only a few of Gerson's many piano pieces and songs have been printed (notably 6 songs published in Copenhagen, 1842); their musical style shows the influence of his models, Haydn, Romberg and especially Mozart. His best songs reveal an original melodic gift and a refined sense of declamation, and though his instrumental works, including a symphony (1813–17) and a violin concerto (1821), are more impressive for his assured handling of form and texture than for musical invention, they are important as they illustrate an interesting chapter of Danish music history. His collected works in five autograph volumes and an autograph thematic catalogue are in the Royal Library, Copenhagen. (N.M. Jensen: *Den danske romance 1800–1850 og dens musikalske forudsætninger* (Copenhagen, 1964) [with Ger. summary])

TORBEN SCHOUSBOE

Gerson, Jean Charlier de [Doctor Christianissimus]

(*b* Gerson-lès-Barby, diocese of Reims, 13 December 1363; *d* Lyons, 12 July 1429). French theologian, reformer, educator, poet and mystic. At the age of 14 he entered the Collège de Navarre, where he studied under Egide Deschamps and Pierre d'Ailly. In 1381 he obtained the licence ès lettres and began his study of theology. His first course of lectures on biblical exegesis in 1387–8 marked the beginning of a lifelong career of university teaching. He took the degree of Master of Theology in 1392 and three years later succeeded Pierre d'Ailly as chancellor of the University of Paris. In this capacity he was responsible for bringing France back to the obedience of the Antipope Benedict XIII (Pedro de Luna) in 1402, and of restoring the Dominicans (1403) after their expulsion from the university because of their views on the Immaculate Conception. Apart from the chancellorship, Gerson's ecclesiastical appointments included the deanery of St Donatian in Bruges (1394), a benefice offered him by his patron, Philip the Bold, Duke of Burgundy, a canonry of Notre Dame de Paris (1403) which brought him the responsibility (1404) for the choir school of Notre Dame, and the incumbency of St Jean-en-Grève (1408). He attended the Council of Konstanz (1414–18) where his influence was far-reaching and decisive. For political reasons he never returned to Paris. He died in retirement, having completed his last work three days before his death.

Besides his teaching and pastoral duties Gerson was deeply involved in wider issues, both religious and political. He strove to promote reform of the Church, and worked actively to heal the breach between East and West that was dividing Christendom.

Gerson's writings include studies on the constitution and authority of the Church, sermons, university lectures, spiritual and pastoral writings in Latin and French, other doctrinal works, poetical works and some 87 letters that are of historical and personal interest. As an early promoter of the cult of St Joseph (1413–14), he also wrote the text of a mass and an Office in honour of the saint. A number of the writings deal with music viewed from a philosophical or mystical angle. He developed an all-encompassing view of music in which Christ is the heavenly preceptor in the total harmony of

creation. The *Tres tractatus de canticis* contain the *De canticorum originali ratione* (before 1426), the *De canticordo* (before 1423) and the *De canticis* (between 1424 and 1426). The point of departure in these writings is the definition of the term 'canticum'. Many traditional and contemporary musical instruments are listed. His exposition of musical theory is traditionally orthodox, firmly rooted in Boethius and Isidore of Seville. The second part of *De canticis* is a poem in praise of music, *Carmen de laude musice*. The *Collectorium super Magnificat* published in Esslingen in 1473 contains one of the earliest examples of music printing (only five notes); it is a series of 12 tracts collected and edited by the author himself, and in it he attributed moral significance to the musical notes *sol, fa, mi, re* and *ut* and the five vowels A E I O U.

But Gerson's interest in music was not merely speculative and mystical. His very practical instructions to those in charge of the choir school of Notre Dame show the author of the *Doctrina pro pueris ecclesie parisiensis* (written to complete the new rules prescribed by the chapter on 15 April 1411) to have had a profound understanding of the problems of education, in particular that of medieval choristers. The master of song was to teach the boys plainchant, principally, and counterpoint, and a few well-chosen discants, but no frivolous or lewd airs. Discant was banned by statute until the boys' voices had changed, and even then choristers were not to spend too long in the study of it.

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MARY BERRY

Gersonides [Levi ben Gershon (Gershon, Gerson); Leo Hebraeus;

Magister Leon de Bagnols; RaLBaG]

(*b* Bagnols, 1288; *d* Provence, 1344). French mathematician. He lived in Provence, primarily in Orange, north of Avignon, an area that offered protection to Jews and a haven from King Philip the Fair's expulsion of Jews in 1306. His works were known in both Jewish and Christian circles. He wrote in Hebrew, and his writings were translated into Latin; as a result he is known by several different names. He is referred to as Levi ben Gershom or RaLBaG (an acronym of Rabbi Levi ben Gershom) in Hebrew texts, and as Gersonides, Gerson and several other variants in Latin sources. His mathematical works include a commentary on Euclid and a treatise on trigonometry. He was also an astronomer, biblical exegete and neo-Aristotelian philosopher. In addition to commentaries on Aristotle and Ibn Rushd, his major work was *Sefer milhamot Adonai* ('The Wars of the Lord', 1317–29), which treats the central philosophical debates of his time, such as the immortality of the soul and the creation of the world.

At the request of Philippe de Vitry, Gersonides wrote *De numeris harmonicis* in 1343. Based on a postulate given by Vitry, it includes the following:

omnium numerorum armonicorum quilibet 2 numero distinguntur praeter istos 1 et 2, 2 et 3, 3 et 4, 8 et 9. Armonicum autem numerum sic describit: armonicus numerus est, qui et quilibet ejus pars praeter unitatem per equa 2 vel 3 continuo vel vice versa usque ad ipsam unitatem findi potest. Sunt igitur continui, 1, 2, 4, 8 ... et 1, 3, 9, 27 ... et vice versa 6, 12, 1[8], et 24 ... (Carlebach, 129)

(The difference between any of the harmonic numbers is 2 except between 1 and 2, 2 and 3, 3 and 4, and 8 and 9. He [Vitry] defines harmonic numbers as follows: a harmonic number is divisible (except for 1) either by 2 or 3 in succession or alternately one with the other continuously down to one. They are, therefore, in succession: 1, 2, 4, 8 ... and 1, 3, 9, 27 ... and alternately 6, 12, 18 and 24 ...)

Gersonides and Vitry defined a harmonic number as one that is a power of 2 or 3 and is therefore divisible by 2 or 3. Except for the smallest numbers (1, 2, 3, 4, 6, 8 and 9), the difference between any two harmonic numbers will be 2 or more; consequently, no number is repeated.

Nineteenth-century musicologists, such as Riemann, believed that *De numeris harmonicis* concerned the calculation of musical intervals. In the 1940s Werner and Sonne proposed that *De numeris harmonicis* was a mathematical proof of Vitry's mensural system (as explained in the collection of writings formerly thought to be a treatise known as *Ars nova*) and was intended to demonstrate that any combination of perfect and imperfect mensural divisions would produce only one, unique number of *minime* (even allowing for differences due to dots of alteration or dots of perfection). The numerical patterns in *De numeris harmonicis*, however,

are similar to those in a passage in Plato's *Timaeus* (35ff) in which the Creator marks off divisions of the soul by doubling and tripling a given unit to produce the series 1, 2, 4, 8 and the series 1, 3, 9, 27. The ratios between the two series produce the basic musical intervals (3:2, 4:3 and 9:8). The term 'harmonic number' was later used by Aristotle (*De anima* [On the Soul] 406b.25ff) and was then passed on to medieval writers through commentaries on Plato's and Aristotle's works. Gersonides' *De numeris harmonicis*, therefore, is not an effort to generate a mathematical proof of the *Ars nova* mensural system, but a development within the commentaries on the 'Timaeus-scale' to extend the sequence of harmonic numbers. Whereas Plato limited the harmonic numbers to eight, Gersonides' treatise expands each series indefinitely and uses the two series as factors to create new 'harmonic numbers' (i.e. $2 \times 3 = 6$; $3 \times 4 = 12$; $2 \times 9 = 18$; $3 \times 8 = 24$...). Gersonides probably transmitted this concept to the theorist Johannes Boen (*Musica*) and to the Parisian scholastic philosopher Nicole Oresme (*Le livre du ciel et du monde* and *Tractatus de configurationibus qualitatum et motuum*). A reliable critical text of Gersonides' *De numeris harmonicis* has yet to be undertaken (Carlebach's 1910 edition is generally regarded as seriously flawed). Although no Hebrew sources of the works are known to have survived, there are at least two extant Latin sources: *CH-Bu* F.II.33 (used by Carlebach) and *F-Pn* lat.7378A.

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C. MATTHEW BALENSUELA

Gerson-Kiwi, (Esther) Edith

(*b* Berlin, 13 May 1908; *d* Jerusalem, 16 July 1992). Israeli musicologist and ethnomusicologist of German origin. She studied at the Stern Conservatory (1918–25) and in 1930 she obtained a diploma in piano from the Leipzig Musikhochschule, working principally under Ramin. In 1931 she studied the harpsichord with Wanda Landowska at the Ecole de Musique Ancienne; she then returned to Germany to study musicology with Gurlitt at the University of Freiburg and Kroyer at the University of Leipzig; she completed the doctorate in 1933 under Bessler at the University of Heidelberg with a dissertation on the 16th-century Italian canzonetta. In 1934 she taught at the Liceo Musicale, Bologna, while studying palaeography and earning a diploma in library studies at Bologna University (1934).

The nascent Nazi regime prompted her and her parents to emigrate in 1935 to Palestine where they settled in Jerusalem. From 1937 she taught the piano and music history at the music academies in Jerusalem and Tel-Aviv. Her interest in ethnomusicology began with her association with Robert Lachmann at the Jerusalem Archive for Oriental Music. As his assistant, she became, by extension, a student of the Berlin school of comparative musicology whose concepts and methods she incorporated in her subsequent ethnomusicological researches. In 1947 she took charge of the archive, which was then linked with the Palestine Institute of Folklore and Ethnology (in 1953 both the institute and the archive were incorporated into the School of Oriental Studies at the Hebrew University) and in 1949 she joined the faculty at the Music Teacher's College. Soon after the establishment of the musicology departments at the Hebrew University (1965) and Tel-Aviv University (1966) she became a senior lecturer at both and was appointed professor at Tel-Aviv in 1969. In 1963 she founded the Museum of Musical Instruments of the Rubin Academy of Music, Jerusalem. She served on the executive boards of the IFMC (1970–82), the International Institute of Comparative Studies of Music and Documentation and as a council member of the IMS and the Society for Ethnomusicology. In 1974 she was elected chairman of the Israeli Musicological Society and served later as its vice-chairman and treasurer (1978–9); she was also on the editorial board of *Orbis musicae*.

As an indefatigable collector of traditional music, she took advantage of the multi-ethnic communities residing in and around Jerusalem whose sacred and secular music she recorded, transcribed and studied. Her publications testify to a wide spectrum of interests, the core of which centres on Jewish (primarily Oriental and Sephardi), Arabic and Persian traditions, on which she became an outstanding authority. Gerson-Kiwi laid the foundation for ethnomusicological studies in Israel, but unlike A.Z. Idelsohn whose fieldwork in Jerusalem preceded hers by one generation, she was able to train numerous scholars. She left a vast legacy of precious archival

material (including recordings, documentary films, manuscripts), which still awaits investigation.

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ISRAEL J. KATZ

Gerstenberg, Heinrich Wilhelm von

(*b* Tondern, 3 Jan 1727; *d* Altona, 1 Nov 1823). German poet, critic and musician. From 1757 he studied law at Jena, where inspired by such literary associates as Claudius, Münter and J.L. Schlosser he began his own poetic creations. In 1759, after the considerable success of his dramatic poem *Tändeleien* (part of which was later set as a cantata by C.P.E. Bach), he abandoned law in favour of Danish military service, participating in the Russian campaign of 1762 and eventually settling in Copenhagen for about 12 years. There he became the close friend of Klopstock, studied music with J.A. Scheibe, and instituted a series of musical evenings at his home, attended equally by poets and musicians, in which he himself sometimes performed and sang. This custom was continued after he moved to Lübeck as 'Danish Resident' in 1775. Financial considerations forced him to sell this position in 1783, and from 1785 he was a lottery official in Altona.

Gerstenberg was a major figure of the *Sturm und Drang* movement, in which his tragedy *Ugolino* (1768) and his critical series *Briefe über Merkwürdigkeiten der Literatur* (1766–70) were important early landmarks. Interested in the new possibilities of relating words to music, like many other north European poets of his time, he established correspondence with C.P.E. Bach, J.C.F. Bach and other musicians on the problem of expressing poetic meaning through purely instrumental music. His addition of two separate texts to C.P.E. Bach's Fantasy in C minor (the last of the *Probestücke* which accompanied his *Versuch*) was an attempt not merely to rise above the dry piety of contemporary lied texts, but also to produce a new synthesis of word and note, combining pure instrumental music, pure song and programme music. His *Ariadne auf Naxos* (1767), one of the most important cantata texts of its time, was set by Scheibe, J.C.F. Bach and J.F. Reichardt, and was adapted by Brandes as the text of Benda's melodrama. Gerstenberg also wrote a melodrama *Minona oder Die Angelsachsen* (1786), and *Das Mohrenmädchen* (set as the solo cantata *Die Amerikanerin* by J.C.F. Bach, 1776), and published articles on recitative and figured bass.

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E. EUGENE HELM

Gerstenberg, Johann Daniel

(*b* Frankenhausen, 26 March 1758; *d* Hildesheim, 7 Dec 1841). German music publisher and composer. From 1778 to 1786 he attended the Gymnasium Andreanum in Hildesheim as a singer, and then studied law in Leipzig until 1788. On 26 March 1792 he opened a music and book shop in St Petersburg after spending a short period as a private tutor in Kiev; in 1793 he made his schoolfriend Friedrich August Dittmar a partner in the business, which had come to the fore with many musical and literary publications. He opened his own music engraving works in 1795, and in 1796 went to Gotha, where he founded a branch of the St Petersburg firm, but moved to Hildesheim in the same year. Connections with the parent firm in St Petersburg steadily weakened, and Dittmar carried on the business alone under many different trade names until 1808. Between 1792 and 1799 the firm published more than 200 musical works. Known as both a composer and an author, Gerstenberg wrote six piano sonatas and two collections of lieder as well as many contributions for various journals and yearbooks that he published in St Petersburg.

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WALTER GERSTENBERG

Gerstenberg, Walter

(*b* Hildesheim, 26 Dec 1904; *d* Tübingen, 26 Oct 1988). German musicologist. He studied musicology from 1924 at Berlin University and

from 1926 at Leipzig University (especially with Kroyer and Zenck); in 1929 he took the doctorate at Leipzig with a dissertation on Scarlatti's keyboard works. From 1929 to 1932 he was assistant lecturer at the musicological institute and research assistant at the instrument museum of Leipzig University. From 1932 to 1938 he was assistant lecturer at the musicological institute of Cologne University, where in 1935 he completed the *Habilitation* with a historical study of Protestant church music. He was then professor of musicology at Rostock University (1941–8), the Free University, Berlin (1948–52), Tübingen University (1952–8), Heidelberg University (1958) and from 1959 until his retirement in 1970 again at Tübingen University. In 1974 he was made honorary professor of musicology at Salzburg University.

Gerstenberg's research centred on music history from the 16th century to the beginning of the 19th, particularly Bach, Mozart and Schubert. He wrote a series of studies on music performance and was editor of Senfl's motets for the complete edition of that composer's works. He succeeded Zenck as director of the complete edition of the works of Willaert, to which he contributed four volumes. He was editor of the *Tübinger Bach-Studien* and co-editor of the *Archiv für Musikwissenschaft*. His main importance for German musicology lay in the field of organization. He played an important role in founding the new collected editions of Bach, Mozart and Schubert; he was also president of the Internationale Schubert-Gesellschaft.

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HANS HEINRICH EGGBRECHT/WOLFGANG HORN

Gerstenbüttel, Joachim

(*b* Wismar, 27 June 1647; *d* Hamburg, 10 April 1721). German composer and instrumentalist. He attended school in Wismar and studied theology at the universities of Rostock (1662–7) and Wittenberg (1667–72). He had learnt music as a boy, but applied himself to it more seriously when he suffered an attack of melancholia hypochondriaca in 1669. Since he never enjoyed good health, he broke off his theological studies in spite of his success in them and settled in Hamburg in 1672 as a music teacher and domestic tutor. He played keyboard instruments and the violin and became a 'good bassist' (*Walther ML*). In 1674 he was appointed Christoph Bernhard's successor as Kantor at the Johanneum Lateinschule and *director musices* of the city's main churches, but he did not take up his post until 10 February 1675 because of a complaint of unconstitutionality. Meanwhile, the Convictorium founded by Thomas Selle had been dissolved, and Gerstenbüttel attempted to reorganize and strengthen the church music and the Kantorei, but with only limited success because of strong competition from opera and oratorio. Gerstenbüttel laboured for years on a translation of the *Cantica sacra* (1588) of Franz Eler. Since (unlike his successor Telemann) he regarded his position as being exclusively dedicated to the praise of God, he rejected opera out of hand – an attitude consistent with the position of some Orthodox theologians and Pietistic pastors.

The structure of Gerstenbüttel's cantatas was also designed to put music to the service of God. He employed various types of text and musical settings, but not solo cantatas or exclusively free texts. His works are not strongly expressive, but the declamation is suited to the meaning of the text, which is presented rather than interpreted. However, his compositions do contain some complex contrapuntal movements (*Wo soll ich fliehen hin*) and expressive constructions (*Ich schreie zu dem Herrn*). An exception to Gerstenbüttel's usual preference for string instruments is *Lobet den Herrn, ihr seine Engel*, for which he indicates the use of wind instruments (see Webber, 113). In respect of their technical requirements, as well as their

structures, Gerstenbüttel's compositions differ considerably from the sacred works of organists, opera composers and Kapellmeisters trained in Italian music. They reflect not only the influence of central German traditions in north Germany, but his own endeavours to write church music that would serve the liturgy and make the text easily comprehensible.

WORKS

all extant works in D-Bsb Bokemeyer Collection, dated before 1695

Ach Herr lass deine lieben Engelein, SAB, 2 clarino, timp, 2vn, bn, bc (anon., see Krummacher, 1965, p.170); Ach Herr wie ist meiner Feinde, SSATB, 2 vn, 2 va, bn, bc, 1686; Da die Zeit erfüllet war, SAB, 2 vn, bn, bc; Dazu ist erschienen der Sohn Gottes, SSATB, 2 vn, 2 va, bn, bc; Der Gerechte wird grünen, SATB, 2 vn, bn, bc; Der Herr ist mein Hirte, SSB, 2 vn, bn, bc; Der Herr sprach zu meinem Herren, SSATB, 2 vn, 3 va, bn, bc; Die Güte des Herrn ist, ATB, 2 vn, 2 va, bn, bc; Erhalt uns Herr bey deinem Wort, SSATB, 2 vn, 2 va, bn, bc; Gelobet sey der Herr täglich, SAT, 2 vn, bc; Gelobet sey Gott, SATB, 2 vn, bn, bc; Habe deine Lust an den Herrn, SATB, 2 vn, 2 va, bn, bc; Herr erhöre mein Gebeth, SSATB, 2 vn, 2 va, bn, bc; Heut triumphieret Gottes Sohn, STB, 2 clarino, timp, bc (anon., see Krummacher, 1965, p.170)

Ich bin ein verwirret und verlohren Schaff, dialogue, SATB, 2 vn, violetta, bn, bc; Ich schreie zu dem Herrn, SSATB, 2 vn, 2 va, bn, bc; In dich hab ich gehoffet, SSATB, 2 vn, 2 va, bc; Jauchzet Gott alle Land, T, 2 vn, 2 va, bc; Lieber Herre Gott weck uns auff, SATB, 2 vn, bc; Lobe den Herrn meine Seele, SB, 2 vn, bn, bc; Lobet den Herrn, ihr seine Engel, SATB, 2 clarino/ob, 2 ob/violetta, bn, bc; O Vater aller Frommen, SSATB, 2 vn, 2 va, bc; O welche eine Tiefe des Reichthums SSATB, 2 vn, 2 va, bn, bc

Samlet euch Schätze, SSATB, 2 vn, 2 va, bn, bc; Treuffelt ihr Himmel von oben, SSATB, 2 vn, bn, bc; Waschet, reiniget euch, SSTB, 2 vn, bn, bc; Wenn wir in höchsten Nöthen sein, SSATB, 2 vn, 2 va, bc; Wer sich rächet, SSATB, 2 vn, 2 va, bn, bc; Wo der Herr nicht das Hauss bauet, SAB, 2 vn, bc; Wo Gott der Herr nicht bey uns hält, SSATB, 2 vn, 2 va, bn, bc; Wo soll ich fliehen hin, SSATB, 2 vn, 2 va, bn, bc; Wohl dem der in Gottes Furcht steht, SSATB, 2 vn, 2 va, bn, bc; Zweierley bitt ich von dir, SSATB, 2 vn, 2 va, bn, bc

Lost: Ach Herr straff mich, 1v, 4 va, bc, see Greve; Benedictus esto Jehova, 1713, see Kremer, 1995, p.249; Das von Gott dem Allerhöchsten durch vieler Jahre Prüfung mannigfaltig bewährte und hoch begnadete Exempel, 1711, *D-HVI* (text only); Jubilate Jehovahae omnes, 1713, see Kremer, 1995, p.249; 40 other cants., formerly *Lm*, see Seiffert

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JOACHIM KREMER

Gerster, Etelka

(*b* Kassa [now Košice, Slovakia], 25 June 1855; *d* Pontecchio di Bologna, 20 Aug 1920). Hungarian soprano. She studied with Mathilde Marchesi in Vienna, and made her début in 1876 as Gilda (*Rigoletto*) at La Fenice, Venice, where she also sang Ophelia (*Hamlet*). She made her London début at Her Majesty's Theatre in 1877 as Amina (*La sonnambula*) and also sang Lucia, Elvira (*I puritani*), Gilda and the Queen of Night. The following year she made her New York début as Amina at the Academy of Music, where she appeared in the first American performance of Balfe's *Il talismano* (1878) and also sang Elsa (1881). Her rivalry with Patti was aggravated when they sang together on tour in *Les Huguenots* (Gerster as Marguerite de Valois, Patti as Valentine). Although she had a voice of great brilliance and flexibility, as well as complete security of technique, Gerster was unable to match the elder diva in personality or experience. In 1890 she gave one performance of Amina at Covent Garden, then retired. From 1896 to 1917 she taught singing in Berlin.

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ELIZABETH FORBES

Gerster, Ottmar

(*b* Braunfels, Hesse, 29 June 1897; *d* Borsdorf, nr Leipzig, 31 Aug 1969). German composer. After studying the violin with Adolf Rebner and composition with Sekles at the Hoch Conservatory in Frankfurt (1918–20), he worked as a performer, playing viola with the Frankfurt SO and in the Lenzewski Quartet. In 1926 he won the Schott composition prize for his *Divertimento* for violin and viola. The following year he was appointed to teach violin, viola, harmony and counterpoint at the Folkwang-Schule in Essen, where he remained for 20 years. Gerster's early association with workers' choirs and his commitment to the German socialist movement during the 1920s and early 30s did not seem to hinder his success as an operatic composer during the Third Reich. His opera, *Madame Liselotte*, heard in Essen only eight months after Hitler came to power, attracted

favourable reviews on account of its quasi-nationalist plot. *Enoch Arden*, first performed three years later (1936), proved even more successful and was given over 500 times in Germany between 1936 and 1944. The directness of musical language in this and his next opera *Die Hexe von Passau* (1941) was harnessed after 1945 to make Gerster one of the leading figures in the musical life of the DDR. From 1947 to 1951 he taught harmony, counterpoint and composition at the Weimar Musikhochschule, of which he was also the director from 1948. In 1951 he became a professor of composition at Leipzig Musikhochschule, a position he held until 1962. He was actively involved in arts policies in the DDR and also played a part in the restructuring of higher education. He was a founding member of both the Akademie der Künste (1950) and the Verband Deutscher Komponisten (1951), an organization of which he was chairman until 1960. His desire to write accessible music is clearly demonstrated in his works of the 1950s and 60s, such as *Eisenhüttenkombinat Ost* (1951), the Second Symphony (1953) and the Symphonic Variations (1963). His awards include the Düsseldorf Schumann Prize (1941), the Leipzig Arts Prize (1965) and the National Prize of the DDR (1951, 1967).

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Ballet: Der ewige Kreis (Clemens), 1934, Duisburg, 1938

instrumental

Orch: Sinfonietta, 1929; Pf Conc., chbr orch, 1931, rev. for large orch, 1955; Kleine Sinfonie, 1934; Ernste Musik, 1938; Oberhessische Bauerntänze, 1938; Vn Conc., 1939; Festliche Toccata, 1942; Vc Conc., 1946; Festouvertüre, 1948; Sym. no.2 'Thüringische', 1953; Dresdner Suite, 1956; Hn Conc., 1959; Sym. Variations 'Wir lieben das Leben', 1963; Sym. no.3 'Leipziger' (H. Rusch), SATB, orch, 1965, rev. orch, 1966

Chbr: Str Qt no.1, 1921; Sonata no.1, va, pf, 1922; Str Sextet, 1922; Divertimento, vn, va, 1925; Heitere Musik, 5 wind insts, 1928; 6 kleine Stücke, vn, va, 1929; Sonata, vn, pf, 1951; Str Qt no.2, 1954; Sonata no.2, va, pf, 1955; Suite en miniature, vn, pf, 1967; Sonatine, ob, pf, 1969

Pf: Phantasie, 1922; Sonatine, 1923; Divertimento, 1928; Spiel um Quart und Quint, 1941; Introduction und Perpetuum, 1945; 5 Klavierstücke, 1947; 8 Klavierskizzen, 1948; Rhythmen, 1968

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VERA GRÜTZNER (with ERIK LEVI)

Gertler, André [Endre]

(b Budapest, 26 July 1907). Belgian violinist of Hungarian birth. He studied the violin with Hubay and composition with Kodály at the Franz Liszt Academy in Budapest (1914–25). His international career began in 1920 and in 1928 he settled in Brussels. With his impeccable intonation, commitment and strong, forthright yet lyrical style, he was an authoritative interpreter of 20th-century music, and gave first performances of works by Bentzon, Larsson, Seiber, Tansman and Voss. From 1925 to 1938 he played in duo concerts of Classical and contemporary music with Bartók, a close friend, and in 1945 gave the first European performance of Bartók's Solo Sonata in London. His recordings of all Bartók's violin compositions were awarded the Grand Prix du Disque in Paris in 1967; other recordings include Berg's Violin Concerto (of which he gave some 150 public performances) and the concertos of Milhaud, Hartmann and Hindemith.

In 1931 in Brussels Gertler founded a string quartet bearing his name (it disbanded in 1951). In recital he was often heard with his wife, the pianist Diane Andersen. He was appointed a professor at the Brussels Conservatory in 1940; from 1954 to 1959 he taught at the Staatliche Hochschule für Musik in Cologne and from 1964 at the Hochschule für Musik und Theater, Hanover. He regularly held masterclasses and served on international competition juries. Gertler transcribed Bartók's Piano Sonatina for violin and piano, and composed cadenzas to the violin concertos of Beethoven and Mozart (G major).

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See Hertzmann, Yevgeny Vladimirovich.

Gervais, Charles-Hubert

(*b* Paris, 19 Feb 1671; *d* Paris, 15 Jan 1744). French composer. The son of Jeanne Mercier and Hubert Gervais, who was *garçon de la chambre* to the Duke of Orléans (brother of Louis XIV), he grew up in the Palais Royal, where he probably studied music with the duke's musicians. He may also have been a page in the choir school of his parish of St Eustache. From 1697 he was *ordinaire de la musique* to Philippe de Bourbon, Duke of Chartres (who became Duke of Orléans in 1701 and Regent of France in 1715), and succeeded Sieur de Sablières in the position of *maître de musique de la chambre* in 1700. He was subsequently made *intendant* (perhaps in 1701) and then *surintendant* (perhaps in 1722). In this capacity he taught music to the Duke of Chartres, who had a great love of Italian music, and helped him to compose two operas, *Penthée* (c1703) and *Suite d'Armide, ou Jérusalem délivrée* (c1704). On 18 October 1701 Gervais married Françoise du Vivier (d1732), who bore him three children. He succeeded his father as *garçon de la chambre* on 24 April 1702 and retained that appointment until his death (he seems to have lost his post as *surintendant* when the regent died). Gervais had his first public successes with his opera *Hypermnestre* (1716) and his ballet *Les amours de Protée* (1720). In January 1723, at the regent's request, Michel-Richard de Lalande officially relinquished three of his four three-month terms of duty as *sous-maître* of the Chapelle Royale. The three posts were then redistributed, on a non-competitive basis, to André Campra, Nicolas Bernier and Gervais. In 1726 Lalande's position fell vacant on his death, and his duties were shared between the remaining *sous-maîtres*. When Bernier died in 1734 Campra and Gervais carried out this work on their own until 1738, when Henri Madin and Antoine Blanchard were appointed to help them. Several of Gervais's motets were enthusiastically received at the Concert Spirituel between 1736 and 1738, and five continued to be sung at Versailles until 1792.

Gervais's style, which is sometimes conservative, reflects the quest of the musicians of the Palais Royal for a *goûts réunis*. *Méduse*, his first *tragédie en musique*, failed to achieve the success expected because of a cabal against its librettist, Claude Boyer. The music, which owes much to the example of Lully, already shows a real feeling for instrumentation which was to flower in *Hypermnestre*, the best opera of the Regency period. *Hypermnestre* and *Les amours de Protée* also contain passages written in concertante style which anticipate Rameau. The six cantatas published in 1712 are in the same italianate vein. The *grands motets* follow established models; the clarity of their style is reminiscent of Lalande, their melodic and harmonic freshness of Campra and their contrapuntal density of Bernier. Some movements also call Carissimi and Corelli to mind. The *récits* oscillate between the declamatory French style and Italian concertante writing; the choruses usually begin with imitation, but frequently continue in

homophonic style, with the exception of some fugues, as in one of the *Lauda Jerusalem* settings; the orchestral texture is often in five parts. While Gervais does not always manage to avoid grandiloquence (notably in his use of many dissonances), his motets are among the best written for the Chapelle.

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Suite d'Armide, ou Jerusalem délivrée (tragédie en musique, prol., 5, Baron de Longepierre), Fontainebleau, c1704, *F-Pa**, collab. Philippe de Bourbon

Hypermnestre (tragédie en musique, prol., 5, J. de La Font), Paris, Opéra, 3 Nov 1716 (Paris, 1716) [Act 5 rev. S.-J. Pellegrin 1717]

other works

[6] Cantates françoises avec et sans simphonie, livre premier: Tircis, Aréthuse, Célimène, L'Amour vengé, Le triomphe de Bacchus, Télémaque (Paris, 1712); L'Amour vengé, ed. J. Arger (Paris, 1910)

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42 grands motets, *Pc**, *Pn**; 7 petits motets, *Pn**; 1 ed. in RRMBE, lxxxiv (1998)
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JEAN-PAUL MONTAGNIER

Gervais, Laurent [de Rouen]

(fl 1683–1747). French composer and harpsichordist. He was born in Rouen in the second half of the 17th century and is thought to have been *maître de musique* at Senlis Cathedral in about 1683, at which time he applied for a post at the Chapelle Royale and met Henry Desmarests. He may have succeeded Nicolas Bernier at St Germain-l'Auxerrois in 1704. According to the title-page of his first book of cantatas (1727), he was *maître de musique* at the academy in Rouen, and then, according to his *Méthode pour l'accompagnement du clavecin* (1733), at the academy in Lille. He is thought also to have been a music dealer in Paris.

Gervais's pedagogic output does not stand out among contemporary teaching methods, but his cantatas and *cantatilles* are well written, if without a strongly personal style. Their harmonic progressions, virtuoso vocal writing and frequent use of da capo form reveal Italian influence, while their elegant and graceful melodies, declamatory features and dance rhythms evoke the French style. *Ragotin, ou Sérénade burlesque* (written before about 1726 but published c1732), to a text by a certain Van-Essen (inspired by Scarron's *Le roman comique*), is one of the few comic cantatas in the French repertory. It opens with a prelude which parodies Italian chromatic writing, a fine example of musical humour intended to depict 'les accords les mieux choisis'.

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all published in Paris

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JEAN-PAUL MONTAGNIER

Gervais, Pierre-Noël

(*b* Mannheim, c1746; *d* ? Bordeaux, c1805). French violinist and composer. The son of a French musician in the service of the Elector of Mannheim, and the brother of a dancer (the future Mme Pérignon), he studied with Ignaz Fränzl and Franz Beck. He went to Paris, where he played some 20 times at the Concert Spirituel between 1 April 1784 and 25 December 1786, notably performing symphonies concertantes by Davaux and concertos by Fränzl and Viotti. He also played at the Société Académique des Enfants d'Apollon and the Wauxhall d'hiver concerts in 1784. His talents were much admired: in April 1784 the *Mercure de France* praised his 'superb sound, fine manner, great accuracy and precision'. Gervais settled in Bordeaux in 1791 as first violin at the Grand Théâtre. According to Fétis, he returned to Paris in 1801, and he seems to have ended his days in Bordeaux.

His three-movement violin concertos (all published in Paris, c1798–1800) call for considerable virtuosity, and have the melodic qualities peculiar to the French school; their idiomatic writing employs all the instrument's resources and exploits the principal technical demands of the period (with varied bowing, high positions, passages on the fourth string, double stopping, etc.). Gaviniés set them for his students to study.

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MICHELLE GARNIER-BUTEL

Gervaise, Claude

(*f* Paris, 1540–60). French editor, composer and arranger. He was employed as an editor by [Pierre Attaignant](#) in Paris, where he was known as a 'musicien compositeur'. The title-pages of books 3, 4 and 5 of Attaignant's *Danceries* state that the music was 'looked over' or 'looked over and corrected' by Claude Gervaise, 'çavant musicien'. After Attaignant's death Gervaise continued to give editorial assistance to Marie Lescalopier Attaignant, who maintained the printing establishment, bringing out volumes of music sporadically until 1558. His circle of friends is known to have included at least one other Parisian musician, Julien Le Maître, court oboist and violinist.

Gervaise is remembered principally for his instrumental music. In addition to editing three books of *Danceries*, he composed the music of the sixth

volume. It contains numerous ensemble dances, almost all of them four-part, and closely resembles the other volumes of the series. The dance forms employed are the *pavane* and *gaillarde*, as well as various types of branle: *courant*, *gay* and *simple*.

The books of ensemble dances edited by Gervaise include other dance types, among them the *allemande* and such local varieties of the branle as those of Poitiers and Burgundy. They also contain dances modelled on polyphonic chansons by well-known composers, such as Certon, Gentian, Janequin and Moulu. Perhaps Gervaise also served as the arranger of the chanson dances, for his work as an arranger of vocal polyphony is amply evident. He is known, moreover, to have intabulated ten chansons for viol in his now lost tutor (published before 1548); this book, the first printed example of viol tablature in France, is known only from a citation of the 1554 edition in the manuscript catalogue of the Brossard collection (*F-Pn* Rés.Vm⁸21).

Gervaise's oeuvre also includes 49 polyphonic chansons. Of these, 20 are for four voices and appear in various anthologies of Attaingnant, Veuve Attaingnant and Du Chemin printed between 1541 and 1553. They are freely composed and reflect the tendency of chanson composers in the 1540s to select poems of significant length (generally *huitains*) and set them to music that is both concise and directional. The 26 chansons for three voices (printed in Attaingnant's last music book) are arrangements of earlier four-part chansons. Invariably, the model's superius is taken over intact as one of the two upper voices in a tightly knit three-voice texture.

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chansons

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20 chansons, 4vv, in 1541⁵⁻⁶; 1545¹⁰⁻¹¹; 1549²³; 1549²⁴; 1549²⁷; 1550⁷; 1550⁹; 1550¹⁰; 1550¹¹; 1551⁹; 1552⁴⁻⁵; 1553²⁰; one of these in *I-Bc* Q26; 1 ed. in Bernstein (1965); 1 ed. in Bernstein (1969); 1 ed. A. Seay, *Pierre Attaingnant: Dixseptiesme livre (1545)* (Colorado Springs, 1979); 2 ed. A. Seay, *Pierre Attaingnant: Trente troysiesme livre (1549)* (Colorado Springs, 1982)
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instrumental

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LAWRENCE F. BERNSTEIN

Gervase Elwes Memorial Fund.

British institution founded in 1921 and renamed the [Musicians Benevolent Fund](#).

Gervasius de Anglia.

See [Gervays](#).

Gervasoni, Carlo

(*b* Milan, 4 Nov 1762; *d* Borgotaro, nr Parma, 4 June 1819). Italian theorist, music historian, teacher and organist. Although he had studied music as a child (playing such instruments as the harpsichord, psaltery, archlute, violin and organ), he prepared for a career as an engineer. These studies ended in 1781 with the death of his father. After the failure of his commercial business in 1789 he became *maestro di cappella* at the Chiesa Matrice in Borgotaro, where he remained until his death. In this post he composed vocal and instrumental sacred music, directed the amateur orchestra, organized music for the salons of noble families (who provided him with pupils), was active as a teacher and gave public performances on the organ. Among his more successful students were Pietro Giovanni Parolini, from Pontremoli, and Francesco Canetti, formerly *maestro di cappella* at Brescia Cathedral. The high regard in which he was held in contemporary musical circles can be taken from his correspondence or from reports of his travels in northern Italy. There is no doubt that it is largely due to him that the town of Borgotaro saw the construction of a powerful and original organ (described in detail in *La scuola della musica*, pp.270–74) in the Chiesa

Matrice di S Antonino. Constructed in 1795, it reflects Italian organ building of the day, but is also the product of Gervasoni's own interest in developing technology and tone-colour.

Gervasoni's most significant publication is *La scuola della musica* (Piacenza, 1800), a basic instructional manual containing much informative material on theory and performing practice. This book, together with its accompanying volume of music examples, *Esempj della Scuola della musica* (Piacenza, 1801) attracted the attention of many Italian and foreign musicians. Choron took the first two parts, which deal with the theory and practice of music, and made them the basis of the first part of his *Manuel complet de musique vocale et instrumentale* (Paris, 1836–9). Gervasoni himself published a work which publicized *La scuola della musica* by reprinting some of the correspondence he had had with Italian musicians and theorists about it, *Carteggio musicale di Carlo Gervasoni ... in cui dimostra l'utilità della Scuola della musica e si sciogliono alcuni dubbi alla medesima Scuola relativa* (Parma, 1804, 2/1804): the final letter contains a lengthy, autobiographical note. Gervasoni's other major publication, the *Nuova teoria di musica* (Parma, 1812), provides an interesting picture of the musical scene in Italy during the late 18th and early 19th centuries, as well as a useful biographical dictionary of musicians, mostly Italian, of the same period, including less well-known figures and women musicians (especially singers). His *Dissertazione* on the state of music in Italy, inserted as a preface, gained him entrance to the competition for membership of the Società Italiana di Scienze, Lettere ed Arti in 1810. These works were used in several Italian music schools during the early 19th century, including the Liceo Musicale in Bologna, and are of interest today because of their inclusion of one of the first theoretical descriptions of sonata form and important aspects of organ performing practice of the day, particularly with reference to instruments with several keyboards. His surviving compositions include some organ sonatas (in *I-GI*) and a *Te Deum* (in *I-Baf*).

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MILTON SUTTER/PATRIZIA RADICCHI

Gervasoni, Stefano

(b Bergamo, 26 July 1962). Italian composer. He studied composition with Lombardi, Castiglioni and Corghi at the Milan Conservatory. He also attended Ligeti's courses at the International Bartók Seminar in Szombathely, Hungary (1990) and studied computer music at IRCAM (1992–3). Other composers who have influenced Gervasoni include Ferneyhough, Eötvös, Lachenmann and Nono, from whom he developed his ideas on the infinite possibilities of listening implicit in a single sound and silence. Gervasoni has commented upon the importance of observing daily objects with a 'suspended and diverging glance, lowering your voice so as to activate perception, looking through things and from different viewpoints in order to discover the inherent complexity in apparent simplicity' (Gervasoni, 1992). His work consists not of development, but of repetition transformed by formal and timbral elaboration. Thus, for example, the two thematic cells in *Descdesesasf* (1995), derived from a motif from Schumann's third *Fantasiestück*, are repeated with variations of colour and combination, in order to obtain multiplicity and constant mobility from a single element. The same process is used in *Lilolela* (1994) and the Viola Concerto (1994–5); and, in an anti-utopian, postmodern fashion, applied to subjects which would ordinarily be considered insignificant, such as a tale of a toad which falls from a platform (*Concertino per voce e fischietti* 1989–93, *Dialogo del fischio nell'orecchio e di un rospo*, 1989–90) or the plant and animal descriptions in Ponge's *Parti pris des choses*, which are the basis for *Animato* (1992). In his use of the poetry of Ungaretti, Beckett and Rilke, Gervasoni has also applied his technique of varied combination to textual fragments, thus representing the manifold meanings contained therein. In another work involving text, *L'ingenuo* (1992–4), electro-acoustic sounds and procedures are used to explore the invisible and imperceptible. Gervasoni has received numerous awards, including the Petrassi Prize (1987–9) and the Mozart Prize (1991).

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Principal publisher: Ricordi

MARINELLA RAMAZZOTTI

Gervays [Gervasius de Anglia]

(fl c1400). English composer. The name suggests a possible connection with the Yorkshire Cistercian abbey of Jervaulx. A Roger Gerveys was a junior clerk of the Royal Household Chapel in 1376–7. Gervays's sole surviving composition is a three-part Gloria which is preserved both in the Old Hall Manuscript (ed. in CMM, xlvi, 1969–73; no.31) and in *I-Bc* Q15. It is an unpretentious but competent piece, with much of the fresh charm found in Ciconia's music. The upper part is texted, and there is some evidence of deliberate declamation. There is no particular reason to identify him with the G. de Auglier who copied the theory manuscript *US-Cn* 54.I, at Pavia in 1391.

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

MARGARET BENT

Gervés du Bus.

French notary and writer, author of the [Roman de Fauvel](#).

Ges

(Ger.).

 See [Pitch nomenclature](#).

Gesangvoll

(Ger.).

See [Cantabile](#).

Geschwind

(Ger.: 'quick').

A word normally used as the German equivalent of the Italian *allegro* (though *presto* would perhaps be a more accurate translation), as in the designation *mässig geschwind*, which means the same as *allegro moderato*. It also appears in the adverbial form *geschwinde*.

See also [Tempo and expression marks](#).

DAVID FALLOWS

Geschwindmarsch

(Ger.).

Quick march. See [March](#), §1.

Gese, Bartholomäus.

See [Gesius, Bartholomäus](#).

Geselliges Lied.

See [Gesellschaftslied](#).

Gesellschaft der Musikfreunde.

Viennese music society. Founded officially in 1814 (succeeding the *Gesellschaft Adelliger Frauen*, founded in 1812), it organized the foundation of a conservatory in 1817. Originally it had an amateur orchestra; now it organizes concerts at the *Musikverein* with local or visiting orchestras, as well as recitals. It has an important music collection. See [Vienna](#), §§5 and 6(ii); and [Libraries](#), §II, 1(i).

Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfältigungsrechte [GEMA].

See [Copyright](#), §VI (under Germany).

Gesellschaft für Musikforschung

[Society for Music Research].

An organization founded in 1946 in Germany to bring together musicologists, church musicians, music teachers, performers and amateur musicians, to promote musical research, to publish information, and to support the cultivation of associated studies and international musicological cooperation. This aim is achieved by three means: international congresses, which have been held in 1949 (Rothenburg), 1950 (Lüneburg), 1953 (Bamberg), 1956 (Hamburg), 1962 (Kassel), 1966 (Leipzig), 1970 (Bonn), 1974 (Berlin), 1981 (Bayreuth), 1985 (Stuttgart), 1993 (Freiburg) and 1998 (Halle); the formation of special groups within the society to study specific topics; and the publication of the periodical *Die Musikforschung* (1948–) and the monograph series *Musikwissenschaftliche Arbeiten*. The latter covers a wide variety of topics and includes Richard Schaal's *Verzeichnis deutschsprachiger musikwissenschaftlicher Dissertationen 1861–1960* (Kassel, 1963; suppl. 1974). Friedrich Blume was the first president; he was succeeded by K.G. Fellerer, Martin Ruhnke, Ludwig Finscher, Carl Dahlhaus, Rudolf Stephan, Klaus W. Niemöller and Christoph Mahling.



Gesellschaftslied

(Ger.).

A term for a German polyphonic song that evolved in the 15th to 17th centuries and was derived from the courtly Minnelied. Often in four parts, *Gesellschaftslieder* were intended for the educated classes, are distinguishable by their texts from the *Hofweise* (court song) and the *Volkslied* (folksong), and typically are love songs. *Gesellschaftslieder* are based on a pre-existing melody, usually in the tenor or the discantus, but occasionally in one of the middle voices. A characteristic of 16th-century *Gesellschaftslieder* is the melodic quality of all the voices. There is a frequent use of imitation, revealing the influence of the French chanson, although some songs are set in a seemingly chordal manner. The under-third ('Landini') cadence appears quite often and sections are generally of uneven length. The songs are usually in bar form, though some are through-composed. Examples, dating from the early to mid-15th century, can be found in the Lochamer, Schedel and Glogau songbooks. Among important composers of the genre in the early 16th century, Ludwig Senfl was the most prolific. Publisher-arrangers of 16th-century *Gesellschaftslieder* include Georg Forster and Hans Ott. The term is occasionally applied to choral songs of the 18th to 20th centuries or as a synonym for 'geselliges Lied' ('sociable song'), which refers to the 19th-century custom of guests performing music at social gatherings.

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ANGELA MIGLIORINI

Geses

(Ger.).

 See [Pitch nomenclature](#).

Gesius [Gese, Göse, Göss], Bartholomäus [Barthel]

(*b* Müncheberg, Brandenburg Marches, ?1555–62; *d* Frankfurt an der Oder, 1613). German composer. In 1575 he went to the University at Frankfurt an der Oder where, with some interruptions, he studied until about 1580. It is possible that he also studied briefly at Wittenberg in 1580. In 1582 he was for a short time Kantor at Müncheberg, and then probably returned to Frankfurt. Before 1588 he was a domestic tutor to Freiherr Hans George von Schönauich of Carolath in Muskau and Sprottau (now Szprotawa, Upper Lusatia), a prominent poet. Gesius set some of his poems to music (none of the settings survive). In 1588 Gesius was again in Wittenberg, probably to prepare for the printing of his *St John Passion* which was published there. At the end of 1592 while in Muskau, he was offered the post of Kantor at the Marienkirche in Frankfurt; this he took up in the following year and held for the rest of his life.

Gesius presumably acquired his musical training either from Christoph Zacharias, the organist of the Marienkirche, or the Kantor, Gregor Lange. He represents the tradition of humanist Lutheran theology that flourished during the late 16th and early 17th centuries. His compositions are exclusively for church and school, and comprise settings of pre-Reformation Latin songs and Protestant hymns. The *Psalmodia choralis* of 1600, containing 631 hymn melodies, shows to what extent he embraced and developed the inherited Latin and German liturgical repertory. In his cantus-firmus arrangements there is a wealth of different styles ranging

from four-part note-against-note counterpoint in the manner of Lucas Osiander, to fully developed, polychoral textures. Gesius's works show a preoccupation with cantus-firmus techniques and an interest in *alternatim* methods of word-setting, which he recommended in his *Geistliche deutsche Lieder* of 1601. He took no part in the change of styles around 1600, particularly in the move towards the Baroque style.

Gesius is important for his role in the history of the Protestant Passion. With his *St John Passion* of 1588, he made a significant contribution to the small group of Passions of a type brought to Germany from Italy by Antonio Scandello – a mixed type between the German dramatic Passion and the motet Passion. In such works, only the words of the Evangelist are sung in plainsong, whereas the rest of the dialogue is set in two to three parts, the words of Jesus in four, and the turbae and the opening and closing choruses in five. The *St Matthew Passion* of 1613 in three to six parts is a motet Passion: but it nevertheless shows the influence of Scandello. The part of the Evangelist and the turbae are here in six parts, as are the first and last choruses; the words of Jesus are in four parts and those of the remaining dialogue in three. Also of note are the *Magnificat* settings of 1607 in which there are a number of Christmas songs; these reveal Gesius's contribution to a particularly popular Christmas tradition extending from the late Middle Ages to the time of J.S. Bach.

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Novae melodiae harmonicis, 5vv (1596)

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Der Lobgesang Mariae (Meine Seel erhebt den Herren), Herr Gott dich loben wir und andere geistliche Lieder, 5vv, sampt einem neuen Jahrgesang, 8vv (1598)

Psalmodia choralis continens antiphonas cum intonationibus, psalmos, responsoria, hymnos, introitus et caeteras cantiones missae ... in fine lamentationibus ... quae Vesperis in hebdomade palmarum canuntur, 1v (1600)

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Christliche Hauss und Tisch Musica. Darin ... Gesänge ... durch den Catechismus

D. Martini Lutheri, auff alle Tag, 4vv, zum theil nach bekandter Choralmelodien (Wittenberg, 1605)

Synopsis musicae practicae variis exemplis illustrata ... in usum scholasticae iuventutis Francofurtensis cis Viadrum conscripta (1606)

Canticum BMV sive Magnificat per quintum et sextum tonum, insertis cantionibus aliquot natalitijs, Resonet in laudibus, in dulci júbilo, 6vv (1607), lost

Concentus ecclesiasticus, 4vv, darinnen alle geistlichen deutschen Lieder D. Martini Lutheri und vieler anderen frommen Christen mit den gewöhnlichen Kirchen Hymnis, Sequentien und anderen lateinischen Gesängen: Item Introitus, Kyrie, Sanctus, Psalmen und Magnificat, 4vv (1607), lost

Synopsis musicae practicae variis exemplis illustrata ... in usum scholasticae iuventutis Francofurtensis cis Viadrum conscripta (1606)

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WALTER BLANKENBURG/CLYTUS GOTTWALD

Gesner, Conrad [Gessner, Konrad]

(*b* Zürich, 16 March 1516; *d* Zürich, 13 Dec 1565). Swiss humanist scholar, physician and bibliographer. He was among the most important members of the great circle of humanists who flourished in Basle and Zürich during the first half of the 16th century. Trained in classical philology and medicine, Gesner held professorial posts at the academy of Lausanne, the Collegium Carolinum in Basle and the Stiftsschule of Zürich. He was the author of pioneering works in the fields of balneology, botany, linguistics, medicine, philology and zoology. It is for his contributions as a bibliographer, however, that he is remembered by music historians.

In 1545 Gesner published the *Bibliotheca universalis* (facs. with introduction by H. Widmann, Osnabrück, 1966), a comprehensive bibliography of all works in Greek, Hebrew and Latin known to him. Three years later he continued this massive project with the publication of the *Pandectarum sive partitionum universalium libri XIX*. Book seven of this work is devoted to music and represents one of the central bibliographical documents in the history of Renaissance music. In almost 300 entries, he listed some 140 volumes of printed music, mainly of polyphony, together with writings about music by nearly 100 authors. About half of these are Renaissance writers and the rest, in nearly equal proportion, are medieval theorists and Greek and Roman authors. Gesner's music list identifies numerous items that are no longer extant, including missing publications of Attaignant, Petrucci, Petreius, Schöffler and Varnier, as well as many lost theoretical works.

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LAWRENCE F. BERNSTEIN

Gesolreut.

The pitches *g* and *g'* in the [Hexachord](#) system.

Gestalt.

See [Psychology of music](#), §I, 2. See also [Analysis](#), §II, 4.

Gestewitz, Friedrich Christoph

(*b* Preischka, nr Meissen, 3 Nov 1753; *d* Dresden, 1 Aug 1805). German composer, pupil and brother-in-law (not son-in-law) of Johann Adam Hiller. In the early 1780s he wrote two German operas, *Der Meyerhof* and *Die Liebe ist sinnreich*, and what may be either a third German opera, or incidental music to Gozzi's play, *Das öffentliche Geheimnis*. (*Pamela nubile* is by Generali, not Gestewitz as Eitner suggested.) Later he became conductor of Bondini's Italian opera company, for which he wrote *L'orfanella americana* (1791) and added a finale to Portugal's *Le donne cambiate* (1799). He also wrote a few sacred and keyboard works.

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operas

Der Meyerhof, Leipzig, 20 Sept 1780; 1 song in Hiller's *Sammlung der vorzüglichsten Arien*, vi (Leipzig, 1780)

Die Liebe ist sinnreich, Dresden, 27 Nov 1781; *B-Bc*, 2 arias in Hiller's *Arien und Duetten des deutschen Theaters* (Leipzig, 1781)

Das öffentliche Geheimnis (F.W. Gotter, after Gozzi), c1780–81; 2 songs in Hiller's *Arien und Duetten* (Leipzig, 1781)

L'orfanella americana, Dresden, Jan 1791; *D-DI*, ov. and ?1 song (Dresden, c1791)

Finale to Portugal's *Le donne cambiate*, Dresden, 2 Oct 1799

other works

2 masses: 1790, *D-Bsb*; 1793, *DI*

Sonata, *EL*; pf (Dresden, n.d.); *Marche militaire*, pf (Dresden, n.d.)

ALFRED LOEWENBERG/R

Gestopft

(Ger.: 'stopped').

A term applied to hand-stopping on a horn. It affects the pitch and the tone quality of the instrument. See [Horn](#), §3(ii).

Gestossen

(Ger.).

See [Abstossen](#).

Gesualdo, Carlo, Prince of Venosa, Count of Conza

(*b* ?Naples, *c*1561; *d* Gesualdo, Avellino, 8 Sept 1613). Italian nobleman and composer.

1. Life.
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WORKS

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LORENZO BIANCONI

[Gesualdo, Carlo, Prince of Venosa, Count of Conza](#)

1. Life.

The Gesualdo family was invested with the principality of Venosa by Philip II in 1560, when Carlo's father Fabrizio (*d* 1591) married Girolama Borromeo, niece of Pope Pius IV and sister of Cardinal Carlo Borromeo. About the same time (1561) Carlo's uncle, Alfonso (Archbishop of Naples, 1596–1603), was elected cardinal. At Naples in 1586, after the death of Fabrizio and Girolama's eldest son, Carlo Gesualdo, heir to the title, married his cousin Maria d'Avalos, daughter of the Marquis of Pescara. The outcry and rumour excited by the assassination on 16 October 1590 of Maria, surprised by her husband 'in flagrante delicto di flagrante peccato', and Fabrizio Carafa, the Duke of Andria, notorious for two years as her lover, reached a level commensurate with the noble rank attained by the Gesualdo family in Naples. The double aristocratic murder was given suitable publicity in the widely disseminated Corona Manuscript chronicle (see A. Borzelli: *Successi tragici et amorosi*, Naples, 1908), and in a collection of verses commemorating the tragic lovers composed by Tasso and the best-known Neapolitan poets including G.B. Marino, Pignatelli, G.C. Capaccio and Cortese (see A. Quondam in *Storia di Napoli*, v/1, Naples, 1972, pp.405ff). This event, romanticized by novelists from Brantôme to Anatole France, still results in accounts of Gesualdo with such titles as *Carlo Gesualdo, Prince of Venosa: Musician and Murderer* (C. Gray and P. Heseltine) or *Assassinio a cinque voci* (A. Consiglio, Naples, 1967); they show how effective has been his act of retribution in spreading his fame. Nevertheless, Gesualdo prudently retired to his estate at Gesualdo, which became his permanent residence. Because of the notoriety generated by the incident, his passionate dedication to music, which until then had been cultivated in semi-secrecy (his first book of madrigals was originally published under the name of Gioseppe Pilonij), also became renowned.

Music provided the chief interest of Gesualdo's visit to Ferrara in 1594, as may be seen in the letters of Count Alfonso Fontanelli (see Newcomb, 1968 and Pirrotta, 1971), who was appointed the prince's equerry by Duke Alfonso II. Gesualdo's marriage to Leonora d'Este, the duke's niece, contracted in 1593, offered Gesualdo not only the rehabilitative value of an illustrious marriage outside the kingdom of Naples, but also the attraction of a brilliant musical centre. In accordance with Ferrarese custom, music played a large part in the marriage celebrations on 21 February 1594. Bottrigari described the festivities in *La mascara* (in *I-Bc*), the organist Ercole Pasquini composed a *favola boscareccia* for the occasion, *I fidi amanti* (Verona, 1593), Vincenzo Rondinelli dedicated his treatise on acoustics *De soni, e voci* (in *I-FEc*) to the prince, and the local poets wrote special verses. Above all, Gesualdo was chiefly occupied with music-making throughout the time he spent at Ferrara, until early 1596, interrupted by at least two visits to Gesualdo, from 15 May to 29 December 1594, and from late summer to 4 December 1595.

Cavalieri, whom Gesualdo met at Rome on his way to Ferrara on 19 December 1593, commented ironically in a letter on the prince's mad passion for music, and Fontanelli, after his first meeting with Gesualdo on 18 February 1594, related that the prince was exhibiting the scores of his first two books of madrigals, that he praised Luzzaschi, that he took with him on his travels musicians such as Scipione Stella and (it seems) Francesco Rasi, and that he played the guitar and the lute. Alessandro Piccinini later recounted (*Intavolatura di liuto ... libro primo*, Bologna, 1623) that in the same year (1594) he gave two of his archlutes to Gesualdo, who afterwards presented one of them to the 'Cavalier del Liuto'. At Ferrara Gesualdo heard the famous nuns of S Vito. At Venice, according to Fontanelli's letters of 21 and 23 May 1594, he chose to remain incognito in order to avoid official ceremonies, but continued to discuss music, praising the musicians of Ferrara and scorning those of Venice, including Giovanni Gabrieli. He also composed madrigals, and presumably arranged the printing rights of his madrigals with Gardane. At Padua he visited Costanzo Porta. In Gesualdo, between June and October 1594, he wrote some music for performance by the Ferrarese Concerto di donne, and during the Christmas period he was the guest of Jacopo Corsi at Florence. By the end of 1594 he had returned to Ferrara with the lutenist Fabrizio Filomarino and the singer and viol player Ettore Gesualdo.

Gesualdo's presence in Ferrara, and his obsessive melomania, sustained with an 'affetto napoletanissimo' (Fontanelli), seem to have provoked the ducal printer Baldini to start publishing again the most important local madrigalists, the earliest deliberate manifestation of the *seconda pratica*. After the publication between May and June 1594 of his first two books, signed by Stella, Gesualdo himself, having discarded 'quel primo stile', composed and published his third and fourth books in March 1595 and 1596 respectively. Ettore Gesualdo, who signed them, admired their 'invention, artifice, imitation and observance of the words', in contrast to the 'lightness' of the first two books. During the same period Fontanelli published his own *Primo libro*, and Luzzaschi three more books of madrigals of which the fourth, dated 10 September 1594, is dedicated to Gesualdo. These publications of 1594–6 consolidated the professional reputation of Gesualdo, who had previously been considered merely an

accomplished amateur. Before 1594 there is only an unspecific mention of Gesualdo's artistic merit, in canto xx of Tasso's *Gerusalemme conquistata*, but in February 1595 Raval, a professional musician, described Gesualdo as a madrigal composer in his *Madrigali a 3, 5, 8 voci* (Rome, 1595). During his months at Ferrara, Gesualdo profited from the unique opportunity offered to him by the duke's musical establishment, where he could meet Luzzaschi and virtuoso court musicians on a professional basis without departing from the aristocratic reserve that was a feature of avant-garde musical circles at Ferrara, where reserve, competence and esotericism were shared by composers, performers and listeners alike.

Gesualdo's attempt, from about 1595, to establish a group of court musicians at the castle of Gesualdo, outside the influence of the Neapolitan academies, was probably inspired by Ferrarese example. Micheli related in the preface to his *Musica vaga et artificiosa* (Venice, 1615) that he worked for Gesualdo before 1599, together with Stella, G.B. di Paola, Nenna and Effrem, only the last of whom is known to have served Gesualdo until 1613. From that time Gesualdo spent almost his entire time on his estate; his visits to Naples became infrequent, and music-making seems to have constituted his refuge from the world. In 1603 G.P. Capuccio, one of his courtiers, had Gesualdo's two books of *Sacrae cantiones* published by Costantino Vitale at Naples, but in 1611, for his last works (the fifth and sixth books of madrigals, still signed by Capuccio, and the *Responsoria*), Gesualdo acquired his own palace printer, G.G. Carlino from Naples, perhaps in imitation of the court printer at Ferrara.

The prince's melancholy, already known before 1594, grew deeper. A secret and therefore reliable political document draws an eloquent portrait of Gesualdo in 1600: 'he has an income of more than 40,000 ducats-worth of grain. His ancestors were very French [i.e. anti-Spanish] in outlook, but he is opposed to innovation, attends to money-making and does not delight in anything but music. He keeps a company of men-at-arms'. There are also reports on the ill-treatment of his wife, and of divorce proceedings begun by the Este family. Leonora frequently complained of the boredom she suffered on the estate, where in fact she did not arrive until the end of 1597, after the inevitable transfer of the duchy of Ferrara to the papacy; even then she spent long periods at Modena with her brother Duke Cesare, thus provoking urgent messages from Gesualdo, who disapproved of her absences. A letter written in September 1609 confirms that, contrary to the general state of the Neapolitan nobility, the prince's financial position was good, and that he was willing to purchase the domain of Castellammare di Stabia from the Farnese family, so that Leonora, who disliked the climate at Gesualdo, could enjoy more salubrious air. The letter also illustrates the prince's social intolerance; he proposed that Leonora should spend the winter at one of his villas in the outskirts of Naples, where he would not be able to join her, because his own ill-health would not allow him to attend the vice-regal court. The prince's psychopathic deterioration during his last years is amply documented; and Gesualdo's morbid, bigoted veneration for his uncle, Carlo Borromeo, canonized in 1610, as seen in his obstinate correspondence with Cardinal Federico Borromeo to obtain relics and a portrait (see illustration and Piccardi), completes the clinical picture of the prince's melancholy. After the death in October 1600 of Alfonsino, his son by Leonora, he commissioned the famous altarpiece in the church of the

Capuchins at Gesualdo; beneath a *sacra conversazione*, it depicts Carlo Borromeo, Leonora, Gesualdo himself and the purified soul of their dead son. Gesualdo's preoccupation with the extinction of his line proved justified: his death came three weeks after that of his only surviving child, Emanuele, his son by his first marriage, who had been entrusted with the entire management of the family estates.

Gesualdo's complete retirement from city life was part of a general return to feudalism in the kingdom of Naples during a period of grave economic, social and political crises which resulted in direct control by the nobility over its own lands. Nevertheless, his renunciation even of the exercise of this power, despite his relatively flourishing financial position, and his refuge in music, imply an anguished knowledge of his loss of real power, exclusion from the world and the absence of any future.

Gesualdo, Carlo, Prince of Venosa, Count of Conza

2. Literary and stylistic sources.

Gesualdo's output can be divided neatly into two sections; the works he formally acknowledged (his six books of five-voice madrigals, the two books of *Sacrarum cantionum* and the *Responsoria*) but had published, as was the custom of the nobility, by a courtier; and those not originally intended for publication. To the latter category belong the few works printed after his death: the madrigals for six voices published by Effrem in 1626, three canzonettas for five voices (in RISM 1616¹⁵ and 1618¹¹), a psalm in the *Salmi delle compiute* (Naples, 1620), and some works known only in manuscript. This latter group comprises two canzonettas in a book of spiritual parodies, mostly Neapolitan in origin, a chromatic galliard for four voices entitled 'Principe di Venosa' in a keyboard manuscript, and an extensive and complex 'Canzon francese del Principe' in the extravagant and fantastic style of Macque (ed. in CEKM, xxiv). The works that Fontanelli mentioned in his letter of 25 June 1594, 'a motet, an aria' and 'a dialogue for three soprano lines' as well as five or six 'madrigals full of artifice', can also be placed in this category. This list not only demonstrates Gesualdo's versatility in every kind of musical style, including monody, but also clearly underlines his intentional discrimination between the lighter sorts of composition and the deliberate contrapuntal complexity of the works destined for publication. A. Bossarelli Mondolfi, with some justification, suggested the attribution to Gesualdo of an unsigned piece in Verovio's *Lodi* (RISM 1595⁶) and it is possible to suspect Gesualdo as the composer of much other anonymous music, such as the responses for Holy Week, 'written by a composer who wishes to conceal his name', included in Fabrizio Dentice's *Lamentationi* (Milan, 1593); but this is to ignore the essential fact that with his nine official publications Gesualdo purposely gave a specific image of himself. This image is itself problematic enough, as an examination of his choice of poetry for the madrigals shows.

The first two books, disguised under a false name until their unexpected publication at Ferrara in 1594, set epigrammatic texts by Guarini, Gatti, Alberti, Celiano, Grillo and particularly Tasso, which had frequently been set to music before. Tasso was acquainted with Gesualdo, and during November and December 1592 sent him from Rome 36 madrigals to set, of which Gesualdo published only one, *Se così dolce e il duolo*. The textual

parody *Sento che nel partire* of d'Avalos's famous *Ancor che col partire* is also the most chromatic of the madrigals in the first two books. It is particularly remarkable that Gesualdo, then and later, invariably used the madrigal form alone, renouncing the sonnet (with the exception of *Mentre madonna il lasso fianco posa*) and therefore all Petrarchism, and the sestina and ottava and therefore all epic texts. Of authors of the verses in books three to six, issued after his first experience of Ferrara, only three (all Ferrarese and including Guarini) are identifiable. Many texts of the later madrigals are in the style of Guarini, and one by Guarini himself, *T'amo mia vita*, appears at the end of the fifth book – a madrigal that had already been issued in a collection of previously unpublished works by Neapolitan composers (RISM 1609¹⁶). It shows Gesualdo's most 'public' vein, characterized by an exceptionally sparing use of dissonance, chromaticism and widely ranging note values, in contrast to the other madrigals in the fifth book. Guarini, Pocaterra and Marino figure among the authors of the posthumous madrigals. It is worth noting that, despite Gesualdo's preference for epigrammatic, conceptual texts, Marino, the paragon among writers of such poetry, does not appear in the six five-voice madrigal books, possibly because Gesualdo did not wish to borrow from his *Rime*, which had been too extensively plundered by composers since their first publication in 1602.

It is important to realize that the selections made in the last two books are from musical rather than poetic models, made by the rejection of certain possibilities rather than by adherence to them. The madrigals in the first two books include those set to music during the 1580s by many other composers (e.g. Marenzio, Monte, Macque and Monteverdi), and it is impossible to pick out any definite stylistic influences from this broad and unspecific relationship, apart from those in the *Libro secondo* written 'all'imitazione del Luzzasco'. The 1595 and 1596 books, on the other hand, consist mainly of compositions with few previous connections. The last two books (and the madrigals for six voices) contain, as well as numerous texts set only by Gesualdo, many shared with Luzzaschi's sixth and seventh books (11), and with the madrigals of Nenna (six) and Fontanelli (two). The debt to Luzzaschi and Nenna is immediately evident since most of these texts had not been set by any other composer. It is known from Leonora d'Este's letter of 7 April 1600 that Nenna was no longer among Gesualdo's courtiers at that date, so it may be presumed that the madrigals in Gesualdo's fifth and sixth books that reveal a considerable adherence to Nenna, not merely textually, but particularly musically, were all composed before 1600, and that they were written in rivalry or in imitation of each other. The textual borrowings from Luzzaschi's sixth book (1596) also probably date from the period immediately after Gesualdo's stay at Ferrara, or perhaps from a time when he was still in personal touch with Luzzaschi. The retrospective dating inferred by G.P. Capuccio when in 1611 he published the fifth and sixth books, 'after the world had been waiting avidly for 15 years since they were composed', does not sound totally fictitious. Nor is it impossible that Nenna, who published his Gesualdian madrigals only after he left the prince's service, should figure among those unnamed imitators and plagiarists of the prince's madrigals, intended solely for 'domestic consumption', who were denounced by Capuccio.

But it is more likely that this was a conscious if limited concession to a fundamental principle of madrigal composition, the imitation of other composers' works. An obvious example is *Itene, o miei sospiri*, a parody of Luzzaschi's *Itene mie querele*, which uses not only the verbal imagery, but also, one by one, the musical metaphors of its model. An even more striking case, if it is not a plagiarism, is *Mercè grido piangendo*; the motifs and their treatment by Nenna and Gesualdo are practically the same, and at the words 'morrò dunque tacendo', both use a simultaneous chromatic alteration for all the voices ('quae omnibus chordis signum \square usurpat', as Doni noted in 1647, *Lyra Barberina*, i, 243). It is not possible in such circumstances to establish the order of priority between model and imitation, nor is it very important; Gesualdo's compositions are always the more audacious and complex. That he purposely reserved his imitations to a court musician (Luzzaschi) and to a 'cavalier di Cesare' (Nenna) confirms that membership of the avant garde of the *seconda pratica* was then the prerogative of nobility, and in this respect it is noteworthy that Monteverdi's examples of *seconda pratica* composers are all noblemen: Gesualdo, Cavalieri, Fontanelli, Branciforte, Del Turco and Pecci (preface to C. Monteverdi: *Scherzi musicali*, Venice, 1607).

Gesualdo's admitted admiration for Luzzaschi, shared by the entire Neapolitan circle of musicians, had several causes. The prince wholeheartedly followed Luzzaschi's habit of clothing even the least pretentious madrigal in serious, expressive, richly worked music. In practice this 'nuova maniera', outlined in the preface to Luzzaschi's *Sesto libro*, justified any compositional or stylistic licence in the interests of musical effect or affect. In *Farnetico savio* (Ferrara, 1610), Alessandro Guarini compared Luzzaschi and Gesualdo with Dante, because, 'in imitation of the words ... they do not avoid harshness, nor shun dissonance itself, artistic against the rules of the art' and 'do not fear to employ hard, unusual and strange sounds' (see F. Degrada, *Chigiana*, xxii, 1965, p.268). But while the eccentric style of a madrigal such as *Itene mie querele* represents an extreme case in Luzzaschi's works, Gesualdo, 'with his nobility and fanciful talent', used the style constantly. In the same way, the striking similarity between the expressive music of Nenna and Gesualdo does not extend to Nenna's sacred music, which, unlike Gesualdo's, conforms to the stylistic limits prescribed by liturgical rules.

Gesualdo shared Luzzaschi's interest in the chromatic *arcicembalo* made by Vicentino and kept at the court of Ferrara. The chronicler Sardi related that Luzzaschi played this instrument during the Este–Venosa wedding celebrations, and it is known that Stella and Gesualdo later tried, in vain, to construct a similar chromatic instrument in Naples. The practice and theory of such an instrument had an undoubted influence on Gesualdo's stylistic evolution; his writing encompassed an almost complete chromatic scale (the only chromatic change which never appears is $F \square$), and frequently used variations on the ancient chromatic tetrachord (ex.1 and ex.3, bars 5–7 below). Had the *arcicembalo* been less impractical, it would have constituted the one possible link between chromatic counterpoint and the newer forms of mixed vocal and instrumental music; thus Gesualdo's coherent choice of the madrigal style based on artifice rather than any kind of 'nuova musica' should be seen in the light of the inability of contemporary keyboard instruments to cope with extreme chromaticism. It

also destroys the myth, believed by Ambros among others, of an empirical, irrational Gesualdo, trying out his chromaticism 'auf dem Klavier oder der Orgel'.



Gesualdo's artistic 'models' are not confined to Luzzaschi and Nenna. His formation probably took place through an interchange of experiences with the musicians frequenting Fabrizio Gesualdo's house about 1585, and the early madrigals are not unlike those dedicated to Michele and Scipione Gesualdo by Marien. But Carlo Gesualdo's first published composition was a motet in the *Liber secundus motectorum* by Felis (RISM 1585²), so he was presumably a disciple of the latter, and also of Macque, who included three of Gesualdo's ricercares in his *Ricercate et canzone francesi*, dedicated on 1 October 1586 to Gesualdo himself. Felis's membership of Fabrizio Gesualdo's academy is conjectural; Macque's is verified.

Moreover, Gesualdo adopted a number of devices typical of Macque's later madrigals, such as the deliberately archaic use of the *falsobordone* for the three upper voices (cf Macque, *Tu segui, o bella Clori* and Gesualdo, ex.2 and 4); chromatic tetrachords (Macque, *Io piango* and Gesualdo, ex.1); a falling sequence of chromatic semitones (cf Macque, *Poi che'l cammin*, and Gesualdo, *Or, che in gioia credea*, and see Doni, ii, 73); *relationes non harmonicae* (Macque, *La mia doglia*, and Gesualdo, *Resta di darmi noia*, penultimate bar); and sudden rests and emphatic repetitions, or unexpected changes of rhythm. More generally, a madrigal such as Macque's cheerful *Cantan gli augelli* (RISM 1609¹⁶) shows that harmonic progressions by 3rds, far from representing any kind of 'triadic atonality', are rather a neutral extension of modality as commonly practised by Neapolitan musicians, and not only by Gesualdo. But while Macque freely scattered such devices through his works, Gesualdo used similar methods and irregularities continuously, sometimes simultaneously and inevitably ostentatiously.

[Gesualdo, Carlo, Prince of Venosa, Count of Conza](#)

3. Secular works.

The ostentatious display of cleverness, irregularity and complexity that particularly distinguishes Gesualdo's last three books of madrigals develops from the essential rules of the madrigal form without breaking them. The basic principle that every verbal image is matched by a separate musical formulation remains valid, and the madrigal is a series of clearly differentiated, even disparate musical sections. The significance of the musical images is provided by conventional melodic, rhythmic, contrapuntal and other figures, musical unity is guaranteed by the mode (and thus by a conventional sequence of cadences) and by an unchanging distribution of voices, and formal unity is obtained solely by poetic conceit, which binds together verbal-musical images. Musical correspondences are found within a madrigal only when justified by the repetition of words or poetic lines, as in *Donna, se m'ancidete*, or by the obvious conceptual relationship in a strophic form, as in the *odicina Luci serene e chiare*. Gesualdo frequently repeated for emphatic purposes a single musical-verbal phrase or a

complete final section, and these repetitions are often not literal but more complex. It is symptomatic of Gesualdo's respect for the individuality of the word that he hardly ever superimposed two verbal phrases and thus two different musical motifs, a method commonly used by Wert and by Monteverdi in his early works. But from his earliest works he used double imitation, two subjects for each phrase announced together and then interchanged; as this usually happens with rhythmically identical motifs, they coincide with the more homophonic passages and are thus perceived as chords and inversions rather than as imitative episodes. Such ambiguity is probably intentional; in the last books melodic interchange is used primarily to ensure that the most dissonant and chromatic passages are contrapuntally orthodox.

Gesualdo usually avoided pastoral and narrative poetry, preferring madrigals that offer greater scope to musical imagination. His texts abound in metaphors of the 'mali d'amore' that substitute concrete symbols such as 'fire', 'death' and 'ardour' for the abstraction of 'love', use expressive strings of adjectives such as 'obscure, interrupted, sweet, tormented', and employ opposites and oxymorons (e.g. 'O dolorosa gioia'). One of his few sacred madrigals is the embodiment of this last usage:

Pietà, Signor, pietade,
io peccator mi pento
e della gioia mia mi fo tormento ...

The persistent recurrence of antithetical images such as 'death' and 'life', 'joy' and 'sorrow' in Gesualdo's madrigals has often been wrongly interpreted as the product of the composer's neurotic obsession with confession, but in fact some texts which are perhaps personally truly relevant can be found, significantly, only among the posthumous six-voice madrigals. In reality such images are simply rhetorical correlatives of the enormous differentiation of his musical representation, the three chief means of which are dissonance, chromaticism and rhythm.

Although Gesualdo's use of individual dissonance can usually be set against the accepted practices of late 16th-century counterpoint, his music also readily adopts pre-Palestrinian contrapuntal methods, adapting them to serve as expressive agents (see Dahlhaus, 1967 and 1974). The consecutive or simultaneous accumulation of dissonances, each individually correct, has the effect of blurring the intervallic relationships that justify them. Thus one line may be correctly dissonant in respect of a second, which is itself dissonant in respect of a third ([ex.2.\Frames/F922848.html](#)), and at the cadence this practice is often combined with one or more pedal points. The melodic counterpart is an angularity and elasticity of thematic materials, and a wide range of intervals.





Chromatic alteration of the harmonic interval is an expressive ornament of the melody and does not alter the nominal contrapuntal value of the interval, and so although augmented 5ths and diminished 4ths have a dissonant effect, they are treated as consonances (ex.2.\Frames/F922848.html, 'tormenti'). This heterogeneity of melodic and contrapuntal terms of reference is fundamental to Gesualdo's use of chromaticism. Burney considered the beginning of *Moro, lasso* 'extremely shocking and disgusting' because it moves 'from one chord to another in which there is no relation, real or imaginary', but in the chordal succession of C \square major to A minor in first inversion, the interval c–e' is common to both chords, independent of the alteration; the same is true of the first two chords of ex.2.\Frames/F922848.html, also criticized by Burney. Chromatic alteration can involve the whole extent of a chord, or of several consecutive chords. In ex.2.\Frames/F922848.html the syllables '-tà poi che t'assen-' can be interpreted as altered by a semitone from the imaginary 'normal' chordal sequence g–E \square –D \square –G \square –D \square ⁶–G \square (= F \square), this last chord being one of many examples of enharmonics, explicit or implicit, in Gesualdo's music. Transposition, as well as chromatic alteration of the entire chord, can also be found: in ex.3 below the cadence on 'morte' can be interpreted as ideally transposed up a tone; the effect, extended to all the voices, is the same as the transitory chromatic 'eclipses' in Avella's theory (*Regole di musica*, Rome, 1657), or the 'metabolism' of the three genera, as documented by Kircher (*Musurgia universalis*, Rome, 1650/R). Similar explanations, legitimized also by the analyses and remarks of such contemporaries as Doni, rationalize Gesualdo's pervasive chromaticism but do not solve its deliberate ambivalence; while the dissociation of intervallic and chromatic structures is firmly based on the validity of contrapuntal rules, it also allows, as a legitimate collateral effect, 'vertical' apperceptions.

While his predecessors and contemporaries used chromaticism only occasionally and briefly, Gesualdo used it extensively and as a normal device, thereby increasing the representational powers of the madrigal. Thus *Beltà, poi che t'assenti* can be subdivided into six sections, each quite different in character and structure.

Beltà, poi che t'assenti/come ne porti il cor:
 homophony–chromaticism–consonance
 porta i tormenti: imitation–chromaticism–(consonance)
 che tormentato cor può ben sentire: pseudo-polyphony
 (*falsobordone*)–diatonicism–(consonance)
 la doglia del morire: imitation–(diatonicism)–dissonance
 e un'alma senza core: homophony–diatonicism–consonance
 non può sentir dolore: imitation–diatonicism–
 chromaticism–dissonance

Although Gesualdo did not usually alter the modal framework of a madrigal, he often weakened the cohesion and viscosity of the 16th-century *tactus*. The scattering of dissonances on its every beat conceals its profile. The rhythm of Gesualdo's madrigals is subject to excessive variation, which leads not only to further individualization but also to musical fragmentation of each line or half-line. His frequent use of the emphatic pause is a part of this practice. The slow contortions of chromatic or dissonant episodes

alternate abruptly with fast declamations in quavers, or with interwoven diatonic melismas in quavers or semiquavers. The individual episodes of *Deh, coprite* (ex.3) are based on rhythmically unified declamation ranging from the quaver to the semibreve, and the latter is also subdivided on the word 'vita' into melismatic semiquavers. The sixth book of madrigals contains several quite delirious examples of melismas figuring 'joy' (one is quoted by Kircher as 'Paradigma affectus gaudiosi'), and metrical polarity allied to the chromatic–diatonic polarity is a constant characteristic. In such cases, to delegate a formal function to the poetic conceit, binding the various verbal-musical images by antiphrasis or by analogy, no longer represents madrigalian normality, but rather an extreme and challenging extension of the *stylus phantasticus*.



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4. Sacred works.

The musical characteristics of Gesualdo's sacred works are, in diluted form, those of his madrigals, with the exception of the rhythmic scheme and of the graphic appearance; while the madrigals are always written with the C mensuration sign, the motets and responses are in C (ex.4). In the *Sacrarum cantionum* contrapuntally through-composed motets are the norm, sometimes with canonic artifice and cantus firmus (*Da pacem, Domine* and *Assumpta est Maria*: their missing parts and those of *Illuminas misericordiarum* were imaginatively fabricated by Stravinsky in 1957–9). Some of the motets make discreet but manifest expressive use of harmony and dissonance; the five-voice setting of *O vos omnes* almost literally anticipates the more complex and grief-ridden six-voice version in the *Responsoria* (1611). The latter are treated, in disturbing contravention of all rules of post-Tridentine liturgical practice, in a free style enriched with the *molles flexiones* of the madrigals. In ex.4 there is a concentration of dissonance, chromaticism and melodic extravagance, especially in the sextus part, which is nearly as affecting as the elaboration of the erotic madrigals; despite the textual clarity of the setting, it contravenes the liturgical decree that ordains a complete renunciation of all ornament during Holy Week. Throughout the *Responsoria* Gesualdo used the emotive style that his contemporaries reserved for rare single motets (Wert's *Vox in Rama* or Lassus's *Timor et tremor*) and for their sacred madrigals. It must be admitted that like the madrigals, the *Responsoria* were meant for private performance at Gesualdo's castle, and, moreover, were intended for one listener, the composer himself. His paradoxical identification with the religious theme is also evident in the 1603 motets, settings of antiphonal, responsorial or para-liturgical texts, which dwell on contrition, self-deprecation and a sinner's supplications to the Virgin Mary and to St Francis. Following a practice that is again characteristic of the madrigal, Gesualdo borrowed no fewer than 14 of the motet texts from Scipione Stella's motet publication at Ferrara in 1595.



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5. Posthumous reputation.

The extremism and individuality of Gesualdo's music, confirmed by the arbitrariness of his sacred works, are provocations, just as his personal notoriety must have been, and in these circumstances it is impossible to make a calm judgment on his output. Interpretation of his music is compromised, more than that of any other 16th-century composer's work, by a change of harmonic perspective that has brought about a mistaken overemphasis on his chromatic style. Stravinsky, whether consciously or not, exploited just this misunderstanding when he orchestrated the madrigal *Beltà, poi che t'assenti* (in *Monumentum pro Gesualdo*, 1960). In the opening phrase, played by the strings, the horns are given only the chromatic chords, corresponding to the syllables '-tà, -ti, -me, por-, cor', and thus by accentuating the implicitly vertical nature of modern chromaticism, Stravinsky obliterated the contrapuntal relationship which justified those chords in the original madrigal. Stravinsky's poetics of the arbitrary, a quasi-elective affinity, alienates Gesualdo's music without seeming to change it. Critical evaluation of it can properly be practised only in the light of the contradictory reactions provoked by its conscious exceptionality.

The historical influence of Gesualdo's madrigal style was slight, and the chromaticism in the works of other Neapolitan composers is more the basis than the consequence of his own use of it. His influence on G.B. Bartoli and d'India (in monody too) seems clearer, lying in the ostentatious dissociation of the musical images. The only serious attempt at an imitation of Gesualdo's style was made by Cifra, who set 18 of Gesualdo's texts to music in his *Madrigali concertati libro quinto* (Venice, 1621), imitating his melodic and rhythmic excesses; but this was more a scholastic exorcism than a stylistic adherence to the 'affetto pietoso e compassionevole' admired by Pietro della Valle (*Della musica dell'età nostra*, 1640). By that time Gesualdo's music, no longer fashionable in avant-garde circles, was reduced to a paradigm of 'exquisite counterpoint, with difficult but pleasing fugues in each part', sometimes 'harsh and rugged', to use Vincenzo Giustiniani's words.

Simone Molinaro made the major contribution towards the use of Gesualdo's music as an instructional model for free counterpoint by republishing the five-voice madrigals in score at Genoa (1613). Banchieri quoted Gesualdo as an example in *Moderna pratica*, and Domenico Mazzocchi also praised him; G.B. Martini, in his contrapuntal wisdom, appraised the *figurae* and licences of two of his madrigals. Burney measured their harmonic audacity with reference to tonal harmony, without keeping in mind that they result from the extension rather than the negation of modality. Through the incommensurability of such terms of reference his verdict against Gesualdo is that of arrogant dilettantism: he 'seldom succeeded to the satisfaction of posterity'. Even in the 20th century some scholars still appeal against Burney's verdict, taking it as implicitly valid, and try to decipher Gesualdo by means of a functional harmonic system (Keiner), by Hindemith's theory of root progression (Marshall) or by a presumptive 'triadic atonality' (Lowinsky), which, paradoxically, is now meant to be much more understandable than it could have been in 1600, and assigns Gesualdo to an imaginary, heroic history of visionary prophets. Stravinsky's irreverent and arbitrary approach came nearer to the now fossilized Gesualdian reality. The problematic nature of Gesualdo's music lies in its complex relationship of dialectic mediation with the tradition of counterpoint (Dahlhaus, 1974), and cannot easily be accounted for by the stylistic category 'mannerism' (Finscher and Watkins), which by analogy is perhaps legitimate for the madrigal in general, but is at the same time too generic and sweeping to grasp the essential extraordinariness of Gesualdo and of his artifice-laden style. His exhibitionist and at the same time secretive individualism is socially and historically conditioned by his melancholy evasion of history and society (Pirrota, 1961).

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WORKS

Edition: *Carlo Gesualdo: Sämtliche Werke*, ed. W. Weismann and G.E. Watkins (Hamburg, 1957–67) [W]

sacred vocal

Sacrarum cantionum liber primus, 5vv (Naples, 1603) [1603a]

Sacrarum cantionum liber primus, 6, 7vv (Naples, 1603), inc. [1603b]

Responsoria et alia ad Officium Hebdomadae Sanctae spectantia, 6vv (Gesualdo, 1611) [1611]

Works in 1585², Salmi delle complete de diversi musici napolitani, 4vv, ed. M. Magnetta (Naples, 1620)

Adoramus te, Christe, 6vv, 1603b; W ix, 51

Ad te levavi, 6vv, 1603b; W ix, 77

Aestimatus sum (Sabbato Sancto), 6vv, 1611; W vii, 87

Amicus meus (Feria V), 6vv, 1611; W vii, 20

Animam meam dilectam (Feria VI), 6vv, 1611; W vii, 54

Ardens est cor meum, 6vv, 1603b; W ix, 65

Assumpta est Maria, 6vv, 1603b; W ix, 58; completed by I. Stravinsky, *Tres sacrae cantiones* (London, 1960)

Astiterunt reges terrae (Sabbato Sancto), 6vv, 1611; W vii, 85

Ave, dulcissima Maria, 5vv, 1603a; W viii, 17

Ave, regina coelorum, 5vv, 1603a; W viii, 11

Ave, sanctissima Maria, 6vv, 1603b; W ix, 26

Benedictus Dominus Deus Israel, 6vv, 1611; W vii, 93

Caligaverunt oculi mei (Feria VI), 6vv, 1611; W vii, 64

Da pacem, Domine, 6vv, 1603b; W ix, 19; completed by I. Stravinsky, *Tres sacrae cantiones* (London, 1960)

Deus refugium, 5vv, 1603a; W viii, 54

Dignare me, laudare te, 5vv, 1603a; W viii, 24

Discedite a me omnes, 6vv, 1603b; W ix, 35

Domine, ne despicias, 5vv, 1603a; W viii, 28

Ecce quomodo moritur justus (Sabbato Sancto), 6vv, 1611; W vii, 82

Ecce vidimus eum (Feria V), 6vv, 1611; W vii, 16

Eram quasi agnus innocens (Feria V), 6vv, 1611; W vii, 29

Exaudi, Deus, deprecationem meam, 5vv, 1603a; W viii, 42

Franciscus humilis et pauper, 6vv, 1603b; W ix, 81

Gaudeamus omnes diem festum celebrantes, 6vv, 1603b; W ix, 39

Hei mihi, Domine, 5vv, 1603a; W viii, 30

Illumina faciem tuam, 5vv, 1603a; W viii, 60

Illumina nos misericordiarum, 7vv, 1603b; W ix, 89; completed by I. Stravinsky, *Tres sacrae cantiones* (London, 1960)

In monte Oliveti (Feria V), 6vv, 1611; W vii, 9

In te, Domine, speravi, 4vv, Salmi delle complete (Naples, 1620); W x, 26

Jerusalem, surge (Sabbato Sancto), 6vv, 1611; W vii, 72

Jesum tradidit impius (Feria VI), 6vv, 1611; W vii, 61

Judas mercator pessimus (Feria V), 6vv, 1611; W vii, 24

Laboravi in gemitu meo, 5vv, 1603a; W viii, 33

Maria, mater gratiae, 5vv, 1603a; W viii, 63

Miserere mei, Deus, 6vv, 1611; W vii, 96

Ne derelinquas me, 6vv, 1603b; W ix, 69

Ne reminiscaris, Domine, 5vv, 1585²; ed. in Piccardi

O anima sanctissima, 6vv, 1603b; W ix, 85

O beata mater, 6vv, 1603b; W ix, 73

O crux benedicta, 5vv, 1603a; W viii, 48

Omnes amici mei (Feria VI), 6vv, 1611; W vii, 40

O Oriens, 6vv, 1603b; W ix, 31

O sacrum convivium, 6vv, 1603b; W ix, 47

O vos omnes, 5vv, 1603a; W viii, 40

O vos omnes (Sabbato Sancto), 6vv, 1611; W vii, 80
Peccantem me quotidie, 5vv, 1603a; W viii, 36
Plange quasi virgo (Sabbato Sancto), 6vv, 1611; W vii, 75
Precibus et meritis beatæ Mariæ, 5vv, 1603a; W viii, 45
Recessit pastor noster (Sabbato Sancto), 6vv, 1611; W vii, 77
Reminiscere miserationum tuarum, 5vv, 1603a; W viii, 21
Sana me, Domine, 6vv, 1603b; W ix, 23
Sancti Spiritus, Domine, corda nostra, 5vv, 1603a; W viii, 26
Seniores populi (Feria V), 6vv, 1611; W vii, 37
Sepulto Domino (Sabbato Sancto), 6vv, 1611; W vii, 90
Sicut ovis (Sabbato Sancto), 6vv, 1611; W vii, 68
Tamquam ad latronem (Feria VI), 6vv, 1611; W vii, 49
Tenebrae factae sunt (Feria VI), 6vv, 1611; W vii, 51
Tradiderunt me (Feria VI), 6vv, 1611; W vii, 59
Tribularer si nescirem, 5vv, 1603a; W viii, 51
Tribulationem et dolorem inveni, 5vv, 1603a; W viii, 57
Tristis est anima mea (Feria V), 6vv, 1611; W vii, 13
Una hora non potuistis (Feria V), 6vv, 1611; W vii, 33
Unus ex discipulis meis (Feria V), 6vv, 1611; W vii, 26
Velum templi (Feria VI), 6vv, 1611; W vii, 44
Veni Creator Spiritus, 6vv, 1603b; W ix, 43
Veni sponsa Christi, 6vv, 1603b; W ix, 54
Venit lumen tuum, 5vv, 1603a; W viii, 14
Verba mea, 6vv, 1603b; W ix, 61
Vinea mea electa (Feria VI), 6vv, 1611; W vii, 47
Virgo benedicta, 6vv, 1603b; W ix, 15

secular vocal

Madrigali libro primo, 5vv (Ferrara, 1594; 4/1608, 5/1617 as Madrigali libro secondo; 6/1617 as Madrigali libro primo) [1594a]
Madrigali libro secondo, 5vv (Ferrara, 1594 [pubd earlier under the name of Giuseppe Pilonij]; 4/1616 as Madrigali libro primo) [1594b]
Madrigali libro terzo, 5vv (Ferrara, 1595) [1595]
Madrigali libro quarto, 5vv (Ferrara, 1596) [1596]
Madrigali libro quinto, 5vv (Gesualdo, 1611) [1611a]
Madrigali libro sesto, 5vv (Gesualdo, 1611) [1611b]
Partitura delli sei libri de' madrigali, 5vv, ed. S. Molinaro (Genoa, 1613) [= contents of above 6 vols.]
Madrigali, 6vv, ed. M. Effrem (Naples, 1626) [1626]
Works in 1609¹⁶, 1616¹⁵, 1618¹¹

Ahi come tosto passa, 6vv, 1626; facs. in W x, 46
Ahi, disperata vita, 5vv, 1595; W iii, 18
Ahi, dispietata e cruda, 5vv, 1595; W iii, 26
All'apparir di quelle luci ardenti, 5vv, 1594b; W ii, 53
All'ombra degl'allori, canzonetta, 5vv, 1618¹¹; W x, 32
Alme d'Amor rubelle, 5vv, 1611b; W vi, 49
Al mio gioir il ciel si fa sereno, 5vv, 1611b; W vi, 84
Ancide sol la morte, 5vv, 1611b; W vi, 66
Ancidetemi pur, grievi martiri, 5vv, 1595; W iii, 58
Ancor che per amarti, 5vv, 1611b; W vi, 92
Arde il mio cor, ed è sì dolce il foco, 5vv, 1596; W iv, 62
Ardita Zanzaretta, 5vv, 1611b; W vi, 57

Ardo per te, mio bene, 5vv, 1611b; W vi, 62
Asciugate i begli occhi, 5vv, 1611a; W v, 57; orchd I. Stravinsky, *Monumentum pro Gesualdo di Venosa ad CD annum* (London, 1960)
A voi, mentre il mio core, 5vv, 1596; W iv, 55
Baci soavi e cari (Guarini), 5vv, 1594a; W i, 13
Bella Angioletta, da le vaghe piume (Tasso), 5vv, 1594a; W i, 76
Beltà, poi che t'assenti, 5vv, 1611b; W vi, 16; orchd I. Stravinsky, *Monumentum pro Gesualdo di Venosa ad CD annum* (London, 1960)
Candida man qual neve, 5vv, 1594b; W ii, 45
Candido e verde fiore, 5vv, 1611b; W vi, 53
Caro amoroso neo (Tasso), 5vv, 1594b; W ii, 13
Che fai meco, mio cor, 5vv, 1596; W iv, 27
Chiaro risplender suole, 5vv, 1611b; W vi, 25
Come esser può ch'io viva (A. Gatti), 5vv, 1594a; W i, 24
Come vivi cor mio, 5vv, 1618¹¹; W x, 34
Cor mio, ben che lontano, 6vv, 1626; facs. in W x, 41
Cor mio, deh, non piangete (Guarini), 5vv, 1596; W iv, 37
Correte, amanti, a prova, 5vv, 1611a; W v, 54
Crudelissima doglia, 5vv, 1595; W iii, 51
Dalle odorate spoglie, 5vv, 1594b; W ii, 48
De'bei colori aurate, 6vv, 1626; facs. in W x, 45
Deh, come invan sospiro, 5vv, 1611b; W vi, 40
Deh, coprite il bel seno, 5vv, 1611a; W v, 64
Deh, se già fu crudele, 5vv, 1595; W iii, 64
Del bel de'bei vostri occhi, 5vv, 1595; W iii, 23
Dolce spirito d'amore (Guarini), 5vv, 1595; W iii, 31
Dolcissima mia vita, 5vv, 1611a; W v, 23
Dolcissimo sospiro (Pocaterra), 5vv, 1595; W iii, 66
Donna, se m'ancidete, 6vv, 1595; W iii, 71
Dove fuggi, o mio core, 6vv, 1626; facs. in W x, 40
Dove s'intese mai d'un cor dolente, canzonetta spirituale, 2 or 3vv, inc., *I-BRq*
Ecco, morirò dunque, 5vv, 1596; W iv, 59
Felice primavera (Tasso), 5vv, 1594a; W i, 68
Felicissimo sonno, 5vv, 1611a; W v, 33
Fra care danze in real tetto io vidi, 6vv, 1626; facs. in W x, 44
Gelo ha madonna il seno (Tasso), 5vv, 1594a; W i, 28
Già piansi nel dolore, 5vv, 1611b; W vi, 96
Gioite voi col canto, 5vv, 1611a; W v, 13
Gravid' il ciel d'amore, 6vv, 1626; facs. in W x, 46
Hai rotto e sciolto e spento, 5vv, 1594b; W ii, 18
Il leon infernal pien di furore, 2 or 3vv, inc., *BRq*
Il sol, qualor più splende, 6vv, 1596; W iv, 69
In più leggiadro velo, 5vv, 1594b; W ii, 27
Io parto, e non più dissi, 5vv, 1611b; W vi, 29
Io pur respiro in cosí gran dolore, 5vv, 1611b; W vi, 44
Io tacerò, ma nel silenzio mio, 5vv, 1596; W iv, 21
Itene, o miei sospiri, 5vv, 1611a; W v, 19
Ite sospiri ardenti, canzonetta, 5vv, inc., 1616¹⁵
Languisce al fin chi da la vita parte, 5vv, 1611a; W v, 45
Languisco e moro, ahi, cruda, 5vv, 1595; W iii, 20
L'arco amoroso e bello, 6vv, 1626; facs. in W x, 43
Luci serene e chiare (R. Arlotti), 5vv, 1596; W iv, 13

Madonna, io ben vorrei, 5vv, 1594a; W i, 20
Mentre gira costei, 5vv, 1596; W iv, 51
Mentre madonna il lasso fianco posa (Tasso), 5vv, 1594a; W i, 31
Mentre mia stella, miri, 5vv, 1594a; W i, 57
Meraviglia d'Amore, 5vv, 1595; W iii, 45
Mercè grido piangendo, 5vv, 1611a; W v, 49
Mille volte il dí moro, 5vv, 1611b; W vi, 33
Moro, e mentre sospiro, 5vv, 1596; W iv, 46
Moro, lasso, al mio duolo, 5vv, 1611b; W vi, 74
Non è questa la mano (Tasso), 5vv, 1594b; W ii, 41
Non è questa l'aurora, 6vv, 1626; facs. in W x, 42
Non mai non cangerò, 5vv, 1594b; W ii, 51
Non mirar, non mirare (F. Alberti), 5vv, 1594a; W i, 61
Non mi toglia il ben mio, 5vv, 1594b; W ii, 56
Non t'amo, o voce ingrata, 5vv, 1595; W iii, 43
Occhi del mio cor vita (after Guarini), 5vv, 1611a; W v, 42
O chiome erranti, o chiome (Marino), 6vv, 1626; facs. in W x, 42
O com'è gran martire (Guarini), 5vv, 1594b; W ii, 35
O dolce mio martire, 5vv, 1594a; W i, 46
O dolce mio tesoro, 5vv, 1611b; W vi, 37
O dolorosa gioia, 5vv, 1611a; W v, 27
Or, che in gioia credea, 5vv, 1596; W iv, 33
O tenebroso giorno, 5vv, 1611a; W v, 72
O voi, troppo felici, 5vv, 1611a; W v, 51
Parlo, misero, o taccio (Guarini), 6vv, 1626; facs. in W x, 39
Pietà, Signor, pietade (Pocaterra), 6vv, 1626; facs. in W x, 41 (sacred)
Poichè l'avida sete, 5vv, 1611a; W v, 67; 2p. orchd l. Stravinsky, *Monumentum pro Gesualdo di Venosa ad CD annum* (London, 1960)
Quale spada guerriera, 6vv, 1626; facs. in W x, 38
Qual fora, donna, un dolce 'Ohimè', 5vv, 1611a; W v, 31
Quando ridente e bella, 5vv, 1611b; W vi, 100
Quel 'no' crudel che la mia speme ancise, 5vv, 1611b; W vi, 70
Questa crudele e pia, 5vv, 1596; W iv, 30
Questi leggiadri odorosetti fiori (L. Celiano), 5vv, 1594a; W i, 64
Resta di darmi noia, 5vv, 1611b; W vi, 23
Se chiudete nel core, 5vv, 1596; W iv, 65
Se così dolce e il duolo (Tasso), 5vv, 1594b; W ii, 30
Se da sí nobil mano (Tasso), 5vv, 1594a; W i, 37
Se la mia morte brami, 5vv, 1611b; W vi, 13
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Geteilt

(Ger.; abbreviated 'get.').

See [Divisi](#).

Getragen

(Ger.: 'solemn', 'ceremonious').

A mark of tempo (and mood) found either by itself or as a qualification to some other tempo marks: *langsam getragen* ('slow and solemn').

Gétreau, Florence

(*b* Boulogne-Billancourt, nr Paris, 16 May 1951). French musicologist. After studying literature and the history of art at the University of Aix Marseille I (1969–72), she was appointed assistant curator of the instrumental museum of the Paris Conservatoire in 1973, becoming curator in 1979. She was head of projects for the Paris Musée de la Musique (1986–92), and later curator there (1993–4), and in 1994 was appointed both curator of the Musée national des arts et traditions populaires and also head of its music department. Concurrently she was a researcher at the CNRS, where from 1992 to 1996 she was head of the research group on her two main fields of study, organology and musical iconography. In 1993 she began teaching these subjects at the Paris Conservatoire and in 1996 became responsible for them at the CNRS Institut de Recherche sur le Patrimoine Musical en France. Within the field of organology Gétreau specializes in the history of French instrument making in the 17th and 18th centuries, the history of collections of musical instruments in France and the history and ethics of the restoration of musical instruments. In musical iconography her work is centred on the painters Watteau and Veronese, and on the French harpsichord and French bow. In addition to her publications she has organized several exhibitions and is editor of the journal *Musique-images-instruments*, which she founded in 1995.

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JEAN GRIBENSKI

Getty, Gordon (Peter)

(b Los Angeles, 20 Dec 1933). American composer. An heir to the Getty oil fortune, he studied the piano as a child and, after terms of duty in the army and the family businesses, enrolled at the San Francisco Conservatory of Music (1961–2), where he studied theory with Sol Joseph. He holds honorary doctorates from the University of Maryland, Pepperdine University, the University of California at San Francisco, the San Francisco Conservatory of Music and the Mannes College of Music. Through the Gordon and Ann Getty Foundation he has been a generous supporter of the performing arts in the San Francisco region and elsewhere. Getty's music, much of it vocal, is written in a smoothly tonal idiom, with careful attention to the demands of a poetic text. His most frequently performed work is *The White Election* (1981), a cycle of 32 Emily Dickinson settings that has been performed by and recorded by Kaaren Erickson. His *Plump Jack* (1987) is an operatic treatment of Shakespeare's *Falstaff* to an original libretto.

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Principal publisher: Rork Music

JOSHUA KOSMAN

Getz, Stan(ley)

(b Philadelphia, 2 Feb 1927; d Malibu, CA, 6 June 1991). American jazz tenor saxophonist and bandleader. At the age of 12 he started on the harmonica and within a year switched to the string bass and then to the alto saxophone. He also played the bassoon in his high school orchestra. He was playing professionally at the age of 15 in New York and a year later made his first recording, having left school to tour as a sideman with Jack Teagarden. He joined several important big bands, including those of Stan Kenton (1944–5) Jimmy Dorsey (1945) and Benny Goodman (1945–6, 1947); while with Kenton he became addicted to heroin. In 1947 he joined Woody Herman's Second Herd, where with his fellow saxophonists Zoot Sims, Serge Chaloff and Ray Steward (soon replaced by Al Cohn) he formed the famous reed section known as the Four Brothers. In 1948 Getz's improvisation on Ralph Burns's *Early Autumn* (Cap.) established him instantly as a major soloist. After leaving Herman in 1949 Getz began to lead his own small groups and immediately started to dominate jazz

popularity polls for his instrument, as he did for many years. From the 1950s he made a succession of outstanding recordings for Norman Granz's labels, despite his career being interrupted by difficulties associated with his addiction to drugs. He went to Europe with Granz's Jazz at the Philharmonic in 1958 and remained there working freelance, until 1960.

After returning to the USA in 1961 he recorded the album *Focus* (Verve), which included outstanding arrangements by Eddie Sauter, providing one of the first convincing amalgamations of jazz and European art music. In the following year with Charlie Byrd, Getz initiated a fusion of cool jazz and Brazilian bossa nova which captured the public's fancy and brought Getz much popular acclaim. Getz became cynical in the face of widespread, tasteless appropriations of bossa nova, even though he had proved himself to be the consummate improviser in this style in his solos on *Desafinado* from the album *Jazz Samba* (1962, Verve) and *The Girl from Ipanema* (on *Getz/Gilberto*, 1963, Verve). Getz continued to lead small groups in which he helped to launch the careers of Gary Burton, Steve Swallow and Chick Corea, but he found himself out of touch with the free-jazz and jazz-rock movements and spent the years 1969 to 1971 in semi-retirement in Europe. He resumed performing in the USA in 1972 and thereafter led small groups with many important young musicians, moving into the realm of synthesized jazz in the late 1970s, but in 1981 he rejected that path and returned to his traditional approach, based in bop and swing. From 1985 to 1988 he worked regularly in the San Francisco Bay area and served as the artist-in-residence at Stanford University. Although suffering from cancer, he continued to play as well as ever, most notably in a duo recorded live at the Jazzhus Montmartre in Copenhagen with the pianist Kenny Barron (1991, Verve).

Getz was one of the supremely melodious improvisers in modern jazz. His style was deeply rooted in the swing period. Drawing his light, vibrato-less tone and basic approach from Lester Young, he developed a highly personal manner which, in its elegance and easy virtuosity, stood apart from the aggressive bop style of the late 1940s and 50s. His justly celebrated performance on *Early Autumn* (1948), with its characteristically languorous melody and delayed rhythm, captured the imagination of many young white jazz musicians of the time and helped to precipitate the 'cool' reaction to bop in the years that followed. Although ballad renditions of this sort were the basis of Getz's popularity, he was also among the few jazz musicians who could remain lyrical even at very fast tempos, thanks to a secure technical command of his instrument; performances such as *Crazy Chords* (1949, New Jazz), a breakneck rendering of the blues in all 12 keys, set new standards of virtuosity for jazz improvisation on the tenor saxophone.

For many years Getz lacked the near-universal critical acclaim accorded his contemporaries John Coltrane and Sonny Rollins and his predecessors, the great tenors of the swing era. Reservations about his place in the jazz pantheon arose from Getz's obvious and substantial early borrowings from Young (and the broader implications of such appropriation to questions of audience and racism in jazz), from a feeling that his delicate style was perhaps too precious, lacking soul (that is to say, cold rather than cool),

and also from critical concerns about a repetitive, mechanical approach heard in a number of fast-tempoed improvisations which he made during his first decade of recordings. But gradually, perhaps more so than that of any other jazz musician, the criticisms largely evaporated. One reason for this was that his playing became more varied at fast tempos, and heavier throughout; and he routinely modified his already beautiful, inimitable, instantly recognizable tone by incorporating soulful, individualized cries. Later, as the bop revival of the 1980s onwards gathered steam, Getz's approach came back in fashion; with most of the giants of this instrument having died, and Rollins exploring fusion styles, it was Getz (and Joe Henderson) who defined the *lingua franca* of jazz tenor saxophone playing, notably in his recordings with Abbey Lincoln and Barron. Finally, and perhaps most significantly, as the Brazilian component of Latin jazz became integrated into all sorts of jazz styles, including the very fusion and free-jazz movements from which he had distanced himself, it became apparent that Getz had had a substantial impact upon the development of jazz; his playing in this realm remains, with seeming permanence, unsurpassed. A collection of transcriptions of Getz's solos, *Stan Getz: Improvised Saxophone Solos*, has been published by T. Kynaston (Hialeah, FL, 1982).

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J. BRADFORD ROBINSON/BARRY KERNFELD

Getzelev, Boris Semyonovich

(b Kuybĭshev, 27 Dec 1940). Russian composer. He received his musical education at the Glinka Conservatory in Gor'kiy (1961–6), studying with A.A. Nesterov (composition) and B.S. Marants (piano). He completed his studies as a probationary assistant lecturer at the Moscow Conservatory under Shchedrin (1968–72). In 1965 he began teaching at the Gor'kiy conservatory, first in the department of musical theory and composition, and from 1988 as head of the department of composition and instrumentation. He became an Honoured Artist of Russia in 1993 and was appointed to a chair in 1994.

Getzelev is the foremost composer of Gor'kiy (now known again as Nizhniy Novgorod) which is considered the third city of Russia. He is intimately connected with the musical life of the city (many of his compositions have sprung from his contacts with its performing groups and soloists); he has written music for a number of productions at the Theatre for Young Audiences and for television films. Almost all his choral works have been written for the Nizhniy Novgorod Boys' Choir and Chamber Choir. During

the mid-1960s the greatest influence on his work was that of his teacher Shchedrin; the rationalism of his style which lends his work an anti-Romantic flavour, is traceable to Shchedrin, as are the chromatic melodic lines, prevailing timbre and his fondness for dynamic ostinato figures. Getselev, however, was dissatisfied with the general level of the teaching of composition, and after graduating he set about re-equipping himself technically. He learnt 12-tone and aleatory technique and experimented with timbre, his chief model being Polish music and Lutosławski in particular. But these and other avant-garde techniques are not found in Getselev's work; his mature style explores new compositional approaches in more traditional ways. Although his reputation is based primarily on his choral, theatre and children's music, he himself considers the instrumental genres central to his work. The influences of Shostakovich, Prokofiev, Stravinsky and Bartók are evident in his symphonies and concertos. However, neither in structure nor in surface features are these works in any sense copies of the models mentioned.

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SVETLANA SAVENKO

Getzen Co.

American firm of brass instrument manufacturers. It was first established in Elkhorn, WI, as a band instrument repair shop in 1939 by T.J. (Anthony James) Getzen (*b* Grand Rapids, MI, 25 Sept 1894; *d* Harvard, IL, 10 March 1968), who had formerly worked for York, Wurlitzer and Holton. Manufacturing of student-quality cornets, trumpets, trombones and piston bugles began in 1946. In June 1960 Getzen absorbed the Hoosier Band Instrument Co. of Elkhart, IN. Under the presidency of Harold M. Knowlton (October 1960 to December 1985) the firm gained world prominence, importing Meinl-Weston tubas from 1967 and introducing the popular 'Eterna' model trumpet and E.L. DeFord flutes in 1972, in the latter year also expanding their space by 75% through the purchase of a second factory in Marango, IL. The trumpeter Carl ('Doc') Severinsen was vice-president for research and development from 1969 to 1980. The firm went bankrupt in 1991.

In the meantime, Getzen's son (James) Robert had founded Allied Music Corp. (AMC) in 1959 and Allied Music Supply Co. (AMSC) in 1967. Robert's sons Edward (Michael) (*b* Elkhorn, 17 June 1950) and Thomas (Robert) (*b* Elkhorn, 10 June 1948) took over AMSC in 1974 and AMC in 1985. In 1988 they founded the Edwards Band Instrument Co. in Elkhorn, and began to manufacture high-quality trombones and trumpets with interchangeable parts. They rescued the ex-family firm from bankruptcy in 1991 and Getzen Company, Inc. became the parent company, with AMC the repair division. In 1998 Getzen was making instruments with the Getzen, Edwards and Canadian Brass trade names and manufacturing component parts for Monette.

In 1965 Donald E(arl) Getzen (*b* Elkhorn, 15 May 1928), another son of T.J. Getzen, founded DEG Music Products in Lake Geneva, WI, selling a full line of band instruments. Until 1991 his instruments were made by AMC, after that by Weril in Brazil.

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EDWARD H. TARR

Getzmann [Geltzmann, Gelzmann, Gatzmann], Wolfgang

(*f* Frankfurt, 1605–13). German composer and organist. He was a pupil of Alexius Neander, probably at Würzburg, and he saw through the press four posthumous volumes of Neander's motets (1605–10). From 1610 at the latest he was organist of St Bartholomäus, Frankfurt. He published *Phantasiae sive cantiones mutae, ad duodecim modos figurales tam autenticos quam plagales, naturales non transpositos et transpositos, variis instrumentis musicis accomodatae, ex diversis demum musicae coryphaeis collectae, jamque primo in lucem editae* (RISM 1613¹⁵); according to Georg Draudius (*Bibliotheca classica*, 1611), this volume appeared in 1610, so the print of 1613 may be a second edition. It is a collection of some of his vocal works and instrumental fantasias and canzonas. Getzmann dedicated the volume to Nicolaus Gereon of Mainz, a member of the Archbishop-Elector's council, for whose marriage in 1609 he composed the eight-part motet *Veni de Libano*, which is included in the collection and may well be identical with the lost *Epithalamium musicum*, composed for the same occasion and his only other recorded publication. The only composers whom he names in his collection are Thomas Bodenstein and Konrad Hagius, who are represented by one piece each. The fantasias show some influence of polyphonic English fantasias as well as of a new German instrumental style, which is evident particularly in the sequential writing that replaces polyphony derived from vocal music.

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FRIEDRICH BASER

Geuck, Valentin

(*b* Kassel, 1570–72; *d* Kassel, 3 Nov 1596). German composer and writer on music. He grew up at Kassel, attended the local school and sang descant in the choir of the Martinskirche. He had private tuition to prepare him for service as a musician at the court of Wilhelm IV, Landgrave of Hesse, and by 1585 he was a treble in the Hofkapelle. There he was

strongly influenced by Georg Otto, who was Kapellmeister from 1586. In 1588 he became a tenor, and in 1592, on the accession of the 20-year-old Landgrave Moritz, he was also appointed a court official: he first worked as a clerk in the excise office, and then, in 1594, the landgrave made him his valet. The landgrave, a highly educated man and a proficient musician, held him in high esteem and not only encouraged him to compose but after his untimely death completed some unfinished works and was instrumental in getting some of his music printed. The texts of the *Novum et insigne opus* are paraphrases in tetrastichs by Landgrave Moritz of the Gospels for the Sundays and festivals of the church's year. Some 60 motets by Geuck survive and bear witness to his great promise. They are closely related in style to those of Georg Otto: they are in a smooth, predominantly harmonic idiom, with natural word-setting and expressive declamation. His *Musica* is a school manual written according to the method of Petrus Ramus; he was encouraged to write it by Landgrave Moritz, who partly edited it after his death. It shows that he was familiar with all the most important writings of the time on theory of music and that he possessed an intimate knowledge of the latest music and instruments from Italy. Its second part, 'De harmonia', which covers all aspects of polyphonic music – including text-setting, tempo, dynamics and musical genres – is particularly well conceived.

WORKS

Liber secundus: continens motetas dominicales, 6vv (Kassel, 1603³)

Liber tertius: continens motetas dierum feriarum, 5vv (Kassel, 1603⁴)

Tricinia, das ist dreystimmige weltliche Lieder, beydes zu singen und sonst auff Instrumenten zu spielen, 3vv (Kassel, 1603); lost, see *MGG1*

Novum et insigne opus continens textus metricos sacros ... liber primus motetarum festalium, 5, 6, 8vv (Kassel, 1604⁵); [? 2nd edn, see list in *MGG1*]; 3 ed. F. Blume, *Geistliche Musik am Hofe des Landgrafen Moritz von Hessen* (Kassel, 1931)

Cantio in solennitatem nuptiarum illustrissimi principis ac domini Mauritij ... et ... dominae Agnetis ... Qualis est dilectus tuus, 6vv, *D-MGs*

theoretical works

Musica methodice conscripta et in ordinem brevem redacta, *KI* [partly ed. Moritz, Landgrave of Hesse] (Kassel, 1598)

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WILFRIED BRENNECKE

Gevaert, François-Auguste

(*b* Huysse, nr Oudenaarde, 31 July 1828; *d* Brussels, 24 Dec 1908). Belgian musicologist, teacher and composer. He first studied music with the organist J.-B. Christiaens, a relative, and gave early evidence of an exceptional gift. At the age of 13 he entered the Ghent Conservatory to study the piano with De Somere and harmony with Mengal. Two years later he became a piano teacher himself; subsequently he was the organist at the Jesuit college in Ghent. In 1847 his Flemish cantata *België* won first prize in a competition organized by the Société des Beaux-Arts de Gand, and in the same year his cantata *Le roi Lear* won him the Belgian Prix de Rome. Because of his age he was permitted to postpone his foreign tour for two years, during which time he composed the operas *Hugues de Zomerghem* and *La comédie à la ville*. They were both published by the Gevaert family, who ran a music printing shop first in Huysse and later in Ghent. From 1849 to 1852 he travelled in France, Spain, Italy and Germany. In Madrid he composed the orchestral *Fantasia sobre motivos españoles*, a work which favourably impressed Queen Isabel II. He also wrote a *Rapport sur l'état de la musique en Espagne*, published in the bulletin of the Belgian Royal Academy in 1851; later he published a similar report on the state of music in Italy.

After a brief return to Ghent, Gevaert established himself in Paris, where his comic opera *Georgette, ou Le moulin de Fontenoy* was given with great success at the Théâtre Lyrique on 27 November 1853. He followed this with a series of operas over the next ten years, most of which were first performed at the Opéra-Comique. In 1867 he was appointed music director at the Opéra, a position he held until the outbreak of the Franco-Prussian War. He then returned to Belgium and succeeded Fétis as director of the Brussels Conservatory; under his energetic leadership, which covered a 37-year period, the conservatory grew to be one of the most important centres of musical learning in the world. He initiated fundamental reforms in teaching and organization, setting up new courses and expanding the teaching staff to include outstanding musicians such as Ysaÿe, De Greef, Tinel and Gilson.

Although not an important composer, Gevaert cultivated a number of genres with success; he wrote chiefly operas and cantatas, but also sacred music, secular songs and partsongs, and orchestral and organ music. His pedagogical works, however, are of greater significance: the *Nouveau traité d'instrumentation* (1885), a reworking of the 1863 *Traité général d'instrumentation*, was translated into German (by Riemann), Russian (by Tchaikovsky), English and Portuguese, and declared 'a monument of universal knowledge'. His *Vade-mecum de l'organiste* and *Traité d'harmonie théorique et pratique* were also much praised.

Most of Gevaert's historical writings deal with ancient and early medieval music. His exhaustive *Histoire et théorie de la musique de l'antiquité* regards the history of music as a part of cultural history. In *Les origines du chant liturgique de l'église latine* and *La mélodie antique* he made a thorough study of the Greek modes and reached the conclusion that it was not Gregory but one of his predecessors who was responsible for reorganizing the hymnology of the Roman Church; at the time this theory was strongly disputed, especially by the Benedictine monks. He also published numerous editions of early music, including a collection of *Chansons du XVe siècle* (Paris, 1875/R) in collaboration with Gaston Paris.

Under Gevaert's influence, music schools throughout Belgium underwent significant reform and new schools were established. He was held in great respect by his contemporaries, being composer to the King of Belgium, a member of the Belgian Royal Academy, the Institut de France and the Royal Academy in Berlin, and a holder of the Leopoldsdorde and the Order of the Queen of Spain. At the end of his long and fruitful life he was made a baronet for composing the national anthem of the Belgian Congo.

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operas

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Les deux amours (oc, 2, Cormon and A. Achard), Baden-Baden, Maison de la Conversation, 31 July 1861, B-Bc

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sacred choral

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Te Deum, 1843, B-Bc; Requiem, male vv, orch (Ghent, 1853); Litanies du Très-Saint Nom de Jésus (Ghent, 1864); Christmas Mass, 3 children's/female vv, org

(Paris, Brussels, 1908); 9 motets; other shorter works

secular vocal

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Other choral works; Les cloches de Noël, 1v, orch, *Bc*; many songs, 1v, pf, incl. Verzameling van [8] oude Vlaemsche liederen (Ghent, 1854)

instrumental

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ANNE-MARIE RIESSAUW (work-list with JEAN HARGOT)

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See Adam de Givenchi.

Gevicenus [Gevicensis], Andreas Chrysoponos.

See Chrysoponus Gevicenus, Andreas.

Gewandhaus Orchestra.

Leipzig orchestra. It developed in the mid-18th century and became associated with the new Gewandhaus built in 1781. See [Leipzig](#), §II, 3.

Gewgaw.

See [Jew's harp](#).

Geyer, Johann Christoph.

See [Gayer, Johann Christoph](#).

Geyer, Stefi

(*b* Budapest, 23 June 1888; *d* Zürich, 11 Dec 1956). Swiss violinist of Hungarian origin. A pupil of Hubay at the Budapest Academy, she travelled in Europe and to the USA as a child prodigy. From 1911 to 1919 she lived in Vienna; she then settled in Zürich, where in 1920 she married the composer and pianist Walter Schulthess. She made numerous concert tours and held a master class at the Zürich Conservatory from 1923 to 1953. In 1927 she played the solo violin part in the première of Berg's Chamber Concerto in Berlin. From 1941 she was leader and soloist of the Collegium Musicum Zürich, conducted by Paul Sacher. In 1907 Bartók conceived a passion for Stefi Geyer which she was unable to return. For her he wrote the First Violin Concerto (1907–8) with 'her' motif, C♯–E–G♯–B♭; but she never played it in public (the autograph copy, with Bartók's letters to her, are in the possession of Paul Sacher). The first movement appeared as 'The Ideal' in the *Two Portraits for Orchestra* op.5. Further works for Geyer were written by Othmar Schoeck, who was in love with her (Violin Sonata op.16, 1908–9, and Violin Concerto op.21, 1911–12), by Willy Burkhard (Second Violin Concerto op.69, 1943), and by Schulthess (Concertino op.7, 1921).

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JÜRIG STENZL

Geysen, Frans

(b Oostham, 29 July 1936). Belgian composer. He studied at the Lemmens Institute in Mechelen and the Antwerp and Ghent conservatories. He was appointed professor of harmony and analysis at the Lemmens Institute (1962), moved to Leuven in 1968 and from 1975 taught at the Brussels Conservatory. He won several composition prizes, including some for carillon composition in Mechelen and Bruges.

He started composing in 1958 and studied serialism from 1962 to 1965. From 1967 he reacted against the aperiodicity and discontinuity of serialism, developing a technique of evolutionary repetition which was free of the influence of American minimalism, maintained the constructivism of serial thinking and referred to Netherlandish Renaissance polyphony. His repetitive processes emphasize evolution and transformation, excluding pure repetition. Geysen writes abstract music, in which construction of sound is the only principle, sensory experience is possible and in which emotion as expression or goal is excluded. He is interested in the plastic arts, especially their abstract and minimalist tendencies. This has resulted in many collaborations with artists such as Ado Hamelrijck, Luc Peire and Piet Stockmans. Geysen has written several articles on modern music for *Adem, Arsis, Muziek & woord, Orgelkunst* and *Restant*.

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YVES KNOCKAERT

Ghana, Republic of [formerly Gold Coast].

Coastal West African country. It has 19.93 million people (2000 estimate) and an area of 238,540 km². Its musical traditions reflect the variety of musical styles found in West Africa, for, although Ghana is a comparatively small country, it is made up of several ethnic groups that have historical, cultural or linguistic affinities with societies beyond its borders (fig.1). The Northern and Upper regions of the country, which are occupied by about two and a quarter million people, form part of the savanna belt of West Africa and belong to the Sudanic cultural area. The rest of the country, consisting of the rain-forest belt and the coastal plains, belongs to the so-called Guinea Coast area.

About 36 different languages are spoken in Ghana, although only six of these are cultivated officially as written languages. Of these, Akan, in the form of its Twi and Fante dialects, is the most widely spoken. It is also the language whose cultural expressions, including music, have had the greatest impact on other Ghanaian societies.

1. Music of the main ethnic groups.
2. Music and society.
3. Musical instruments.
4. Vocal styles.
5. Melody, polyphony and rhythm.
6. Performance.
7. Modern developments.

J.H. KWABENA NKETIA

Ghana

1. Music of the main ethnic groups.

The most outstanding characteristic of traditional music, which distinguishes it from the new music, is the great diversity of its forms and the usages to which it is put. Ethnic groups show considerable flexibility in their choice of contexts of performance, musical types, musical items, instruments and vocal styles, as well as in details of form and structure. The choices that each society makes, however, are not always unique to it and may overlap with those made by others. Some societies use similar instruments but not the same scales; others cultivate similar types of music but develop them out of different resources; and similar ceremonies and rites are performed with different selections of music.

Certain patterns of distribution emerge, therefore, when traditional music and musical practice are viewed on a regional or country-wide basis. Some resources and usages are concentrated in the north – a major culture area – while others are based in the south. For example, varieties of the *jongo* musical type are performed in Frafra (Gurunsi), Kusasi (Kusaal), Kasena–Nankani (Naani), Builsa (Buli) and Sisala (Sisaala) areas in northern Ghana, but not in the south. *Damba* music and dance are performed at festivals of Islamic origin in Dagomba, Gonja and Wa (Wala or Wali) areas, but hardly anywhere else found. On the other hand, a few musical types and instruments are found throughout Ghana.

These patterns of distribution reflect the continuing social, cultural and linguistic affinities of Ghanaian societies, which have in the past developed their own political identities. The Dagbon (Dagbani), Mamprusi and

Nanumba (Nanuni) peoples, for example, speak closely related languages and share cultural usages, for they are related historically to the Mossi and Gurma of [Burkina faso](#). A similar situation exists among other societies such as the Lowiili, comprising the Lobrifor, Lopiel, Lodagaa (Dagaaba) and Sisala, in north-west Ghana, the Ga and Adangme of southern Ghana, or the many groups that make up the Akan cluster – the Asante (Ashanti), Brong (Abron), Akim (Akyem), Kwahu (Kwawu), Akwapim (Akuapem), Agona, Asen, Wasa, Fante (Fanti) and Akwamu. It is thus possible to group traditional societies in Ghana together into large clusters on the basis of the similarity of their musical cultures or areas of emphasis.

The Mamprusi-Dagomba cultural group of north-eastern Ghana includes the Dagomba, Mamprusi, Kusasi, Frafra, Namnam and some of the Gonja societies. This is the culture of the one-string fiddle, of two-string lutes and of hourglass drum ensembles. There is a tradition of professionalism, with a strong emphasis on praise-chanting, performed by specialists. The scales used are of the pentatonic varieties, the anhemitonic predominating. Slight ornamentation characterizes the vocal and instrumental styles, particularly those of the one-string fiddle. Islamic influence is particularly marked in the customs and festivals of the Dagomba, Mamprusi and Gonja, but is less evident in their music.

The Grusi group of north-central Ghana includes the Kasena-Nankani, the Builsa and the Konkomba (the last being included in this group solely on stylistic grounds). The Grusi chiefly use aerophone and drum ensembles. Three to six flutes or horns, or a mixed ensemble of both, accompanied by drums, play in a hoquet style, which allows for the use of definite polyphonic structures. Grusi music is heptatonic and polyphony is based on the 3rd as a consonant interval. At final cadences, parts moving in parallel 3rds resolve into unison.

The Lobi, Brifor, Lopiel, Dagarti, Sisala and some of the societies in the Wa district constitute the Lowiili group of the north-western region. Their main instrument is the xylophone, played alone or with the support of a small drum ensemble. Finger bells and ankle bells are often used in the dances of this area. The scales are largely pentatonic, both hemitonic and anhemitonic. Xylophones tuned to a tetratonic scale are found in the Lobi area.

The south-central Akan group includes the Asante, Brong, Akim, Kwahu, Akwapim, Akwamu, Wasa, Asen, Agona, Fante and societies with a predominantly Akan singing style: the Awutu, Guan (Gua or Guang) and Ewe of the Ho administrative district and some of the speakers of Togo remnant languages. The Akan have an elaborately organized court and use a large number of drum ensembles (see [Asante music](#)). Trumpet ensembles and instrumental speech surrogates are common. There is also an elaborate military structure with a highly organized repertory of traditional songs and drum music. Akan music is predominantly heptatonic; polyphony is based on the 3rd as a consonant interval, the main difference between this music and that of the Grusi being that parallelism is maintained at final cadences.

The Ga-Adangme of south-east Ghana are a small group composed of the Ga, Dangme (Adangme) and Krobo. Their traditions are mixed because of

intensive interaction with their neighbours: for example the court traditions and military organization are derived from the Akan. However, there are indigenous musical features, which are shared to some extent by the Awutu and Guan, who belong to the Akan group. The chief instruments used in the indigenous music are drums, but there are few varieties. The most notable features are the cultivation of *klama* songs (accompanied by an ensemble of three drums and a bell), *kple* (music for *kple* gods) and various types of religious music. Indigenous songs are mainly anhemitonic pentatonic; polyphony is used in vocal refrains.

The Anlo-Ewe of east coastal Ghana are a fairly homogeneous group musically closer to societies in Togo and Benin than to those in other parts of Ghana. The organization of musical associations or dance clubs, a distinctive feature of musical life, has led to the development of many different types of recreational music. The main instruments are drums, rattles and bells, played in ensembles (fig.2), which use highly organized rhythms and distinctive techniques and internal structures. There is also a strong choral tradition and the song leader, the *hasino*, often develops a reputation as a poet and composer. Melodies are based on complex pentatonic scales that allow for transposition; singing in parallel octaves is an important feature.

Ghana

2. Music and society.

In traditional societies music-making tends to be confined within the boundaries of social life. Specific types of music are customarily assigned to social occasions, and social groups create and maintain their own musical types. Some categories of music belong exclusively to the royal court and may be performed only on prescribed state occasions, such as ceremonies of installation, durbars, state festivals and royal funerals. Some may also be performed simply for the entertainment of the chief. This practice is customary in northern Ghana where royal musicians perform at court at least once a week as a tribute to the chief. Performances of court music other than on prescribed formal occasions are more or less controlled. Thus in southern Ghana, court drums can be played only with the permission or knowledge of the chief. A royal drum ensemble may be sent to a funeral if the deceased or one of his relatives is connected with the court, or if the chief wants to convey his sympathy. In northern Ghana, on the other hand, musicians who regularly perform for chiefs may also perform on the same instruments for the general public, although a different repertory is selected for such performances. The court nevertheless has priority: the musicians may perform elsewhere only when they are not needed. Instruments that have sounds with symbolic connotations or are connected with the chief's rituals may not be played for the general public.

Certain musical types are identified with esoteric groups such as religious cult groups, others with the traditional associations, for example warriors, heroes and different occupations. Such music is played only when the group meets to perform a ritual or ceremony or for a celebration.

Other types of music belong to the public domain. Some are for entertainment or recreation and may be performed in the evening or on any

social occasion that allows for spontaneous musical expression by members of the community. In northern Ghana, the performance of such music is intense in the dry season, which may last for six or seven months. During this time, crops planted in the rainy season are harvested and work on the farms is not as heavy, so time can be given to the performance of music and the celebration of funerals held in abeyance during the sowing season. There is no seasonal fluctuation in the frequency and intensity of recreational musical activity in southern Ghana.

Music in the public sphere includes types for rituals and ceremonies connected with events in the life-cycle – birth, puberty, marriage and death rites – or that honour particular individuals. Ghanaian societies differ in the kind of events they celebrate with music. The Dagomba perform naming ceremonies with music, but the Akan of southern Ghana do not. Puberty ceremonies are musical events in the south, but are not as important in the north. Marriages in the north are celebrated with music, but rarely among the Asante.

The ceremony celebrated everywhere with much music is the funeral. Special songs or musical types are set aside for particular events of the funeral and for particular individuals and groups of individuals. However, the ceremonial and ritual details vary in their degree of elaboration or intensity. In many places in northern Ghana, funerals are community events, organized in a very elaborate manner within a dramatic framework that allows the mourners to express themselves individually and collectively in special songs and dances at various stages of the ceremony. In the south, only the funerals of royals and other special categories of people reach a similar level of dramatic intensity. Another very important occasion celebrated in all Ghanaian societies with music is the festival designed for re-enacting the history and traditions of a society, for marking agricultural activities, for bringing together divinities and their community of worshippers, and for stating or affirming those values on which the solidarity of the group depends. There is hardly any area in Ghana that has no festival, for the festival brings together all sections of the community.

In addition to music for entertainment and celebration, certain types of music and repertoires of songs are performed during domestic activities and during organized labour by cooperative work groups and other social groups. Apart from fishermen's songs, this kind of music is now apparently far less common in the south than in the north, where groups of musicians still perform for those clearing the farm or harvesting crops and where grinding songs, pounding songs, floor-beating songs, boat-launching songs and the music of boys herding cattle can still be heard.

Ghana

3. Musical instruments.

The instruments used by Ghanaian societies include a variety of idiophones. Rattles are the most common, although they are used in many different contexts. Among the Akan, they are used in only a few types of music such as the *kete* court drum music, the Fante *adzewa* drum music and the music of the gods (such as *akom* and *apo*); among the Anlo-Ewe (Anglo-Ewe), nearly all musical types include rattles and the number may range from two to 20, depending on the particular type of music performed.

There are container rattles made from a gourd or of wicker, and rattles consisting of gourds strung with nets of beads, cowries, pieces of bamboo shoot, metal or coins. The latter type is found in the south among the Anlo–Ewe, the Fante and Ga, and in the north among the Dagomba, who use it to accompany *dimbu* (songs for rattle accompaniment). In some parts of northern Ghana, stick or rod rattles, seed shell rattles made out of the fruit of the baobab, and the sistrum are also used.

Secondary rattles (i.e. rattles attached to the bodies of performers – dancers or instrumentalists – or to musical instruments) are also common, especially in northern Ghana. Many dances in the north require the wearing of ankle buzzers, or occasionally belts of cowries, and players of xylophones in the Sisala area sometimes wear the *bulo*, a metal buzzer on their wrists.

Bells of different types and sizes are played in Ghana: these include both clapper bells, which in the south are used mainly in ritual contexts, and clapperless bells, which are of two types. The single clapperless bell is either conical and held at the apex or boat-shaped and held loosely in the palm of the hand (the former is struck with a piece of stick, the latter played with an iron rod). The double clapperless bell consists of two conical bells of different pitches flanged together (in southern Ghana) or held together by an arch (in northern Ghana, particularly among the Dagomba and the Mamprusi). There are also globular or conical finger bells worn on the middle finger and struck by a ring worn on the thumb.

Other idiophones include the forged iron hoe played in northern Ghana in certain types of music, in which double discs in the form of two hoe blades, joined together at the base, are struck with a metal ring. Pellet bells (generally strapped to the wrist of an instrumentalist) and the *buguloo* (large pellet bells of cast brass, strung on a wire or sewn to a band of hide, and attached to a single clapper bell) are used in Sisala areas. In some types of music, animal horns are used as struck idiophones instead of bells. Two pieces of flat stick or bamboo may be struck together to provide an accompanying rhythm, either as a substitute for or in addition to hand-clapping or bells. Percussion logs are used occasionally among the Asante (in *asonko* recreational music), while percussion vessels consisting of a hemispherical inverted gourd are found in a few places. In the north they are placed on the ground and struck with the fingers; in the south they are placed in a bowl of water and struck with the hands (by the Akan) or with two pieces of stick (by the Anlo-Ewe).

In addition to struck idiophones, scrapers are used in some types of music in the south: they consist of single notched sticks scraped with a hard shell. Stamping sticks and stamping tubes made out of gourd or bamboo are also found in the south.

These idiophones are used principally as rhythm instruments and cannot be used for playing melodies. Two types of tuned idiophone occur in Ghana: the *mbila* (sansa) or thumb piano, called *prempensua* in Akan and *gidirigo* in Gonja, and the *gyilli* xylophone. Lamellophones are of two types: the *ahyewa adaka*, consisting of a large box on which three to five metal lamellae are fixed, and a smaller instrument used for playing tunes or for accompanying solo singing. Ghanaian xylophones may have 12, 14 or 17

keys mounted on wooden frames, underneath which are suspended gourd resonators graduated in size, one for each key; children sometimes practise on xylophone keys laid across a pit or trench.

A variety of open and closed drums are found throughout Ghana. Societies in northern Ghana favour closed and double-headed drums, as well as frame drums consisting of potsherd over which a membrane has been stretched, whereas societies in the south prefer single-headed open drums; but as a result of historical interaction some drums of the north have been adopted in the south for use in specific types of music, while in the north some southern drums are used at the royal court. Thus the *atumpan*, an Akan talking drum (fig.3), is found throughout Ghana and the *apentemma* (*operenten*) hand drum is similarly widespread. The *donno* hourglass drum (for illustration, see [Drum](#), fig.1f) and the gourd drum (*bentere*, *pentre*), two northern drums, are used in the south.

The drums of the Anlo-Ewe of the south-eastern coast are distinct from other Ghanaian drums, for they are made of strips of wood joined together by iron hoops and are always painted red and blue or green. No other Ghanaian society has so far adopted the drum technology of Anlo-Ewe.

Of the aerophones, horns are the most widespread, although they tend to be restricted to royal courts and also, in the north, to special types of music. They vary in size and may be made of animal horns or the tusks of elephants. They are played singly, in pairs or in larger ensembles. One such ensemble is the *ntahera*, a set of five or seven ivory trumpets played at the court of paramount chiefs of southern Ghana (fig.4). Flutes are more common in the north than in the south. The *yua*, a small flute carved out of solid wood with a notch or round embouchure, is found throughout northern Ghana, but is particularly common among the Builsa and the Kasena-Nankani. In the south the *atenteben* bamboo flute is played in the Kwawu area both as a solo instrument and in ensembles. The *odurugya*, a long notched flute made out of the husk of cane, is played at the court of the Asantehene, head of the traditional Asante political union. The *taletenga*, an idioglot reed pipe, is made from a stalk of millet or maize. A small flap is cut towards one end of the millet stalk to serve as the reed, but is not completely severed.

Like flutes, chordophones are less common in the south than in the north. The *benta* mouth bow and the *seperewa*, a six-string bridge-harp, are still found in isolated places in Asante but are fast dying out. The chordophones found in the north are the *gonje* (a one-string fiddle, fig.5, see [Goge](#)), varieties of lutes (*kologo*, *kono*, *mogolo*), the *jinjeram* musical bow with gourd resonator and the *cheeng* raft zither made of 11 single and double courses of split reeds tuned and tied together in the form of a raft.

Ghana

4. Vocal styles.

Although there is some variety of instrumental types in Ghana, the apparent function of many instruments is to provide support for the voice as a rhythm section or an accompanying ostinato, or to substitute for the speaking or singing voice. The Ghanaian vocal style is varied: some societies (e.g. the Akan and the Ga) use an open throat quality, while the

Frafra and the Kusasi use a more tense quality. The use of a high tessitura is quite widespread in the north and is sometimes closely related to the range of melodic instruments such as flutes, xylophones and lutes that accompany singing.

Divergences in vocal style are partly attributable to linguistic factors, for the melodies of traditional music reflect very closely the intonation and rhythms of speech. Melodies generally have a downward trend, the rise and fall within phrases reflecting linguistic intonation patterns within phrases as well as at phrase junctures. This trend is accompanied by a variation in dynamic range that in some societies, such as the Kusasi and the Frafra, is very marked and is cultivated as an aspect of musical communication: in a praise-song the singer will begin with a loud outburst intended to draw attention, and then drop to a softer level.

Ghana

5. Melody, polyphony and rhythm.

The music of different Ghanaian societies does not all conform to the same set of scales: some are heptatonic varieties, others hexatonic and pentatonic. Of these, the heptatonic appear to be the least variable. Variants of specific scale steps may occur as alternants within the same song, for instance perfect or augmented 4ths, minor or major 7ths. Societies that use this scale are the Kasena-Nankani, the Builsa and the Konkomba in northern Ghana and, in the south, the Akan, the Ga, the Ewe of the hinterland of the Volta region and some of the speakers of Togo remnant languages.

The hexatonic scale appears in two main forms: as a simple hexachord, that is, as a conjunct sequence of two trichords, and as a combination of a trichord and a three-note sequence, either a 3rd followed by a 2nd or a 2nd followed by a 3rd. Hexatonic music is performed by the Kusasi and the Frafra of northern Ghana and also by societies whose music is mainly in the pentatonic scale.

The pentatonic scale is found in a large number of different ethnic groups, but with slight differences in intonation. It occurs in both anhemitonic and hemitonic varieties. Some societies (e.g. the Anlo-Ewe, the Dagbani and the Frafra) have both, others only one (the Lobi, Dagarti and Sisala). Songs based on these scales also differ in their melodic organization. In many societies they are confined to one series of notes in the scale, while in others, such as the Frafra and the Anlo-Ewe, they are extended by the use of simple transposition techniques. Whatever the scale commonly found in a given society, the range of songs need not always include all the notes in the series. Thus in many children's songs, action songs, processional songs and games, the range may be a trichord, a tetrachord or a pentachord.

Polyphonic practices are generally related to scale types and forms of melodic organization. Most societies that have pentatonic traditions sing in unison, but among the Adangme a form of polyphony is used in vocal refrains in which two voices move in contrary motion against a held or repeated note. Societies in which the heptatonic scale is found sing in parallel 3rds throughout, as in Akan tradition, or end in unison at final

cadences, as in the music of the Builsa, Kasena-Nankani and the Konkomba of northern Ghana. Even in traditions in which unison singing is usual, polyphonic forms of instrumental music may occur. In the xylophone traditions of the Lobi and the Sisala a fixed accompanying pattern played by the left hand is set against a melody played by the right.

In traditional music the treatment of rhythm is much more uniform than that of pitch. Music may have a linear organization in free or in strict time, and in the latter case the metre is either predominantly duple or based on a combination of duple and triple motifs. However, it may have a multi-linear organization. This is particularly notable in the polyrhythms of some drum music. The structure of the rhythmic patterns may be simple, with all the parts following simple divisions of a single regular beat, or complex, with the various parts using different divisions of a common time span. The latter practice is typical of the xylophone music of the Sisala and the Dagarti.

An important element in the organization of rhythm is the ordering of patterns into phrases and the control of the length of phrases. In some types of music this is very clearcut: short phrases or phrases equivalent to the span of a bell pattern are used. In others there are longer phrases or phrases of a more fluid structure, as in the drumming of the Kasena-Nankani and the Builsa. The most complex type of rhythmic organization occurs in the royal music performed by *fontomfrom* drum ensembles in the Akan area and by the *obonu* and *vuga* ensembles of the Ga and Ewe. In this music clearcut short phrases, phrases of the standard time span and longer fluid patterns are all used in various sections of a piece.

The use of an accompanying bell pattern which functions as a time line (or underlying metre; [ex. 1](#)) is widespread, although in northern Ghana it is generally restricted to certain types of music. For example in the Dagomba area a bell pattern is used in the music of the *nyindogu* and *kanbonwaa* dances, but not in the music of the *damba* (hourglass drum music played at *damba* festivals), the *takai* (a stick dance) and the *bamaya* dance. The Kasena flute and drum music has no bell pattern, but *sinnye* (rattles) may be played as time markers and *denkenkelen* (iron bells) may be played at funerals. Instead of a bell a soda bottle may be used, as in the *agoro* (drum ensemble and chorus music) of the Gonja or the music of the Dagomba *jinjoram* (musical bow) and the *moglo* (a three-string lute).



Ghana

6. Performance.

Ghanaian music allows for both individual and collective performance in specific contexts. Firstly, there are items that may be performed as solos, including cradle songs and songs performed during domestic work; ceremonial songs such as individual dirges or laments forming part of funeral ceremonies; praise-songs; flute, xylophone, trumpet or horn solos;

ritual songs sung by a diviner or other individual in a ritual context; and music performed in seclusion by a person establishing ritual contact with the gods.

Secondly, music may be performed by an individual supported by one or two people or by a small group which performs a subsidiary musical role, for example music for the Frafra-Kusasi *durunga* or the Dagomba *gonje* (both one-string fiddles) in which the fiddle player is accompanied by one or two rattle players. Similarly, in the xylophone music of north-western Ghana, the principal instrumentalist is supported by a second player, who taps an accompanying rhythm on one of the keys of the instrument while duplicating the main melody. There are solo songs with chorus accompaniment, such as the Asante *kurunku*, and duets such as the Kasena *Le sena*, in which one singer plays a leading role.

The third type of performance, an extension of the second, is by instrumental ensembles cultivated at royal courts. They may consist of three to nine drums, such as the *kete*, *apirede* and *fontomfrom* ensembles of the Akan, or the *lunsi* hourglass drum ensemble of the Dagomba. Such ensembles are also common in other contexts in northern Ghana, where they provide the music for household and community ceremonies and rituals, and also play for formation dances by small teams.

The fourth type of performance is choral. The chorus may be composed of men or women, or it may be mixed and led by one or more soloists who sing the call, while the rest sing the response. The response may simply follow the solo, or the two parts may overlap, so that the soloist begins to sing before the choral response ends. He may sing with the chorus in the overlapping section, or he may use different material. Sometimes a pair of soloists sing simultaneously, the second entering after the first; sometimes they may sing the call sections alternately. A traditional chorus either sings unaccompanied or is accompanied by hand-clapping or rhythms played on an idiophone ([ex.2](#)) or by a drum or xylophone ensemble.



Ghana

7. Modern developments.

Until the latter part of the 19th century, when active British colonization of Ghana (then known as the Gold Coast) began, many Ghanaian societies were culturally homogeneous. In the 20th century two distinct types of

cultural expression became evident, one embodying the heritage of the past and reflecting the life of traditional societies, the other arising from Ghana's contact with Western culture and technology. This duality is reflected in the contrast between the well-established traditions of indigenous music and the evolving inter-cultural musical traditions that began to serve the new urban institutions such as the ballroom, the café, the night club, the concert hall and the theatre, as well as educational institutions and the church.

Musicians who practise this new music use both African and non-African resources. While they sometimes use traditional African instruments, they more commonly use Western instruments to play tunes that are basically African in rhythm and melody. They may organize multi-part structures on traditional lines or base them on models from Western music. Thus, although traditional forms of polyphony in parallel 3rds can be found in their music, the trend is towards the selective use of Western harmonic techniques rather than the consolidation of traditional African practice.

The new Ghanaian music is developing in two particular areas. The first is [Highlife](#), a form of popular music that originated in the early 20th century and is cultivated by a large number of touring bands based in the principal cities. The second is the new Ghanaian art music, which owes its development to the search for an African idiom to replace the Western hymn and anthem and which is now identified both with the church and with the concert hall and educational institutions. A new generation of literate composers and performers has consequently appeared, and music education is no longer an aspect of socialization in the community only but is also part of the school curriculum.

The recognition and support of contemporary developments in music have not minimized the historical and cultural importance of traditional music. This has continued to occupy a dominant position not only in the musical life of traditional societies but also, through the mass media and educational programmes, at arts festivals and on certain national occasions, as it is regarded as a medium for the expression of identity and the new generation of musicians, inspired by the new cultural awareness, are turning to it increasingly for material and ideas.

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Ghantā [ghant, ghanṭī, ghanṭikā, ghanto].

A South Asian term found in Sanskrit and the derived North Indian languages; it is often translated 'bell' but it also denotes, both historically and in different regions, other percussion or shaken metallophones.

In many of the modern North Indian languages the masculine form *ghantā* denotes the large suspended bell of the temple, and the feminine *ghanṭī* a handbell, either the medium-sized variety rung by the priests at certain points of temple ritual or the small bell of domestic worship. The Tamil term for a bell is *mani*, in Andhra Pradesh the bell is called *ghantā* and in Karnataka *gante*; the *hāth ghanṭī* ('handbell') is the equivalent in Orissa. The suspended temple bell with interior clapper is an essential element of the Hindu shrine: hung at the gateway of small open shrines or, in the large temples, in the foyer leading to the inner sanctum, it is rung by each approaching worshipper to invoke the deity. In the larger temples they can be very large. They are generally cast in bell-metal (*kāmsya*, or *ksā*). However, sometimes a special alloy known as *saptadhātu* ('the sevenfold metal') is used.

Another use of the term is for round percussion plaques. These relatively thick bell-metal plates of various sizes are suspended from the hand by a cord and beaten with a wooden stick; they are also called *ghatī* in Sanskrit. Of this type is the *ghant* of Orissa. These are used in the traditional context of temples and other religious places but can also appear in drum ensembles for dancing; above all, they are the traditional Indian clock on which the hours are beaten.

The term *ghantā* (and variants) may also denote gongs but not percussion trays with which they may be confused. The latter (the common Indian eating-tray used as a metallophone) are known by the generic term *thālī*. The Orissan *ghanto* is a gong made of bell-metal, about 22 cm in diameter, with a rear flange, inward-sloping and about 5 cm deep and half a cm thick. The front plate, almost imperceptibly convex, is thicker in the centre; this is emphasized by filing or scoring, creating a round, thicker central area about 12 cm in diameter, cross-scored in ellipse, and a thinner outer ring, scored circularly, parallel to the edge of the gong and about 5 cm wide. The outer half of the flange (but not the edge) and the corner are coated with dry black resin; a cord passes through two holes near the edge. The central and outer sections of the plate have different tones, but the *ghanto*, when properly struck in the centre, also produces a deep, slowly rising note. The *kasar* of Bengal is of similar construction. Bossed gongs are not typical of South Asia, except in the North-East, where they are used by Tibeto-Burman- and Thai-speaking peoples. The *ghantā* of the Santals of Orissa is a gong about 19 cm wide with a slightly outward-sloping rim 4 cm high. It is struck with a stick.

The Sanskrit term *ghantī*, or the diminutive *ghantikā*, can also denote small metal pellet bells, worn cosmetically or on various parts of the body for dancing (female dancers traditionally wear 101 bells and male dancers 151 around the lower legs). The spheres, of bell-metal, with a slit on one side and interior pellets of *tiksna* (probably cast-iron), are threaded on to strings by an integral ring at the top. Bells of this type are common throughout South Asia, known in North India as *ghungrū*. Another common type, consisting of hollow rings with multiple pellets, is the *nūpur*.

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Gharānā

(Hindi: 'household, lineage'). In North Indian art-music, a community of musicians, linked by ties of family and discipleship and identified by a distinctive musical style (see India, §II, 3(iii)). In general use the term may be applied to a tightly-knit family (*khāndān*) of Muslim hereditary musicians, together with their disciples (often Hindu); or to a larger network of

interrelated families, Muslim or Hindu, with a common place of origin; or more casually, to any group of musicians tracing their tradition from a common teacher or place of origin. To be recognized as an established and significant *gharānā* the community must have a distinct vocal or instrumental style (*gāyakī, bāj*), attributed to a respected founder and maintained by at least two further generations after him. Many *gharānā* cultivate a particular musical specialization: either one of the classical vocal styles (*dhrupad, khyāl, thumrī*), or an instrument, melodic (*sitār, sarod, bīn* etc.) or percussion (*tablā, pakhāvaj*). Other *gharānā* may combine a variety of vocal and instrumental specializations. The musical repertory of a *gharānā* often includes special techniques, compositions or *rāg* known only to its members.

RICHARD WIDDESS

Ghata [ghatam, gharā].

Terms used in South Asia for a waterpot; the Sanskrit *ghata*, the South Indian form *ghatam* and the modern North Indian derivative *gharā* signify a pot, usually of terracotta, spherical, with a wide belly and narrow mouth. They occur widely in various musical contexts. The modern northern and southern terms denote primarily struck pots (percussion vessels or idiophones), but the historical usage (in addition to other names) may also apply to skin-covered pots, pot-drums or membranophones.

1. Percussion vessels or pots.

These, sometimes made of a special sonorous clay, are widely used in various musical contexts. They are struck with the fingers on belly, neck and mouth and are sometimes played with drums.

In modern times the northern *gharā* is common, though it is sometimes known by other names such as *mātkī* (Rajasthan), *nūt* (Kashmir) and *dilo* (Sind). The *gagrī* (*gagrā*) is similar, but is made of metal.

The *ghatam* of South India is used in several contexts, including the Karnatak music, for which special pots are made at Panruti and Manamadura. The pot is placed on the seated player's lap and its mouth is sometimes pressed against the abdomen to vary the resonance. It is played at the mouth, belly and bottom with hands, wrists, fingertips and nails. It is said that the *ghatam* was sometimes thrown in the air to shatter on the ground on the last beat.

2. Pot-drums or membranophones.

The waterpot also provides a natural resonator on which to stretch a skin. Although the term *ghata* and its modern derivatives usually denote percussion vessels, the *ghata* briefly described in the 13th-century *Sangītaratnākara* is a pot-drum. Pot-drums have a persistent history in the subcontinent, perhaps reflecting their easy availability at every level.

Pot-drums may be grouped in several classes: whole-pot drums, half-pot or goblet drums and bowl-drums. The skin of a whole-pot drum may cover a wide or narrow mouth, with either a short neck as in the Tamil *milāvu* with

its strong tradition in temple and dramatic music, the southern *kudamula* and the very large, five-necked *pañcamukhavādyam*) or a long neck, like the *ghumera* or *gumra* of Orissa. They may have an opening at the bottom of the pot. The long-necked pot-drums occur more often in reversed form as goblet or half-pot drums, with the skin covering the base of the pot's wide belly, which is partly cut away (or moulded in that form). The open mouth at the neck can be covered or partly covered by the hand to manipulate resonance. Long-necked pot drums include the *ghumat* of Goa and Maharashtra, the *gummati* and the *burra* of Andhra and the *tumbaknārī* of Kashmir (related directly to the Persian *tombak* or *zarb*). The *ghumat* is interesting for its construction: the upper side has the thick rim of the short-necked pot, round which the skin is tied, and at the lower side is an open neck or stem of the long-necked type. In the bowl-type pot-drum (such as the *pābūjī ke māte* of Rajasthan) the mouth is appreciably wide relative to the overall width (see illustration).

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Ghazal.

Poetic form widely used in West, Central and South Asia and in other Muslim cultures, particularly associated with Persian and Urdu, but applied in other languages. It is composed of several independent couplets with a unified rhyme scheme: *aa, ba, ca*, etc. See India, §IV, 2.

Ghazālī, Abū Hāmid Muhammad al-

(*b* Tus, Persia, 1058; *d* Tus, 1111). Persian theologian, jurist and religious reformer, brother of [Majd al-Dīn Ahmad al-Ghazālī](#). After studying in Persia, he taught at the Nizāmiyya University in Baghdad from 1091 to 1095, and from 1106 in Neyshābur. Although of Persian descent, he wrote mostly in Arabic. Between his teaching duties he retired to Damascus and Tus, lived as a Sufi, and wrote his principal work, *Ihyā' 'ulūm al-dīn* ('Revival of the religious sciences') in which he attempted to reconcile Islamic orthodox tradition and Sufi experience. The four parts of the book cover all aspects of the religious life of a devout Muslim. In the first part, on the practice of worship, al-Ghazālī deals with Qur'anic recitation (*tilāwa*) and the call to prayer (*adhān*). The second part, on morals and customs, includes a detailed chapter on the extent to which performing and listening to music (*samā'*) should be permitted. Noting that nowhere in the Qur'an is music expressly forbidden, al-Ghazālī demonstrates with numerous examples that the issue is not one of condemning specific musical forms or instruments, but depends on whether the intention is to arouse or strengthen good or bad qualities through music. He quotes many dogmatic and legal works, and refutes too strict interpretations of verdicts by recognized authorities that were against the practice of music. His views culminate in the remarkable statement that 'singing (*ghinā'*) is more

powerful than the Qur'an in arousing to ecstasy (*wajd*). This is substantiated by seven reasons (trans. D.B. Macdonald, adapted and abridged):

(1) All verses of the Qur'an do not suit the state of the listener. (2) The Qur'an is known too well. Whatever is heard from a song text for the first time makes a greater impression on the heart. The singer has at his disposal new verses of poetry for each occasion, but he has not at his disposal for each occasion a new verse of the Qur'an. (3) A pleasant voice with metre (*wazn*) is not like a pleasant voice without metre; and metre is found in poetry as opposed to verses of the Qur'an. (4) Metrically measured poetry varies as to making impression on the soul with the kind of melodies (*alhān*) called *tarīqa* or *dastān*. This is allowable in poetry, but in the case of the Qur'an it is only allowable to recite as it was revealed. (5) Measured melodies are strengthened by metre and rhythm (*īqā'*), and by the use of instruments to underline the metre such as the wand (*qadīb*) and the framed drum (*daff*). But it is necessary that the Qur'an should be protected from such companions. (6) The singer sometimes sings a verse which does not fit the state of the hearer, so he rejects it and asks another. If the sense of a verse of the Qur'an does not fit the hearer, he must either pervert its sense or reject it – both are sins. (7) The Qur'an is the uncreated word of God. It is a truth which humanity cannot comprehend. But pleasing melodies and poetry stand in relationship to natural dispositions. They are nearer to the hearts of men, because created is joined to created.

His liberal attitude to the dervish dance ('allowable, unless ecstasy is shown off') and religiously motivated music ('desirable') has influenced the theory and practice of mosque and monastery music, especially in Turkey. The chapter on music in the *Miftāh al-sa'āda* by the Turk Tāshkuprī-zādah (Tāshköprüzāde) (d 1561), for example, is wholly indebted to al-Ghazālī.

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ECKHARD NEUBAUER

Ghazālī, Majd al-Dīn Ahmad al-

(*b* Tus, Persia; *d* Qazvin, 1126). Persian religious scholar and preacher, brother of [Abū Hāmid Muhammad al-Ghazālī](#). In 1095 he succeeded his brother as a teacher at the Nizāmiyya University in Baghdad. His writings, composed in Arabic, include a condensed version, now lost, of his brother's *lhyā' 'ulūm al-dīn* ('Revival of the religious sciences'), and a longer essay on the question of listening to music (*samā'*), entitled *Bawāriq al-ilmā' fī l-radd 'alā man yuharrim al-samā'* ('Flashes of enlightenment in refutation of those who declare listening to music to be forbidden'). He believed that performing and listening to music were not forbidden by Islamic principles, and dealt with the subject independently of his brother, his essay being less comprehensive and more directly concerned with the musical customs of the dervish orders of Sufism. It begins with a justification of his outlook, then presents arguments against the opponents of music and for the value of music as an aid in attaining spiritual experience. It ends with a description of a *dhikr* ceremony (see [Islamic religious music](#), §II, 3).

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ECKHARD NEUBAUER

Ghazarian [Kazarian], Yury Shaheni

(*b* Tbilisi, 4 Dec 1933). Armenian composer. He studied at the Yerevan Conservatory with Yeghiazarian (1959–64) before joining the Armenian Composers' Union, of which he was later secretary (1971–4). After being a

member of and heading several artistic organizations, he was awarded a Doctor of Arts degree by UNESCO in 1993, the year in which he took up temporary residence in California. His musical interests developed under the sway of the Russian tradition, as represented by Shostakovich and Prokofiev. From the latter came Ghazarian's interest in grotesque, poster-like characterization, which he transformed into a kind of montage technique (as in the ballet *Adam and Eve* and the symphonic poem *Encounters*). His chamber works demonstrate his preference for classical forms, harmonic logic and a kind of functional instrumentation. His fascination with American jazz, and especially the lyrics of blues singing, and compound chordal rhythmic structures is evident in the ballets *The Pink Town* and *The World of Picasso*. His creative style finds a generalized reflection in the opera *Ernest Hemingway*; based on the Cuban period of the writer's life, the work is constructed on a fusion of the principles of drama, cinematography, vocal cantilena and declamation. The climax occurs in the choreographic picture 'The Old Man and the Sea', which is based on Afro-Cuban folk music.

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(selective list)

Stage: *Adam i Eva* (ballet, G. Khokhlov, after drawings by J. Eiffel), 1968; *Rozoviy gorod* [The Pink Town] (TV jazz ballet, Ghazarian), 1972, TV broadcast, Moscow, 1972; *Kak kot remeslu uchil* [How the Tomcat Learnt a Trade] (children's musical, G. Chiginov and A. Grigoryan), 1981, Yerevan, K. Stanislavsky Theatre of Drama, 1981; *Ėrnest Kheminguéy* (op. 2, Chiginov, after E. Hemingway), 1984, Havana, Grand Teatro de La Habana, 17 Oct 1987; *Mir Pikasso* [The World of Picasso] (ballet, Ghazarian), 1997

Inst: Str Qt, 1965; Pf Sonata, 1967; Ww Qt, 1967; Sonata, vn, pf, 1972; Sonata, tpt, pf, 1974; *Lilit* (sym. pictures, after A. Isahakyan), orch, 1975; *Starik i more* [The Old Man and the Sea] (after Hemingway), orch, 1986; Sonata no.2, vn, pf, 1987

Vocal: *Vstrechi* [Encounters] (sym. poem, V. Myakovsky, V. Lugovskoy and V. Karents), Bar, chorus, orch, 1969; *5 pesen* [5 Songs] (Karents), 1973; *6 sonetov* [6 Sonnets] (R. Gamzatov), 1974; *Dobroye utro, rodina* [Good Morning, My Homeland] (Karents), 1975; *Maski* [Masks] (P. Sevak), 1980; incid music

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SVETLANA SARKISYAN

Ghedini, Giorgio Federico

(b Cuneo, 11 July 1892; d Nervi, nr Genoa, 25 March 1965). Italian composer and teacher.

1. Life.

2. Works.

WORKS

WRITINGS

BIBLIOGRAPHY

JOHN C.G. WATERHOUSE

Ghedini, Giorgio Federico

1. Life.

He had piano and organ lessons as a child and in 1905 moved to Turin, where he spent three years as a student of the cello and harmony and counterpoint at the Liceo Musicale. He studied composition privately with Giovanni Cravero, and briefly with Marco Enrico Bossi at the Liceo Musicale, Bologna, where he received his diploma in 1911. After a period (1909–20) in which he tried to launch himself as a conductor (acting, among other things, as assistant conductor at the Teatro Regio, Turin), he turned to teaching, first (from 1918) at the Scuola Municipale di Canto Corale, Turin. In the immediate postwar years he was in close touch with such leaders of Turin's musical life as Alfano, Andrea Della Corte, Romualdo Giani and G.M. Gatti. These men, especially Giani, exerted strong but not always wholly beneficial influences: it is possible that some of their ideas may have inhibited Ghedini's early development. In the early 1920s he returned to the Turin Liceo Musicale (later Conservatory) as a teacher, first of the piano, then of harmony and eventually of composition. He subsequently taught composition at the conservatories of Parma (1938–41) and Milan (1941–51, director 1951–62). He was also active at various times as an adviser to Italian radio and to the Teatro alla Scala, and as an organizer of the Settimane Musicali Senesi and the Italian branch of the ISCM.

Ghedini, Giorgio Federico

2. Works.

As a composer Ghedini was slow in making his mark outside a small circle of friends and colleagues, and began to attract wider notice only in the late 1920s. Nevertheless, there is no shortage of lively inventiveness in some of his early works, for example, the *Doppio quintetto* of 1921. The stylistic elements may be old-fashioned by Ghedini's later standards, never advancing beyond Pizzetti or mild Ravel; but it is already apparent that timbre was to play a paramount role in Ghedini's best music, causing Italian critics to speak of his 'demone sonoro', 'libido timbrico' and so on. Moreover, the *Doppio quintetto's* slow sections already – though still in relatively 'safe', conservative terms – foreshadow that mood of rapt, coldly mystical contemplation which is a recurrent feature of Ghedini's music of the 1940s. By the 1930s his horizons were widening, both through an increasing involvement with early Italian music and a growing awareness of his more radical contemporaries. This expansion, however, inevitably undermined stylistic unity, and even the orchestral *Partita*, once regarded as his first real affirmation, seems transitional: the explosively dynamic first movement, which anticipates the harsh world of *Architettura*, sets the

wrong premise for the other four, which are harmonically more conservative, though the wistfully evocative 'Giga' is a remarkable movement in itself.

The Partita is neo-classical only in a broad sense, and owes less than might be expected to Casella's fashion-setting Partita of the previous year. Nevertheless, Ghedini before long also showed signs of a more thorough involvement with Baroque styles. Such pieces as the Concerto grosso and the *Concerto a cinque* border on pastiche. The composer's individual voice is only intermittently audible, though the works were, no doubt, necessary steps towards his far more original adaptations of Baroque idioms in the 1940s. Meanwhile, the more fiercely 'radical' elements in his later music, adumbrated in the first movement of the Partita, were preparing to assert themselves more fully: if in the *Marinaresca e bacchanale* the effect is still rather uncontrolled, by the end of the 1930s it was becoming clear that Ghedini was belatedly taking his place in the front rank of modern Italian composers.

The *Lectio libri sapientiae* is arguably the first perfect example, in its small way, of Ghedini's mature style; but the work which, more than any other, marked his full emergence as a 'modern' composer was *Architettura*, a terse, boldly sculptured series of 'edifici sonori' (as the composer called them), in which Stravinsky's influence is unmistakable, though the interval patterns have a very distinctive flavour. Moreover, the quietest of the seven sections (no.5) is entirely original: the mysteriously chiming chords on the piano and the strangely poetic interplay of solo and tutti string sounds already belong to the world of the *Concerto dell'albatro*, though without the later piece's sustained lyricism.

An important by-product of the experience of *Architettura* was Ghedini's arrival at maturity as an opera composer. Only four years earlier *Maria d'Alessandria*, like much of his other early vocal music, had still been too traditional – especially (above all in the effective choral and ensemble scenes) Pizzettian – to seem like a wholly individual statement. And *Re Hassan*, though it marked an enormous step forward in sheer harmonic boldness, had a slightly awkward air taken as a whole, mainly due to the static quality of Ghedini's new musical language, which he had not yet fully mastered. After *Architettura*, however, *Le baccanti* came as a fiercely compelling utterance. The distinctive interval structure of the work strikes a fine balance between tonal and quasi-serial forces; the orchestration is highly original, often stark and lapidary in effect, but with quieter interludes that give scope for a unique, cold, hypnotic lyricism. Although controversial when it was new, this is by far Ghedini's finest theatre work, even if its oratorio-like stylization perhaps confirms that he was more naturally at ease in more abstract music.

Other key works of the early 1940s include the *Concerto spirituale*, in which the composer's fondness for radiant textures of female voices (evident, many years earlier, in the ingenuously archaic, *lauda*-like *Litanie della Vergine*) reasserts itself in more subtle terms. Archaisms, both neo-Baroque and neo-Gregorian, are remoulded in a highly personal idiom in which diatonicism is continually modified by false relations and other harmonic ambiguities. The result, especially in the quieter sections, has a

haunting, airy lightness and fragrance which does not, however, preclude passages of almost operatic eloquence and drama. Here again Stravinsky is an important influence, not least in the crisp, bright, multi-coloured instrumentation. A comparably individual transformation of archaic idioms can be seen in the *Sette ricercari* for piano trio, whose slow sections at times break right away from the neo-Baroque framework, to explore unusual relationships between the piano and strings which again foreshadow the Antarctic chill of the *Concerto dell'albatro*.

This work (commonly regarded in Italy as Ghedini's masterpiece and one of the high peaks of modern Italian music in general) thus came as a culmination and fulfilment. Even the idea of evoking a desolate seascape, by musical means which are totally independent of Debussy, had been anticipated in the *Marinaresca* and in some of the more original pages of *Maria d'Alessandria*. Once again, as in so many pieces from the Partita onwards, the broad outline is neo-Baroque, and there are ricercare-like textures at several points. But these are externals. The concerto's poetic power arises more from its many striking manifestations of Ghedini's 'demone sonoro': the unusually intimate, unpredictable interactions between solo and tutti strings which have lost all connection with the concerto grosso principle; the icy, crystalline sounds high on the piano; the unobtrusive yet telling delayed entry of the wind instruments. When, nearly three quarters of the way through, the speaking voice enters, reading the passage from *Moby Dick* about Ishmael's mystical awe on first seeing an albatross in the Antarctic, the words seem merely to give a 'local habitation and a name' to what was already evident in the music.

Having at last, in his early 50s, reached the height of his power, Ghedini was quick to follow up the *Concerto dell'albatro* with other works of comparable individuality; though even in this 'visionary period' his self-criticism could still be deficient. The Piano Concerto, for instance, after a tense, aggressively chromatic first movement (one of his closest approaches to dodecaphony), seems to lose its stylistic grip and tails off, in the finale, in facile scale passages. Even so, the better compositions of the late 1940s are more than sufficient to confirm his stature as a major composer. They include the mysterious, bleakly atmospheric *Musica notturna*, with its uncanny use of the mandolin 'a guisa di cembalo' in its closing section, and, still more important, those two supreme manifestations of the more explicitly 'archaic' side of his genius, the *Canzoni* for orchestra and the *Concerto funebre per Duccio Galimberti*. In both pieces pre-Classical idioms, though far more pervasive than in *Architetture* or even the *Concerto dell'albatro*, are powerfully remoulded, although the *Canzoni* contain sounds that recall his imaginative Frescobaldi arrangements of 1931. The last and longest of the *Canzoni*'s fast sections develops neo-madrigalian syncopations with a dancing vivacity that parallels some of Tippett's earlier music; while the *Concerto funebre* transforms late Baroque rhythms and textures in an impassioned, highly unorthodox requiem for one of the heroes of the Resistance.

During the 1950s and 60s Ghedini showed little inclination to break new ground. He tended, rather, to retreat from his 'advanced' position of the 1940s and sometimes, as in the *Credo di Perugia*, made tired compromises with 19th-century idioms. Even his more individual music of

these years sometimes has a self-imitative air, and the fast movements too often reiterate short motifs, not (as in *Architettura*) as a necessary factor in the music's cumulative power, but simply as a mask for a shortage of ideas. Such reiterations could still, however, yield surprisingly positive results when backed by sufficiently trenchant harmony and orchestration, as is the case in long stretches of the rather neo-Beethovenian *Ouverture pour un concert*. And Ghedini's 'demone sonore' is still often in evidence: parts of the *Musica da concerto* and the Second Quartet are virtually meaningless when played on the piano, but acquire a full measure of the Ghedinian magic when performed by strings. The anguished neo-Baroque intensity of the *Concerto funebre* reappears forcefully in at least the opening section of the *Lectio Jeremiae prophetae*; and Ghedini's posthumously reconstructed last work, *Symphonia*, though described by the composer (provocatively and exaggeratedly) as being built entirely of common chords, rounds off his career on a strangely questioning note.

Ghedini, Giorgio Federico

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(selective list)

dramatic

Gringoire (op, G.M. Gatti, after T.F. de Banville), unperf.

L'intrusa (op, R. Giani), 1921, unpubd, unperf.

Maria d'Alessandria (op, 3, C. Meano), 1936, Bergamo, Novità, 9 Sept 1937

Re Hassan (op, 3, T. Pinelli), 1937–8, Venice, Fenice, 26 Jan 1939; rev., Naples, S Carlo, 20 May 1961

La pulce d'oro (op, 1, Pinelli), 1939, Genoa, Carlo Felice, 15 Feb 1940

Le baccanti (op, Pinelli, after Euripides), 1941–4, Milan, Scala, 22 Feb 1948

Billy Budd (op, 1, Quasimodo, after H. Melville), 1949, Venice, Fenice, 8 Sept 1949

Lord Inferno (radio op, 1, F. Antonicelli, after M. Beerbohm: *The Happy Hypocrite*), RAI, 22 Oct 1952; rev. for stage as L'ipocrita felice, Milan, Piccola Scala, 10 March 1956

Il girotondo (children's ballet, 1, M. Pistoni), 1955, Venice, 1959

4 film scores, 1935–9; 4 incid scores, 1938–61

orchestral

Ouverture drammatica, 1922, unpubd; other early pieces, unpubd; Partita, 1926; Conc. grosso, wind qnt, str, 1927; Pezzo concertante, 2 vn, va, orch, 1931; Marinaresca e baccanale, 1933; Sym., 1935, unpubd; Intermezzo sinfonico (1939) [from op Maria d'Alessandria]; Architettura, 1940; Invenzioni, vc, timp, cymbals, str, 1940–41; Pf Conc., 1946; Musica notturna, 1947; Conc., 2 pf, orch, 1947; Conc. detto 'Il belprato', vn, str, 1947; Canzoni, 1947–8, rev. 1949; Conc. detto 'L'alderina', fl, vn, timp, cel, str, 1950

Conc. detto 'L'olmoneta', 2 vc, orch, 1951; Musica da concerto, va, str, opt. va d'amore, 1953; Concentus basiliensis, vn, chbr orch, 1954; Conc. for Orch, 1955–6; Sonata da conc., fl, timp, perc, str, 1958; Fantasia, pf, str, 1958; Divertimento, vn, orch, 1959–60; Studi per un affresco di battaglia, 1961, rev. 1964; Appunti per un Credo, 1962; Contrappunti, str trio, orch, 1962; Musica concertante, vc, str, 1962; Ouverture pour un concert, 1963; Symphonia, 1965, inc., reconstructed G. Salvetti

choral

With orch: Il pianto della Madonna (cant spirituale, Jacopone), Mez, Bar, vv, orch,

1921, unpubd; Ecco el re forte (cant.), solo vv, double chorus, orch, 1923, unpubd; Litanie della Vergine, S, S chorus, orch, 1926; La Messa del Venerdì Santo, solo vv, vv, orch, 1929; Antigone (cant sinfonica, G. Debenedetti), solo vv, vv, orch, 1933, unpubd; Litanie gaudiose (O. Castellino), vv, ob, str, 1933, rev. 1935; Conc. spirituale 'de l'Incarnazione del Verbo Divino' (Jacopone), 2 S and/or S chorus, chbr orch, 1943; Conc. detto 'Il rosero', 2 S, Mez, female vv, hp, pf, str, 1950; Lectio Jeremiae prophetae, S, vv, orch, 1960; Credo di Perugia, vv, orch, 1961–2

Other works: early part songs, 1911, 1928–33, most unpubd; 3 sets of 3 responsorii, 4vv, 1930, part pubd; Mass, D, male vv, org, 1930, unpubd; Missa monodica in honorem S Gregorii Magni, unison vv, opt. org/hmn, 1932; Antifona per Luisa, Tr, S chorus, org/str, 1944; 5 canzoni, children's vv, opt. acc., 1952; Fu primavera allora (piccola cant, Virgil, trans. Quasimodo), solo vv, vv, pf, 1953

solo vocal

With orch: 2 lettere, 1v, str, 1930, unpubd; Cantico del sole (St Francis), 1v, str, 1932; Capitolo XII dell'Apocalisse, 1v, chbr orch, 1937–8, unpubd; Lectio libri sapientiae (cant. spirituale), 1v, tpt, pf, str, 1938; Conc. dell'albatro (H. Melville), spkr, pf trio, fl + pic, 2 trbn, timp, perc, str, 1945; Conc. funebre per Duccio Galimberti (requiem mass, Bible: *Ezekiel*), T, B, 2 trbn, timp, str, 1948; Vocalizzo da concerto, Bar/vc, orch/pf, 1957

With pf: 3 liriche di Tagore, 1919, unpubd; many other songs, 1915–26, unpubd; 4 canti su antichi testi napoletani, 1925; 4 strambotti di Giustiniani, 1925; 3 other works, 1925–8; Canto d'amore (Jacopone), 1926, orchd 1932; Diletto e spavento del mare (Gk., trans. G. Mazzoni), 1926; La quiete della notte (Gk., trans. Mazzoni), 1926; Di'Maria dolce (G. Dominici), 1926; 4 duetti su testi sacri, 2vv, 1930; 3 canti di Shelley, 1934; 4 liriche del Boiardo, 1935; In gravi anelli, Il prato dorme (E. Schiavi), 1941, unpubd; Vagammo per la foresta di pini (P.B. Shelley), 1956; 3 liriche (R. Bacchelli), 1963

Other works: Oggi è nato un bel bambino, 3 female vv, cel, 1933, unpubd

chamber and solo instrumental

4 or more insts: Wind Qnt, 1910, unpubd; Pf Qt, 1917, unpubd; Doppio quintetto, wind qnt, hp, pf, str qt, db, 1921, unpubd; Str Qt, G, 1927, inc., unpubd; Str Qt no.1, a, 1927; Conc. a 5, fl, ob, cl, bn, pf, 1930; Adagio e allegro da concerto, fl, cl, hn, hp, str trio, 1936; Concentus, str qt, 1948; Str Qt no.2, 1959

2–3 insts: 2 intermezzi, pf trio, 1915; 2 sonatas, vn, pf, 1918, 1922, unpubd; Elegia, vc, pf, 1923; Sonata-fantasia, vc, pf, 1924; several small pieces, vn, pf, 1930; Concertato, fl, va, hp, 1941, unpubd; 7 ricercari, pf trio, 1943; Canoni, vn, vc, 1946; Musiche per 3 strumenti, fl, vc, hp, 1963

1 inst: early pieces, pf, 1909–16, only 1 pubd; hmn pieces, 1913–14; Puerilia, pf, 1922; Sonata pastorale, pf, 1922, unpubd; Pastorale elegiaco, pf, 1926, orchd, unpubd; Divertimento contrappuntistico, pf, 1940; Capriccio, pf, 1944; Ricercare, pf, 1944, unpubd; Studio da concerto, gui, 1959; 3 pezzi, fl, 1962

arrangements and editions

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Ghedini, Giorgio Federico

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Gheerkin.

Composer, possibly identifiable with [Derrick Gerarde](#).

Gheerkin [Gheerken, Gheraert] de Hondt

(*fl* 1539–47). South Netherlandish composer. The only biographical information about him comes from the account books of the Confraternity of Our Lady in 's-Hertogenbosch. He emigrated from Bruges in 1539, having been engaged by the brotherhood in September, and began his official duties as choirmaster on 31 December. He held the post until 2 October 1547, when he was dismissed on charges arising from the improper maintenance of choirboys under the care of him and his wife. Leaving 's-Hertogenbosch, he travelled north into the Friesland sector of Holland.

The attribution of works to Gheerkin is complicated by the assignment in contemporary sources of all but one to composers identified simply as 'Gheerkin'. The ascription of the *Missa 'Benedictus Dominus Deus Israel'* in the Cambrai partbooks to both 'Gheerkin' (in two books) and 'Gheerkin de Hondt' (in the other two) indicates that here, at least, they are identifiable. A payment that he received in 's-Hertogenbosch 'for writing some motets in honour of the brotherhood' makes it clear that he is the composer of certain motets ascribed to 'Gheerkin', and he probably wrote the two masses ascribed to 'Gheerkin' (in *NL-SH* 74). In other instances, however, more documentary evidence is needed.

Eitner regarded Gheerkin as a gifted, resourceful composer of appealing works, and Vander Linden (in *MGG1*) thought that the chansons revealed a composer of assurance and skill in the invention and development of ideas.

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attributed 'Gheerkin' or 'Gheerken' unless otherwise stated

Edition: *Trésor musical*, ed. R. van Maldeghem (Brussels, 1865–93) [M]

masses

Missa 'Ave mater Christi', lost; formerly *B-Br*, attrib. Gheerkin de Hondt in *FétisB*

Missa 'Benedictus Dominus Deus Israel', 4vv, *F-CA* 125–8 (attrib. Gheerkin de Hondt); Kyrie ed. in Coussemaker

Missa 'Ceciliam cantate pii', 5vv, *NL-SH* 74

Missa 'In te Domine speravi', 5vv, *SH* 74

Missa 'Panis quem ego dabo', 4vv, *F-CA* 125–8; ed. in EMN, ix (1975)

Missa 'Vidi Jerusalem', 4vv, *CA* 125–8

motets

Benedicite Dominus, 4vv, *CA* 125–8; Inclina Domine aurem tuam, 4vv, *CA* 125–8;

Jubilate Deo omnis terra, 4vv, CA 125–8; Vox dicentis clama, 4vv, CA 125–8

secular

all for 4 voices

A vous me rens, *F-CA* 125–8, 1535⁸ (attrib. Willaert), M xv (as Si je l'amais); Contre raison pour t'aymer, CA 125–8, M xv (as Le mois de mai); D'un profond cuer j'ay crie, CA 125–8; Helas malheur prens tu contentement, CA 125–8, M xv (as Ton amitié); Het was my wel te vooren gezeyt, 1551¹⁸ (attrib. Geerhart), CA 125–8, M xv, xxv, ed. in Coussemaker, ed. in UVNM, xxix (1908)

Je me repens de vous avoir ayme, CA 125–8; Langueur d'amour m'est sur venue, CA 125–8, M xv (as Nature a pris sur nous); Mon petit cuer n'est point à moy, CA 125–8, M xv (as Mon pauvre coeur); Oncques ne sceux avoir, 1553²⁴

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GEORGE KARL DIEHL

Gheine, van den.

See [Vanden Gheyn](#) family.

Gheluwe, Leo van.

See [Van Gheluwe, Leo](#).

Ghent

(Flem. Gent; Fr. Gand).

Belgian city. Originally a minor agricultural settlement at the conflux of the Scheldt and Leie rivers, the town rose to prominence with the foundation, in the early 7th century, of two major Benedictine abbeys: St Peter (Pieterskerk) and St Baaf. With the formation of the county of Flanders, in the 9th century, Ghent also became the primary residence of the Flemish counts, with a castle (the later Gravensteen), household church (St Pharaïldis, or St Veerle, later raised to collegiate status) and necropolis (the abbey of St Peter). Ghent's earliest parish church was St John (Janskerk, first mentioned in 964). By about 1100 the town's expansion had necessitated the subdivision and formation of further parishes: St James (Jacobskerk), St Nicholas (Niklaaskerk) and St Michael (Michielskerk). Two centuries later, after a period of sustained economic growth, large-scale

building projects for all of these churches were well under way. Although religious establishments were to proliferate during the later Middle Ages, the two abbeys, collegiate church and four parish churches mentioned here remained the dominant musical centres of Ghent during the period of its greatest economic and political power, the 14th to 16th centuries.

Daily observance of the Benedictine liturgy in the abbeys of St Peter and St Baaf must have constituted the earliest regular musical practice in Ghent. At the beginning of the 13th century a chapter of canons (endowed by the counts of Flanders) was established in St Pharaïldis. The canons may have followed the use of Paris, since the counts were vassals of the French king. In the richer parishes of Ghent, collective efforts were made to establish trusts with which to sustain bodies of priests to sing the daily liturgy in the nave (the so-called *cotidianen*). Annual *cotidiane* accounts for St James, listing individual priests and their salaries, stretch back as far as 1379. Although similar accounts for other parishes do not survive until the next century, it may be assumed that most of them had established *cotidianen* by the 14th century as well.

As a major town in a northern-French county, Ghent has always been bilingual, and thus it need occasion no surprise to find a Mahieu de Gant among the trouvères of the 13th century. The earliest city accounts, dating from the middle of the 14th century, refer repeatedly to minstrels; their repertory may have included songs in both French and Flemish. Evidence of early polyphonic practice is provided by two sets of fragments from the last decades of the 14th century (Rijksarchief 133 and 3360). They contain Glorias in motet style as well as French courtly songs by Machaut, Pierre de Molins and anonymous composers. If the fragments originate from Ghent, as seems likely, they were probably written and used by musicians at the court of Flanders – perhaps alternatively in the Gravensteen and St Farailde. A choral foundation at this church, involving choirboys and *parvi cotidiani*, had been established by the merchant and courtier Simone de Mirabello about 1331.

Early polyphonic practice in the parish churches is difficult to document, since *cotidiane* accounts record mainly the attendance of priest-singers, but hardly ever specify their musical skills. However, St James is known to have possessed a *liber motetorum* by 1387. (Up to the middle of the 15th century the term *motetum* could cover individual mass movements as well as secular motets; it is likely that this motet book contained only the former, including such Glorias as survive in the Rijksarchief 133.) Moreover, in the course of the 15th century one finds increasing numbers of *cotidianisten* in this and other parishes who can be identified as singers of polyphony elsewhere. It is safe to assume that in most churches, the choral forces necessary for the regular performance of polyphony were fully in place by at least the first decades of the 15th century. This in turn allowed these resources to be employed for other purposes: liturgical celebrations in side chapels (endowed by private individuals and confraternities), *Salve* or *Lof* services in honour of the Virgin and other saints, and civic processions.

At St John, a private endowment from 1446 required the *cotidianisten* of the church to sing a 'mottet' annually in the chapel of St Michael on the eve of the saint's feast, 'as one is already accustomed to do every year for St

Agatha'. A private foundation from 1460 called for an office to be celebrated daily after mass 'by seven priests, singing descant'. The single surviving 15th-century *cotidiane* account from St John, for the year 1484–5, identifies two singers as 'tenorists', and rewards one of these for the copying of two 'messen in discant'. One of the major musical benefactors in the church was the Guild of Our Lady, which had already contracted the *cotidianisten* and the choirboys of St Pharaïldis for weekly Marian Vespers and masses by 1447–8, and established a daily polyphonic *Salve* in 1503.

Similar private initiatives are documented in other churches. At St Nicholas, the confraternity of St Anne founded a weekly mass in polyphony in 1445; the guild of the city carillonners founded three annual polyphonic masses in 1479. A weekly polyphonic mass for the Holy Ghost was endowed at St James in 1470. These examples suggest that Ghent had become a thriving centre for the cultivation of vocal polyphony by the middle of the 15th century. The relatively permanent nature of these foundations, and the continuous addition of new endowments and augmentations, secured the continuation of these musical practices into the next century and beyond, until the French invasion of 1794 at the latest. Major Renaissance composers known to have been active at Ghent or associated with the town include Jacob Obrecht, Alexander Agricola, Pierre de la Rue, Cornelius Canis, Jheronimus Vinders and Jacques Buus.

In the later Middle Ages Ghent was also a major centre of instrumental music. The professionalization of instrumental trades can be witnessed in the establishment of guilds of trumpeters (by 1451), carillonners (1473) and players of soft instruments (by 1478). The services of the trumpeters were frequently called on in liturgical celebrations, processions, announcements and all manner of civic festivities. The carillonners rang the church bells in the event of danger, and were almost always involved in the more richly endowed liturgical services. The players of soft instruments seem to have operated mainly in domestic environments, especially at weddings.

After the 16th century, as Ghent rapidly lost its international prominence as a musical centre, instrumental music played an increasingly dominant role in its musical life. A collegium musicum was founded in 1649. Its members organized private concerts in the homes of the wealthy bourgeoisie, with programmes that were heavily orientated towards Italian musical taste. Since the late Middle Ages there has also been a strong tradition of instrument making at Ghent. Well-known families of organ builders and bellfounders during the Baroque period, such as the Hemony and Van Peteghem families, continued their trades over many generations, receiving commissions from all over the southern Netherlands. Similar dynasties can be identified among 18th-century instrumental performers such as the Boutmy and Loeillet families.

The first opera at Ghent was staged in 1683. 15 years later the town opened a new opera house with a performance of Lully's *Thésée*. By 1706 Ghent possessed a permanent opera company, the Académie Royale de Musique. However, a public concert life in the modern sense did not exist until very late in the 18th century, and the real breakthrough came only in the first half of the 19th. The Grand Théâtre (from 1921 the Koninklijke

Opera), finished in 1840, featured operas by such local composers as Antoine Boverly, Karel Miry and Martin-Joseph Mengal. Until the 1940s most opera was given there in French; a Flemish theatre was opened in 1871. In 1981 the opera company joined with that of Antwerp to form Opera voor Vlaanderen, now the Vlaamse Operastichting.

Mengal was the first director of the Koninklijk Conservatorium Gent, founded in 1812. In the realms of concert life and education Ghent continued its musical life with vigour through the 20th century. Among noteworthy developments were the foundation in 1964 of the Instituut voor Psychoacoustica en Electronische Muziek (IPEM) at the University of Ghent, where Lucien Goethals achieved prominence as a composer of electro-acoustic music. The department of musicology (until 1986 under the direction of Jan L. Broeckx) has earned a distinguished reputation in musical aesthetics and sociology.

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ROB C. WEGMAN

Ghent, Emmanuel (Robert)

(b Montreal, 15 May 1925). American composer. He studied medicine and music (the piano and the bassoon) at McGill University (BS 1946, MD 1950). In 1951 he emigrated to the USA and studied privately with Shapey. While influenced by Varèse and Shapey, his music concentrates on the harmonic and melodic exploration of fixed intervallic groupings. He was a pioneer in the use of polytempo coordination, synchronization of electronic sounds with live instruments and in the application of algorithmic procedures to the composition of computer music. Certain works also explore complexities of rhythmic coordination, utilizing techniques and electronic devices of his own invention, including equipment for transmitting synchronization signals to performers. He has documented these developments in articles in *Perspectives of New Music*, *Electronic Music Review* and other publications. Ghenz has received MacDowell fellowships (1964, 1965), a Guggenheim Fellowship (1967) and NEA grants (1974 and 1975; collaborative grants in 1976 and 1981). From 1969 to 1978 he worked extensively at Bell Telephone Laboratories, using the GROOVE program for his computer-generated works. His collaborative grants have been devoted to developing systems of computer-controlled lighting as well as working with visual artists to produce computer music for computer-graphics film. Since the late 1970s he has devoted himself primarily to psychoanalytic practice, writing and teaching. (EwenD)

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Early inst works, children's songs, many other cptr, tape works, mixed-media works

Principal publishers: OUP, Persimmon

BRIAN FENNELLY

Gheorghiu, Angela

(b Adjud, 7 Sept 1965). Romanian soprano. She studied with Arta Florescu at the Enescu Academy in Bucharest and made her professional début at 18 as Solveig in *Peer Gynt* and her opera début at the Cluj Opera as Mimì in 1990, the year she won the Belvedere International Competition in Vienna. She first appeared at Covent Garden as Zerlina in 1992 and the same year sang an acclaimed Mimì there. Further Covent Garden appearances have been as Nina in Massenet's *Chérubin*, Liù, Micaëla and Adina. However, her most admired appearance was as a vocally and dramatically near-ideal Violetta in Richard Eyre's staging of *La traviata* (1994), conducted by Solti and preserved on CD and video, in which her deeply eloquent singing is supported by her dark looks and a naturally affecting interpretation (for a later revival see illustration). Gheorghiu first sang at the Vienna Staatsoper in 1992 as Adina, returning as Mimì and Nannetta, and made her Metropolitan début, as Mimì, in 1993. Her voice is

one of the most natural and individual of her generation, capable both of notable flexibility and of expressing intense feeling. Among recordings that catch the essence of her art are Magda in *La rondine*, Juliette in Gounod's opera and Charlotte in *Werther*, in all of which she is partnered by her husband Roberto Alagna. On video, from the Lyons Opéra, a delightfully insouciant Adina to Alagna's Nemorino reveals her gifts in comedy. She is also an accomplished recitalist, as revealed in a CD recital embracing songs in many idioms and languages.

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ALAN BLYTH

Gheraert de Hondt.

See [Gheerkin de Hondt](#).

Gherardello da Firenze [Magister Ser Ghirardellus de Florentia; Niccolò di Francesco]

(*b* c1320–25; *d* Florence, 1362 or 1363). Italian composer. He is first mentioned in 1343 as a 'cherico' (clerk) at what was then the Cathedral of Florence, S Reparata. He was ordained priest two years later and was chaplain at this church at least from 1345 to 1351. He must have changed his name to Ser Gherardello in about 1351: this was presumably connected with his entry into the order of Vallombrosa. Later he accepted a priorship in the church of S Remigio in Florence. He is recorded several times in the period 1360–62 as a visitor to the monastery of Santa Trinita, which also belonged to the Vallombrosa order. His deathdate is derived from the lack of any information after 1362, and also from the sonnet sent by Simone Peruzzi to Franco Sacchetti mourning the death of Gherardello.

Gherardello was known during his lifetime above all for his liturgical compositions, but of these only two mass movements have survived. His secular works are found exclusively in Tuscan manuscripts; the section of the Squarcialupi Manuscript (*I-FI* 87) devoted to his music has at its head a portrait which may be of the composer (see [Caccia](#), illustration). Other works by him are known only from literary references. His style is closely related to that of Giovanni da Cascia's more mature work. The division of the madrigal lines into melismatic and syllabic sections is more marked in Gherardello's work than in Giovanni's. The frequent changes of mensuration in the stanza part, the textung of both voices in the madrigals (which are always for two voices), and the treatment of the lines of verse as self-contained units, usually by means of cadences in the music, are characteristic features of Gherardello's work and follow the older Trecento style. Monophonic transitional passages between the lines occur rarely. Canonic sections – probably adopted from the style of the caccia – are to be found at the beginning of *Intrando ad abitar* and in *La bella e la*

vezzosa. The surviving ballatas are monophonic throughout. In contrast to the madrigals, they contain few extended melismas. It is interesting that, even though they are monophonic (and in contrast to the ballatas of *I-Rvat* 215), the 'under-3rd' cadence appears at the end of the *piedi* – though never at the end of the *ripresa*. The two surviving mass movements are modelled on the madrigals in their style. Their construction is clearly different from that of the Credo of Bartholus de Florentia, who was also in the employment of Florence Cathedral.

Gherardello's brother Jacopo and his son Giovanni were both composers, for whose known works (all on texts by Sacchetti) no music survives; the former (recorded as a guest at Santa Trinita in 1360) wrote a madrigal *Vana speranza* and two ballatas, *Di tempo in tempo* and *Se ferma stesse*, the latter two ballatas, *Chi più ci crede* and *Se la mia vita*.

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sacred

Gloria, 2vv, P 53; Agnus Dei, 2vv, P 55; both also ed. in PMFC, xii (1976); Ave, Credo, Osanna (lost; mentioned in sonnet by Simone Peruzzi)

secular

monophonic ballatas

Dè, poni amor a me (text inc.), P 77, W 61, M 87; Donna, l'altrui mirar, P 77, W 62, M 88; I' vivo amando sempre (text inc.), P 78, W 56, M 91; I' vo' bene (N. Soldanieri) (lauda contrafactum: 'Chi ama in verità'); P 79, W 57, M 92; Per non far lieto, P 80, W 56, M 98

madrigals

all for 2 voices

Allo spirar dell'aire, P 56, W 53, M 75; Cacciand'un giorno, P 58, W 57, M 78; Con levrieri e mastini, P 60, W 52, M 81, 84; Intrando ad abitar, P 62, W 61, M 89; La bella e la vezzosa, P 63, W 51, M 93; L'aquila bella (Soldanieri), P 65, W 59, M 96; Per prender cacciagion, P 67, W 60, M 99; Sì forte vola la pernice, P 68, W 49, M 101; Sotto verdi fraschetti, P 70, W 50, M 103, 106; Una colomba più, P 71, W 55, M 117

caccias

Tosto che l'alba, 3vv, P 74, W 47, M 109, 113

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KURT VON FISCHER/GIANLUCA D'AGOSTINO

Gherardeschi, Filippo Maria

(*b* Pistoia, 1738; *d* Pisa, 1808). Italian composer. He began his musical education in his home town, where his father, Giuseppe, was organist at the churches of SS Trinità and S Maria dell'Umiltà, and his uncle, Atto, was cantor in the chapel of Pistoia Cathedral. He continued his studies in Bologna with Martini from 1756 to about 1761, when he was admitted to the Accademia Filarmonica (test piece in *I-Baf*). The rest of his life was spent in Tuscany, but he corresponded with Martini until the latter's death in 1784 (39 letters in *I-Bc*). In 1761 he went to Livorno, where he gave private lessons and played the organ in various churches in the town. Despite Padre Martini's assistance, he was unsuccessful in his application for the post of *maestro di cappella* (which had become vacant with C.A. Campioni's move to Florence), the position going to Orazio Mei, then organist at Pisa Cathedral. He was made *maestro di cappella* in Volterra in 1763 and, four months later, organist at Pisa Cathedral. There he soon attained notable fame, being invited to play the harpsichord at court, for the patrician families of Pisa, and at the town theatre of the Accademia dei Costanti. In 1770 he was appointed *maestro di cappella* at Pistoia Cathedral, but only played there on major feast days. In 1771 he resigned from the cathedral, and the post was taken up by his brother Domenico (1733–1800), who was already organist there. In 1783 Pietro Leopoldo, Grand Duke of Tuscany, appointed Gherardeschi *maestro di musica* to his children and director of concerts (when the court was resident in Pisa), and in 1785 appointed him organist and *maestro di cappella* at the Chiesa Conventuale dei Cavalieri di S Stefano at Pisa, a post he retained until his death.

The greater part of Gherardeschi's work is church music, primarily for chorus, soloists and orchestra. As a student of Martini, Gherardeschi became familiar with Italian Renaissance church music; in a letter to Martini from Volterra he wrote that he was continuing to study Palestrina's music. Yet his own church music was not in the *stile antico*, but stemmed from the Bolognese tradition of his teacher and his primarily homophonic, *galant*

style. Notable among his sacred works are the 26 masses, almost all of which are for soloists, chorus and orchestra; the *Gran messa solenne da requiem* (I-Nc Mus.relig.705) was sung at Pisa in 1803 in memory of the deceased Ludovico I, King of Etruria. Gherardeschi's hymns and psalms also occupy an important place in his output; a good example of this is a *Confitebor*, dated Pisa, 1773 (I-PS B 111.3), for four solo voices, chorus and strings, which alternates arias and choral movements (sometimes polyphonic, sometimes homorhythmic) and shows Gherardeschi to have been a skilful and appealing composer. According to his obituary in the *Magasin encyclopédique*, he was also an admirer of J.S. Bach and the masters of the German school. Of Gherardeschi's six operas (all performed exclusively in Tuscany, except for *L'astuzia felice*, which was performed in Venice in 1767), only librettos and scattered arias are extant. He seems to have written no operas after 1769, although there are in Genoa, Parma and Pistoia individual arias referring to performances of earlier operas after that date. His keyboard music had some popularity during his lifetime. His *Tre sonate per cembalo o fortepiano*, published in Florence, probably in 1785, and dedicated to the Archduchess Marcia Theresa of Austria, are attractive, with a certain melodic suavity and with expression marks and nuances indicative of piano writing.

WORKS

operas

all lost except librettos and some arias, I-PS, GI, PAc

L'amore artigiano (C. Goldoni), Lucca, 1763

Il curioso indiscreto (3, ? G. Petrosellini), Pisa, Pubblico, 1764

I visionari, Pisa, 1764

L'astuzia felice (dg, 3, ?Goldoni, after Goldoni: *La cameriera spiritosa*), Venice, S Moisé, aut. 1767

I due gobbi, Pisa, Teatro Nuovo, carn. 1779

La notte critica (dg, 3, Goldoni), Pisa, Pubblico, carn. 1769

Arias in F.L. Gassmann: *La contessina*, Pisa, 1774

other works

Sacred: numerous masses, hymns, psalms, ants, canticles, lits, Lamentations, principal sources: I-Bc, Plst, PS; also A-Wn, I-Baf, Fc, Fn, GI, Li, MAC, Nc, PAc, Plp

Other vocal: fughe vocali, Bc

Inst: 3 sonate, hpd/pf (Florence, c1785); 4 sonate, org/hpd, Bc; sonata ('pastorale'), 2 ob, str, bc, Plst; sonata ('patetica'), vn, bn, str, bc, Plst; str qt, Bc; counterpoint exercises, Bc, Ps

Pedagogical works: *Elementi per sonare il cembalo*, Bc

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HOWARD BROFSKY/STEFANO BARANDONI

Gherardeschi, Giuseppe

(*b* Pistoia, 3 Nov 1759; *d* Pistoia, 6 Aug 1815). Italian organist and composer. He began his musical education with his father Domenico (1733–1800), *maestro di cappella* of Pistoia Cathedral, and his uncle Filippo Maria. He then completed his studies with Nicola Sala at the Conservatorio di S Maria della Pietà dei Turchini in Naples. He returned to Pistoia where he became organist at S Maria dell'Umiltà. In 1785 he married Alessandra Leporatti who gave him seven children before her death in 1794. In 1795 he married Francesca Maestripieri, who gave him a daughter. In 1800, on his father's death, he was appointed *maestro di cappella* of Pistoia Cathedral. All his organ pieces, written especially for the cathedral organ, contain very specific registration instructions. He was succeeded at the cathedral first by his son Luigi (1791–1871) and then by his grandson Gherardo (1835–1905). They were also composers and much of their sacred and instrumental music survives (mostly in *I-PS*).

WORKS

MSS in I-PS

vocal

Daliso e Delmita (op), 1782; Angelica e Medoro (cant.), 1783; L'apparenza inganna (op), 1784, collab. Carlo Spuntoni, lost; L'ombra do Catilina (cant.), 1789; L'impazienza (cant.), 1798; Il sacrificio di Jeft (orat), 1803; La speranza coronata (cant.), 1804–9; choruses, arias, duettos

Sacred: 30 masses, 3 matins, 37 Lamentations, 90 motets, 5 TeD, other works

instrumental

6 sonate, hpd/pf, vn obbl (Florence, before 1800); 7 syms.; several concertoni; wind qnt; 6 trios, 2 vn, vc, 1784; 2 sonatas, hpd; other works

Numerous works for org, ed. in: *Musiche pistoiesi per organo*, ii, MMI, 1st ser., vi (1978, 2/1984); *Antologia del Settecento organistico pistoiese* (Brescia, 1983); *Musiche d'organo a Pistoia* (Brescia, 1989); *Letteratura organistica toscana al XVII al XIX secolo* (Pistoia, 1999): all ed. U. Pineschi

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UMBERTO PINESCHI

Gherardi, Biagio

(b Castelleone, nr Crema; fl 1635–50). Italian composer. He was *maestro di cappella* at Cingoli, near Ancona, in 1635 and at Verona Cathedral in 1650; later he is known to have held a similar post at Ancona Cathedral. His two publications of church music – *Il primo libro de motetti concertati*, for two to five voices (Venice, 1635) and *Compiete concerte*, for three to six voices (Venice, 1650) – are both in the progressive concertato style of the day for a few voices and organ, and some pieces in the second, which consists of music for Compline, include parts for two violins and violone. Though not very competently written, these pieces display certain mid-17th-century traits in church music: an increased proportion of a work is in triple time (perhaps more than is in 4/4 time), with greater rhythmic variety and a more flowing manner than previously; string parts are idiomatically written, and typically instrumental figurations begin to be absorbed into the vocal lines in 4/4 sections; a greater emphasis on vocal display is paralleled by a decrease in syllabic word-setting; and musical devices (e.g. chaconne techniques) overrule textual considerations. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

JEROME ROCHE

Gherardi, Giovanni.

See [Giovanni da Prato](#).

Gherardi, Giovanni Battista Pinello di.

See [Pinello di Gherardi, Giovanni Battista](#).

Gherardini, Arcangelo

(b Siena; fl 1585–7). Italian composer. According to the title-page of his *Primo libro de madrigali a cinque voci* (Ferrara, 1585²⁴), he was a member of the Servite order. That he may have been living in Ferrara at that time is suggested not only by the fact that the book was printed there, but also that it is dedicated to the composer Alfonso Fontanelli, who arrived in Ferrara in the retinue of Cesare d'Este at about the same time. In addition to 15 pieces by Gherardini himself, this book also includes a spiritual madrigal by Paola Massarenghi of Parma. Gherardini's only other known publication is the *Motecta cum octo vocibus* (Milan, 1587).

IAIN FENLON

Gherl, Johann Caspar [Kaspar].

See [Kerll, Johann Caspar](#).

Ghero, Jhan.

See [Gero, Jhan](#).

Ghersem [Gersem], Géry (de)

(*b* Tournai, c1573–5; *d* Tournai, 25 May 1630). Franco-Flemish composer and singer. For five years he was a choirboy at Tournai Cathedral. George de la Hèle, *maître de musique* in Tournai, may have taught him briefly, but de la Hèle became director of music at Philip II's court in Madrid in 1582, when Ghersem was at the most eight, and he was dying when Ghersem himself arrived in Madrid on 28 June 1586. Ghersem was one of 14 boys 'between seven and twelve years, no more' recruited in Flanders for the Capilla Flamenca. He was a *cantorcillo* until his promotion in 1593 to the position of *cantor*. He spent these formative years under the direction of Philippe Rogier, who succeeded La Hèle in 1588. Rogier died in 1596 and in his will requested that Ghersem undertake the publication of five of his masses. Six masses appeared (Madrid, 1598), financed by Philip II (*d* 1598) and Philip III; the sixth is Ghersem's own *Missa 'Ave virgo sanctissima'*. Also in 1598 Ghersem was passed over for the position of director of music in favour of his younger compatriot Mateo Romero, but he became assistant director.

Perhaps because of this disappointment Ghersem returned to his native country in 1604; the will he wrote before leaving Spain, in which his collection of music is described in detail, has been preserved. He became director of the domestic chapel of Archduke Albert and Archduchess Isabella in Brussels and in 1607 became chaplain of the oratory; he held these two positions until shortly before his death. His colleagues at the court in Brussels included Peter Philips, Peeter Cornet and, for a short time, John Bull. He also figures as *cantor* in the accounts of the Capilla Flamenca in Valladolid from 1609 to 1630; presumably the payments to him are for past services and do not imply another journey to Spain. He was also a priest and as such received the honour and revenue of several canonries: the chapel of St Jean-Baptiste at Ste Waudru, Mons (1606); Ste Gudule, Brussels (1608), exchanged in 1614 for a canonry at Tournai; and St Jacques at Coudenberg, Brussels (1622), replacing the canonry at Mons.

Ghersem was highly esteemed by Philip III and Archduchess Isabella, as well as by João IV of Portugal, whose library contained many of his works; and Cerone (*El melopeo y maestro*, 1609) and the historian Catullius mentioned his compositions in admiring terms. It is unfortunate, therefore, that the only work to survive complete is the seven-part *Missa 'Ave virgo sanctissima'* (ed. in CMM, lxix, 1974). The motet by Francisco Guerrero on which it is based has a canon at the unison between the upper two voices; taking this as his cue, Ghersem uses canons in every movement of his mass, with the exception of the 'Crucifixus'. Of his motet *Benedicam Dominum (E-VAcP)* slightly over half remains, with only the second tenor complete. The second bass part of an eight-part *Missa sine nomine* (Antwerp, 1642) also survives. All his villancicos, which were greatly appreciated, seem to be lost. Lost works by him mentioned in the

catalogue of João IV's library include some 170 villancicos (written for Christmas and royal feast days, several of them with added instrumental parts), at least seven masses, about 20 motets, some psalms, *Magnificat* settings, Lamentations and other sacred works, some 15 chansons and a few Spanish songs.

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MARY ARMSTRONG FERRARD/LAVERN J. WAGNER

Gheyn, van den.

See [Vanden Gheyn](#) family.

Ghezzi, Ippolito

(*b* Siena, ?1650; *d* 1709 or later). Italian composer and theorist. The title-pages of his publications identify him as a Sienese, an Augustinian monk and a Bachelor of Sacred Theology. In 1699–1700 he was *maestro di cappella* of Montepulciano Cathedral, and in 1707–9 he was in Siena. His sacred Latin dialogues, or motets, in his publications of 1699 and 1708 are mostly settings of non-dramatic texts. The four Italian works comprising his *Oratorii sacri*, however, are dramatic dialogues on the Old Testament stories of Abel, Adam, Abraham and David. They are late examples of the type of brief sacred dialogue found in many earlier publications, such as G.F. Anerio's *Teatro armonico spirituale* (Rome, 1619) and Cazzati's *Diporti spirituali* (Bologna, 1668). The use of the term 'oratorio' for quite brief works is exceptional, for it was normally used at this period for works lasting about two hours or more. The treatise *Il setticlave canoro*, in 15 chapters, is devoted primarily to the system of 'mutations' used in *solfeggio* during Ghezzi's time; it also deals with transposition.

WORKS

Op.

- 1 **Sacri dialoghi o vero [12] mottetti, 2 S, bc (org) (Florence, 1699)**
- 2 **Salmi, S, B, bc (org), andanti e brevi in stile lombardo (Bologna, 1699)**
- 3 **[4] Oratorii sacri, 3vv, bc, cavati dalla scrittura sacra (Bologna, 1700)**
- 4 **Lamentationi per la Settimana Santa, 1v, bc (Bologna, 1707)**
- **Dialoghi sacri o vero motetti, 2 S, 2 vn, bc (org) (Bologna, 1708)**

WRITINGS

6 *Il setticlave canoro dove s'insegnano [sic] gli elementi musicali et il modo di dare il solfeggio a tutte le sette chiavi* (Bologna, 1709)

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HOWARD E. SMITHER/R

Ghezzo, Dinu D.

(b Constanța, 2 July 1941). Romanian composer, active in the USA. He studied conducting (1959–64) and composition with Stroe, Olah and Marbe (1961–6) at the Bucharest Conservatory then taught at the Arts Lyceum in Constanța (1964–9) and lectured at the Bucharest Conservatory (1969–70) before moving to the USA, where in 1971 he studied composition at UCLA with Roy Harris, Paul Chihara, Murray Bradshaw and Nicolas Slonimsky (PhD 1973). Ghezzo became professor at New York University in 1977 and has held professorships at Queens College, CUNY (1974–6), Lehman College (1984–90) and SUNY at Stony Brook (1991–2). He has promoted contemporary music as a conductor and pianist of international renown; in 1980 he became director of the International New Music Consortium. Drawn to new compositional techniques, Ghezzo has allied himself with multimedia music. His scores are an amalgamation of elements ranging from tonality, modality, jazz and folk music to electronic sounds, natural harmonics, repetitive cycles and improvisation. These diverse elements are combined to produce works of sincerity and powerful expression.

WORKS

(selective list)

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orchestral and vocal

Orch: Celebrations, chbr orch, tape, 1980; Concertino, cl, sym. band; 7 Short Pieces, chbr orch, 1981; Sketches, cl, chbr orch, 1982; Echoes of Romania, str, 1989–90

Vocal: Letters to Walt Whitman (R. Johnson), S/Mez, cl, pf, 1983; 2 Prayers, S, tape, 1988; A Book of Songs (Canti Montevarchini), S, ens, tape, 1989; Poemele luminii [Poems of Light] (L. Blaga), S, nar, fl ens, 1993; 5 Corrado Songs, B, tape/cptr, 1996; 3 Italian Love Songs (P. Tanzini), 1997

chamber

4 or more pfms: Kanones II, 6 pfms, 1978; Pontica II, nars, brass, perc, 1979; Thalla, pf, 17 insts, 1979; Cantos nuevos, 3 trios, tape, 1981; Nonetto, 1982; From Here to ... There, 6 pfms, 1986; Freedom, cl, pf, chbr ens, tape, 1990; Ostrom, qt, slides, tape, 1990; Ostrom II, 6–18 pfms, 1990; December Epitaphs (Tanzini, A. Blandiana), nars, solo cl/sax, pf, ens, tape, 1990–1; Echoes of Tomis, nars, chbr ens, tape, 1994; Five Village Scenes, chbr ens, 1995; Checkmate for John Cage,

chbr ens, tape, opt. slides, opt. dancers, 1995

1–3 pfms: Kanones, fls, vc, hpd, 1979; Music for Fls and Tape, 1979; Aphorisms, cl, pf, 1981; 3 Pieces, vn, 1984; Sound Shapes, 5 studies, ww inst, 1985; Sound Shapes II, 5 pieces, brass inst, 1985; Prelude and Improvisation, b cl, 1987; Breezes of Yesteryear, fl, cl, pf, 1985–6; Prayer, cl, fl, sax, 1990; Wind Rituals, ww inst, prep pf, tape, 1995; In Search of Euridice, sax, pf, tape/sequencer, 1995; Sound Etchings, cl, 1997; Imaginary Voyages, cl, vc, perc/pf, 1997

OCTAVIAN COSMA

Ghiaurov, Nicolai

(*b* Velingrad, 13 Sept 1929). Bulgarian bass. He was a pupil of Brambarov at the Bulgarian State Conservatory and then continued his studies in Leningrad and Moscow. He made his début at Sofia in 1955 as Don Basilio in *Il barbiere*, winning the Concours International de Chant de Paris the same year, and in 1958 made the first of many appearances in Italy at the Teatro Comunale, Bologna, in *Faust*; from 1959 he also sang, to great acclaim, at La Scala, where his roles included Boris and Philip II. He made his début at Covent Garden in 1962 (as Padre Guardiano) and at the Metropolitan in 1965 (as Méphistophélès), as well as touring Germany with the Sofia Opera. He first appeared at the Vienna Staatsoper in 1957, as Ramfis, singing regularly there from 1962; his roles included Ivan Khovansky (1989). At the Opéra he sang Massenet's Don Quichotte (1974), and he appeared at the Salzburg Festival, notably as Boris in 1965 and Philip II in 1975. These were among his most notable roles; he also sang Boris at the Metropolitan in 1990. He possessed a voice of unusually rich and varied colour allied to an excellent vocal technique and remarkable musicality. A vigorous and painstaking actor, as an interpreter he tended to express the strong and violent emotions rather than the finer and more intimate shades of meaning. He has left notable souvenirs of his appreciable art on disc, among them his Philip II under Solti, Boris under Karajan and his Don Quichotte. He is a sonorous bass soloist in Giulini's recording of the Verdi Requiem and the video of the same work conducted by Karajan.

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A. Blyth: 'Nicolai Ghiaurov', *Opera*, xxviii (1977), 941–7

RODOLFO CELLETTI/ALAN BLYTH

Ghidjak [ghichak, gidzhak, gijak, g'ijjak].

Spike fiddle of northern Afghanistan and the Turkmen, Uzbek, Uighur, Tajik and Karakalpak peoples in Central Asia. The instrument is mentioned in 10th-century manuscripts which indicate that almond shells were used to construct the bridge (*harrak*). The *ghidjak* depicted in 15th-century Persian miniature paintings is similar in construction to the 20th-century *ghidjak*.

Among the more westerly Central Asian peoples the *ghidjak* (or *ghichak*, *gidzha*, *gijak*) resembles the Persian *Kamāncheh*; it has a short, fretless neck, a spherical resonator with a skin soundtable and three or four strings. During the 19th century the Uzbeks made *ghidjaks* with two, three, four or seven strings, but by the end of the 20th century only the four-string *ghidjak* was in use in Uzbekistan. It is played as a solo instrument and is also used to accompany singers. The Karakalpaks know it as the *ghirzhak*, and related instruments include the Azerbaijani *kemancha* and the Andijan *kaman*.

In northern Afghanistan the instrument has the following form. The brightly painted round neck of the *ghidjak* projects through the resonator and a large iron nail 8–10 cm long is hammered into the bottom of the neck to serve as the spike. The top of the neck is grooved to form a pegbox with two lateral tuning-pegs, one each side. The neck is turned on a lathe and the resonator, usually fitted by the player, often consists of a large square tin, for instance a one-gallon oil can. The instrument has two metal strings supported by a nut at the head and by a bridge placed on the resonator. The bow is of horsehair tied to a curved stick; tension is applied by the fingers of the right hand. The strings may be bowed together or singly by rotating the instrument slightly. A modified type of *ghidjak* has recently come into use; it has a resonator carved from a square block of walnut or mulberry wood, with a skin belly and eight sympathetic strings with tuning-pegs along the side of the neck.

The origins of the *ghidjak* are not known, but the instrument is mentioned in 10th-century manuscripts which indicate that almond shells were used to construct the bridge (*harak*). The *ghidjak* depicted in 15th-century Persian miniature paintings is similar in construction to the 20th-century *ghidjak* but has a longer spike.

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JOHN BAILY, RAZIA SULTANOVA

Ghibel [Ghibelli, Ghibellini], Eliseo

(*b* Osimo, nr Ancona, c1520; *d* after 1581). Italian composer. The dedications of his 1546 and 1548 motet books were signed from Naples, and the text of one of the motets suggests that he may have been *maestro di cappella* of the church of the Croce di Lucca in that city. He dated the dedication of his four-part madrigals from Naples, 9 March 1554. In 1558 he was named *maestro* of the newly established *cappella* of Messina Cathedral. He remained there until 1561, but felt himself the victim of ill-feeling, as he reported in the preface to his *Introits* of 1565. In 1581 he was *maestro di cappella* of SS Sacramento in Ancona, where he signed the dedication of his first book of five-voice madrigals.

Ghibel's music is well-crafted, with clear harmonic movement and abundant word-painting. His first publication was probably his *Madrigali a note negre* for three voices, which survives only in reprints of 1551 and later but was listed by Doni in 1550. One piece, *Madonna io son un medico perfetto*, was attributed to Festa in a 1543 edition of the latter's three-part madrigals. At least two pieces in Ghibel's volume show evidence of musical borrowing. *Phillida mia* was also set twice by Gero; the three settings, while they do not share any actual musical figures, nonetheless show a clear resemblance in their melodic outline (Haar, 1966). Ghibel's settings of three sections of Petrarch's *Chiare fresch'e dolci acque* are based on the famous setting of this canzone by Arcadelt. The four-part madrigals of 1554 are also mostly *note nere* pieces. Some of the texts contain topical references: one refers to a specific ecclesiastical controversy and several name individual women.

The motet book of 1546 includes rare examples of *note nere* motets. Most are cantus-firmus motets, with the chant also supplying material for points of imitation. In the first seven motets the chant notation includes neume-like ligatures in white notation which the unnamed printer (possibly Ottaviano di Amadio Scotto) apparently could neither understand nor produce correctly with the type available to him. Ghibel complained in the dedication of the trouble he had getting the book published; his 1548 book of motets includes corrected versions of some works in the 1546 volume. The motets are notable for their syncopation and cross-rhythms.

WORKS

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Motectorum ... liber primus, 5vv (Venice, 1548)

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Il primo libro de madrigali, 4vv (Venice, 1554)

De festis introitibus missarum ... liber primus, 5vv (Rome, 1565)

Il primo libro de madrigali, 5vv (Venice, 1581)

2 madrigals, 5vv, 1568¹², 1568¹⁶

Il primo libro de canzoni villanesche alla napoletana, 3vv (Venice, 1554), lost, indexed in *VogelB*

Liber secundus motectorum, 5vv (Venice, 1561), lost but seen by Pitoni

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*Gaspari*C, ii, iii

*Pitoni*N

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THOMAS W. BRIDGES

Ghiglia, Oscar

(*b* Livorno, 13 Aug 1938). Italian guitarist. He studied at the Accademia di S Cecilia in Rome, with Segovia at the Accademia Chigiana in Siena (1958–63) and at Santiago de Compostela. In 1963 he won the International Guitar Competition of the ORTF, Paris, gaining a scholarship for a year at the Schola Cantorum there and studying musicology under Jacques Chailley. Segovia chose him as his assistant at his 1964 summer school at Berkeley, California. He made his débuts in New York and London in 1966 and in Paris in 1968. In 1969 he founded the guitar department of the Aspen Music Festival, Colorado; he remained its chairman until 1986. In 1976 he began teaching at the Accademia Chigiana, and in 1983 became professor at the Musikakademie in Basle. Ghiglia has performed as soloist with many major orchestras, and with various chamber music groups including the Juilliard and Cleveland quartets. His other collaborations include recitals and recordings with Victoria de Los Angeles, Eliot Fisk, Jan De Gaetani and Jean-Pierre Rampal. A refined and thoughtful player with a formidable technique, he is also acknowledged as one of the most distinguished teachers of his generation, and gives masterclasses throughout the world.

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PETER SENSIER/GRAHAM WADE

Ghignone, Giovanni Pietro.

See [Guignon, Jean-Pierre](#).

Ghinste, Peter van der

(*b* Courtrai, 1789; *d* Courtrai, 21 Oct 1861). Flemish composer. He was *maître de chapelle* at Courtrai Cathedral. In 1810 his opera, *Het pruisisch soldatenkwartier*, one of the first with a Flemish libretto, was produced in his native town. Among his compositions are also two masses, a requiem,

an *Ave Maria* with orchestra, a *Regina coeli* for three voices and organ, 12 easy piano pieces, and other works.

ERIC BLOM/R

Ghinzer, Giovanni.

See [Chinzer, Giovanni](#).

Ghirardellus de Florentia.

See [Gherardello da Firenze](#).

Ghirardi, Giovanni Battista Pinello di.

See [Pinello di Ghirardi, Giovanni Battista](#).

Ghirardo.

Composer, possibly identifiable with [Derrick Gerarde](#).

Ghirardo, Jan.

See [Gerard, Jan](#).

Ghircoiașiu, Romeo (Mircea)

(*b* Cluj, 22 Nov 1919; *d* Cluj, 21 March 1995). Romanian musicologist. In Cluj he studied sociology, aesthetics and philosophy at the university (1939–48), taking doctorates in politics (1943) and law (1948); at the Conservatory he studied the piano, musicology and composition, taking the doctorate in musicology in 1970 with a study of Romanian music history. He also took a pianist's diploma (1949) and a diploma in music education (1953). After working as a lecturer in sociology and legal philosophy at Cluj University, he was lecturer (1949–52), director of studies (1952–7), senior lecturer (1957–69), professor of musicology (1969–79), rector (1970–76) and director of postgraduate work in music history and ethnomusicology at the Cluj Conservatory. His other appointments included head of research at the Romanian Academy (1956–9, 1968–72) and vice-president of the Romanian Composers' and Musicologists' Union (1968–89). His main research interests were Romanian music history, ethnomusicology, aesthetics and the sociology of music; his publications include articles on Enescu, Brăiloiu and Cantemir.

WRITINGS

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- 'Rolul artei lui George Enescu în dezvoltarea școlii muzicale românești' [The role of Enescu's art in the development of the Romanian school of music], *LM*, i (1965), 7–13
- 'Les mélodies roumaines du XVIe–XVIIIe siècles', *Musica Antiqua Europae Orientalis I: Bydgoszcz and Toruń 1966*, 431–52
- 'Personalitatea lui C. Brăiloiu în lumina unor scrisori inedite' [Brăiloiu's personality in the light of some unpublished letters], *LM*, ii (1966), 211–18
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- 'Considérations sur la périodicité de l'oeuvre de Georges Enesco', *Studii de muzicologie*, iv (1968), 4
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- 'Histoire de la musique et esthétique musicale, tradition et actualité de leurs relations', *Actes du VII congrès international d'esthétique: Bucharest 1972*, ed. I. Pascadi, i (Bucharest, 1976), 883–5
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- 'Das Musikleben in Grosswardein (Oradea) im 18. Jahrhundert', *Die Musik auf den Adelssitzen rund um Wien: Oberschützen 1975 [Haydn Yearbook 1978]*, 45–55
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Ghironda

(It.).

See [Hurdy-gurdy](#).

Ghiseghem, Hayne van.

See [Hayne van Ghizeghem](#).

Ghiselin [Verbonnet], Johannes

(fl 1491–1507). South Netherlandish composer. He is called 'da Piccardia' in a 1493 Florentine chapel register and 'fiamengo' in a similar register from Ferrara of 1502. The register of the SS Annunziata, Florence, contains his own signature, 'Johannes Ghiselin alias Verbonnet', thus confirming the identity of Ghiselin and Verbonnet, suggested by an ascription in *I-Fc* Basevi 2439. Since Ghiselin composed the *devise* of Charles the Bold, *Je lay empris*, Hortschansky surmised that he had ties with the ducal chapel in Burgundy in the 1470s. In a petition to Duke Ercole I of Ferrara in 1491 he asked for a prebend in Rubiera for the benefit of his young son, Hercules, but the success of the petition is unknown. In the same year Isabella d'Este sent him to France to enlist two young singers for the chapel. He left Ferrara in 1492 at the latest. From October 1492 to March 1493 he was a singer at the baptistery of S Giovanni in Florence. In 1494 he composed *Le cueur la syuit* on the occasion of Margaret of Austria's farewell to Paris after her engagement to Charles VII was dissolved (see Winn). In Crétin's *Déploration* on the death of Ockeghem (1497) Ghiselin is listed second among the composers mentioned, between Agricola and Prioris, from which it is possible to infer that he was Ockeghem's pupil. In 1501 the Ferrarese ambassador to the French court in Blois sent compositions by Ghiselin to the Estensi and in an accompanying letter referred to him as a singer to the King of France. That year Ghiselin himself forwarded compositions by Josquin to Ferrara, and he maintained his connection with the Ferrarese court for the next few years. In 1503 the elderly Ercole I succeeded in obtaining Josquin as *maestro di cappella*, and Ghiselin was ordered to accompany Josquin from Paris to Ferrara. On 12 April 1503 the Mantuan ambassador to the French court at Lyons reported that Ghiselin and Josquin, arriving from Paris in a splendid carriage, were received by him and spent the night at his house. In the same year Petrucci published a volume of masses by Ghiselin, the second volume devoted to a single composer since the 1502 volume of Josquin's masses. *Misse Ioannis Ghiselin* contains the masses 'La belle se siet', *De les armes*, 'Narayge', 'Gratieuse' and 'Je nay dueul'. In 1504 Obrecht arrived in Ferrara (probably accompanied on his journey by Ghiselin), to take up the post of court composer to the Estensi. However, the splendour of the chapel, with Josquin, Ghiselin and Obrecht, lasted only a short time. Ercole I died in 1505, and in the same year there was an outbreak of the plague. Josquin and Ghiselin apparently fled the city in time, both returning to the Netherlands, but Obrecht remained and became a victim of the plague. The last surviving reference to Ghiselin is in the

accounts of the Onze Lieve Vrouwe Gilde in Bergen op Zoom for 1507. The size of Ghiselin's stipend suggests that he had been there for at least a year, but the accounts for the next few years are missing, and when they resume in 1511 his name no longer appears. Considering the small number of his compositions dated after 1505, it is likely that he died young. Ornithoparchus described him in 1517 as one of the most famous composers of his time, and Heyden, Glarean and Wilfflingseder drew many examples from his works.

Coclico ranked Ghiselin among the 'mathematici', a category inferior to the 'musici poetici'. Particularly in the works of his middle years, he was given to displays of technical skill, as for example in the hexachord mass *De les armes*, or in the *Missa 'Gratieuse'* in which he deliberately employed all the mensuration signs available at that time. This tendency towards rational construction should not be understood as mere intellectualism, however, such as is found in Claudius Sebastiani's *Bellum musicale* of 1563; rather it was a means of achieving formal structures of a precision not to be attained in later masses of the century. The problem of form was most important in the large-scale masses of the second half of the 15th century, and, like Josquin and Obrecht, Ghiselin worked on its solution.

WORKS

Edition: *Johannes Ghiselin-Verbonnet: Opera omnia*, ed. C. Gottwald, CMM, xxiii/1–4 (1961–8) [G i–iv]

masses

Misse, 4vv (Venice, 1503) [1503]

Missa *De les armes*, 4vv, 1503, G ii (hexachord mass)

Missa 'Ghy syt die wertste boven al', 4vv, G iii (on his own song)

Missa 'Gratieuse', 4vv, 1503, G iii (on Busnoys' chanson)

Missa 'Je nay dueul', 4vv, 1503, G iii (on Agricola's chanson)

Missa 'Joye me fuyt', 4vv, G iv (only San and Ag; on Busnoys' chanson)

Missa 'La belle se siet', 4vv, 1503, G ii (on Du Fay's chanson)

Missa 'Le renvoy', Leipzig, Thomaskirche 51 (only T and B) (on Compère's chanson)

Missa 'Narayge', 4vv, 1503, G ii (on Morton's chanson)

motets

all edited in G i

Ad te suspiramus, 2vv; Anima mea liquefacta est, 3vv; Anima mea liquefacta est, 4vv; Ave domina, sancta Maria, 4vv; Favus distillans, 3vv (no text); Inviolata, integra et casta, 4vv (uses T of Binchois' *Comme femme*)

Maria virgo semper laetare, 4vv; Miserere, Domine/In patientia, 3vv; O florens rosa, 3vv (no text); O gloriosa domina, 4vv; Regina caeli laetare, 4vv (uses T of Binchois' *Comme femme*); Salve regina, 4vv; Tota scriptura, 3vv (contrafactum of Pleni sunt caeli from Missa 'Narayge')

Da pacem, 3vv, attrib. Ghiselin in *I-Fc* Basevi 2439, is probably not by him on stylistic grounds.

secular vocal

all edited in G iv

A vous madame, 3vv (no text); De tous biens playne, 3vv (no text); Fors seulement, 3vv (no text); Fors seulement, 4vv (no text); J'ayme bien mon amy, 3vv; Je lay empris, 3vv (no text; contrafactum of Ky of Missa De les armes or vice versa); Je loe amours, 3vv (no text); Je suis treffort, 3vv (no text); Las mi lares vous donc, 3vv (no text); Le cueur la syuit, 3vv; Rendez le moy mon cueur, 3vv; Si jay requis, 3vv (no text); Vostre a jamays, 3vv (no text)

Een frouwelic wesen, 3vv (no text); Ghy syt die wertste boven al, 4vv; Helas hic moet my liden, 3vv (no text); Wet ghy wat mynder jonghen herten dert, 3vv (no text); De che te pasci amore, 3vv (no text); Dulces exuviae, 4vv

instrumental

Carmen in sol, a 3, G iv; L'Alfonsina, a 3, G iv; La Spagna, a 4, G iv

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CLYTUS GOTTWALD

Ghiselin Danckerts.

See [Danckerts, Ghiselin](#).

Ghisi, Federico

(*b* Shanghai, 25 Feb 1901; *d* Luserna San Giovanni, 18 July 1975). Italian musicologist and composer. His father was a diplomat and he spent his early years in China. In 1908 he moved to Milan and studied harmony and counterpoint at the conservatory with Carlo Gatti, and the piano privately; he also took a degree in chemistry at the University of Pavia (1923). After a period abroad he returned to Turin, where he worked as a chemist and studied with Ghedini to take the conservatory's diploma in composition. In 1932 he moved to Florence, where his interest in Renaissance music was stimulated by discussions with Einstein; he began to study music history

with Torre Franca (*libera docenza* 1936) and became the first lecturer of the new music history course at the university (1937–40). After the war he taught at the Università per Stranieri, Perugia (1945–74), and (again as the first lecturer in music history) at the University of Pisa (1963), retiring in 1970. As a lecturer at the Institut des Hautes Etudes, Brussels (1948), he initiated a series of conferences, and he also lectured at Harvard, Yale and the University of California, Berkeley. He was a council member of the IMS (1947–52), the Herausgeber Kollegium (1956) and the Società Italiana di Musicologia (1965–7), and in 1967 became an honorary member of the Royal Musical Association, London.

Ghisi's fundamental study of the *canti carnascialeschi* (1937) was the first in a series of pioneer works on the music of Renaissance Florence covering both secular polyphony of the Trecento and monody of the early Seicento. An important discovery in the latter area was of two excerpts of Peri's *Dafne* (*Alle fonti della monodia*, 1940). His wide and thorough knowledge of textual and musical sources led to other important contributions, such as his identification of fragments of the Lucca manuscript at Perugia (1942–6), which helped to determine Ciconia's presence in Italy; he established that the unique Italian tendency towards monody was already present in 14th- and 15th-century music, and documented and demonstrated the passage from an Ars Nova style to a more homophonic treatment in the second half of the Quattrocento. His research interests included the *lauda*, Renaissance instruments and the work of Carissimi, whose historic position was first clarified by Ghisi through his archival investigations and musical analyses. He also studied the folk music of the bilingual Valdesi people of the Piedmont Alps, heard during summer vacations. Ghisi's own compositions (operas, ballets, and chamber, choral and symphonic works) often grew out of his musicological studies and have an affinity with Falla, Orff and Prokofiev.

WORKS

(selective list)

Stage: Piramo e Tisbe (cantare di piazza, 1, after W. Shakespeare), 1941–3; Il passatempo (divertimento coreografico, A. Millos), 1952; Le istorie cinesi di messer Marco Polo (pantomime sceniche, prol, 4 scenes), 1955; Il dono dei Re Magi (scena lirica, 1, after O. Henry), 1959; Il vagabondo e la guardia (scena popolare, 1, after O. Henry), 1965

Orch: Sinfonia italiana, 1939; 3 canzoni strumentali, pf obbl, str, 1946; Fantasia allegra, 1951; Sinfonia concertante, 2 chbr orchs, 1960

Choral: Sequenza e giubilo (Notker Balbulus: Media vita and Alleluia), chorus, insts, 1945; Sant'Alessio, vita, morte e miracoli, solo vv, chorus, orch, 1956–7; L'ultima visione (Plato, Cicero), solo vv, chorus, orch, 1967–72

Chbr works, unacc. choral pieces, songs

Principal publishers: Carisch, Suvini Zerboni

WRITINGS

'Un terzo esemplare della "Musica practica" di Bartolomeo Ramis de Pareia alla Biblioteca Nazionale Centrale di Firenze', *NA*, xii (1935), 223–7
I canti carnascialeschi nelle fonti musicali del XV e XVI secolo (Florence, 1937/R)

- Feste musicali della Firenze medicea (1480–1589)* (Florence, 1939/R)
Alle fonti della monodia: due nuovi brani della 'Dafne' e il 'Fuggiloto musicale' di G. Caccini (Milan, 1940/R)
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AMw, vii (1942), 17–39
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- 'La tradition musicale des fêtes florentines et les origines de l'opéra',
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- 'An Angel Concert in a Trecento Siense Fresco', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/R), 308–13
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CAROLYN GIANTURCO

Ghislanzoni, Antonio

(*b* Lecco, 25 Nov 1824; *d* Caprino Bergamasco, 16 July 1893). Italian writer and librettist. After Boito, he was the most important Italian librettist between 1860 and 1890. He is usually credited with 85 librettos, but this seems to be a considerable overestimate, the correct total being about half that number. He was also a prolific journalist, responsible, on his own count, for more than 2000 articles. Originally intended for the priesthood,

he was removed from the seminary at the age of 15 and studied medicine at Pavia instead. In 1846, finding that he had a fine baritone voice, he abandoned his studies and determined on a singing career, which he followed for about eight years. This experience of the theatre served as the raw material for his novel *Gli artisti da teatro*, published serially in the *Cosmorama pittorico* in 1856, then issued as a book. He was fervently patriotic, and in 1848 he founded two republican journals in Milan. He was arrested by the French in Rome and after a brief period of detention in Corsica he returned to the stage, incidentally singing Carlo in Verdi's *Ernani* in Paris in 1851. Three years later he arrived, ill, in Milan, and established himself in literary circles, later editing the *Gazzetta musicale di Milano* and the *Rivista minima*, and contributing to literary and artistic journals. He later made his home in Lecco, for whose theatre he wrote five librettos, but in 1890 retired to Caprino Bergamasco.

Although he began his career as a librettist in 1857, Ghislanzoni is best known for his later work for Verdi. In 1869, the composer, whom he had met 20 years earlier, asked him to help with the revision of *La forza del destino*. The collaboration was successful, so that Ghislanzoni was the obvious choice for *Aida* when a poet was needed to turn a prose text into verse. In the event, Verdi always treated the writer with respect, and also sought his help with the revision of *Don Carlos* in 1872. Ghislanzoni provided a number of first-class librettos for other composers, such as *I promessi sposi* (1869) for Petrella, *Fosca* (1873) and *Salvator Rosa* (1874) for Gomes and *Francesca da Rimini* (1878) for Cagnoni, but his best was probably *I lituani* (1874) for Ponchielli, a noble if rather monochrome work. His sense of dramatic structure was conventional yet secure, and although his work was strongly rooted in traditional forms, he used these with imagination and versatility. His verse was always clear and correct, and he had a gift for the neat and unhackneyed turn of phrase; his librettos are mercifully free from 'librettists' doggerel'. He was in sum a reliable and accomplished literary craftsman. It is easy to see why Verdi found him a congenial collaborator but also clear why it was Boito and not Ghislanzoni who stimulated the composer's last two masterpieces.

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JOHN BLACK

Ghitalla, Armando

(b Alfa, IL, 1 June 1925). American trumpeter. He studied with William Vacchiano at the Juilliard School (1946–9). From 1949 to 1951 he played in the Houston SO, and from 1951 to 1979 with the Boston SO, as first trumpeter from 1965. He gave a memorable Town Hall concert in New York in 1958 – the first full trumpet recital, including the first modern performance of Hummel's concerto – and one in Carnegie Hall in 1960. He has influenced a generation of American trumpet players, in part because of his recordings as a soloist. Vacchiano has influenced him most as an orchestral player, but his highly lyrical solo style is probably due to his solo cornet playing in his youth. He has experimented extensively in mouthpiece and instrument construction with the makers Tottle (Boston) and Schilke (Chicago). He was professor of the trumpet at the University of Michigan from 1979 to 1993, and in 1994 was appointed to Rice University, Texas.

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EDWARD H. TARR

Ghivizzani [Guivizzani], Alessandro

(b Lucca, c1572; d ?Parma, 1634–6). Italian composer. In his youth he worked in Florence. In 1604 he became a member of the Compagnia dell'Arcangelo Raffaello and was organist at S Pancrazio. In 1609 he married Giulio Caccini's younger daughter Settimia and joined the payroll of musicians at the Florentine court. Banished from Tuscany in 1611, he returned to Lucca but left for the Mantuan court in 1613. In 1617 he collaborated with Monteverdi, Salamone Rossi and Mutio Effrem by providing a madrigal for the sacred play *La Maddalena* by G.B. Andreini, staged at Mantua in honour of the marriage of Ferdinando Gonzaga and Caterina de' Medici. The following year he was represented by three motets in an anthology of Mantuan church music. On 19 October 1620 he was appointed *maestro di cappella* to the seignory of Lucca. He was granted leave of absence in 1622 to serve Cardinal Odoardo Farnese at Parma, where he probably remained until his death.

His surviving compositions represent various musical styles. The piece in *Musiche ... per la Maddalena* (Venice, 1617³), for three voices and continuo, has a homophonic texture embellished only at a few cadences. Of the three motets (RISM 1618⁴), that for solo voice emphasizes recitation on a single pitch over a slow-moving bass and includes some expressive ornamentation; the other two, for two and three voices respectively, generally follow the harmonic and imitative principles of the *prima pratica*, though there are occasional virtuoso passages; the continuo is rarely independent of the bass voice. There are four secular solo songs by Ghivizzani (in *I-Bc* Q49), one of which ends with a section on a chaconne bass. This song is one of five attributed to Ghivizzani in the Národní Muzeum, Hudební Oddelení, Prague (II La 2, formerly in the Lobkowitz

library at Roudnice), but because of conflicting attributions between the two manuscripts the total number of his surviving songs cannot be determined.

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WILLIAM V. PORTER

Ghizeghem, Hayne van.

See [Hayne van Ghizeghem](#).

Ghizzolo.

See [Pasino, Stefano](#).

Ghizzolo, Giovanni

(*b* Brescia; *d* Novara, ?1625). Italian composer. He became a Franciscan friar and lived in Novara in 1609 but had moved to Milan by 1610. From 1613 to 1615 he was *maestro di cappella* to Prince Siro of Correggio. He was working at Ravenna Cathedral in 1618. He was appointed *maestro di cappella* of S Antonio, Padua, on 6 October 1621 but arrived only in August 1622 and stayed 12 months before returning to Novara.

Ghizzolo wrote a good deal of church music and also a fair amount of secular music. This includes ensemble madrigals and canzonets but consists mainly of monodies: madrigals in a declamatory manner (one or two marked 'in stile recitativo'), more tuneful arias and strophic variations; there are also a few duets and dialogues (some with parts for chorus). His first book of *Madrigali et arie* (1609) contains an intriguing setting of the *Giuoco della cieca* from Guarini's *Il pastor fido*, but on the whole his songs are less successful and less in tune with the new currents of the day than those of composers who were primarily monodists.

As a church composer Ghizzolo also stands on the boundary between conservative and progressive. Only in his motets (published under the title 'concerti') did he adopt modern concertato textures for two or three voices; the psalm and mass music is all for four or five voices or double choir. The

concerti of 1611 are described as being 'all'uso moderno' but are in an imitative polyphonic style without florid writing. In his collection of 1613 Ghizzolo uses old-fashioned *falsobordone* laid out in a manner similar to Anglican double chant, the two choirs alternating from verse to verse with different halves of the chant. An interesting example of adaptability occurs in the collection of 1619, which can be sung in five parts by using one choir only or in nine by adding a second choir. Ghizzolo explained that this choir could, if desired, be an instrumental group, that the quintus part could be sung by a tenor if there was no second soprano and that nobody should be surprised to hear consecutive 5ths or octaves between this voice and the organ part. This is typical of the free-and-easy approach in some liturgical music of the time.

WORKS

sacred

Integra omnium solemnitatum psalmodia vespertina, 8vv (Milan, 1609)

Concerti all'uso moderno, 4vv, libro secondo, op.7 (Milan, 1611)

Messe, concerti, Mag, falsi bordini, 4vv, bc (org), op.8 (Milan, 1612)

Messe, motetti, Mag, canzoni francese falsi bordini et Gloria Patri, 8vv, op.10 (Milan, 1613)

Il terzo libro delli concerti, 2–4vv, con le Letanie della B.V., 5vv, bc (org), op.12 (Milan, 1615)

Salmi intieri, 5vv, bc (org) ad lib, op.14 (Venice, 1618^o)

Messa, salmi, Lettanie della B.V., falsi bordini et Gloria Patri concertati, 5, 9vv, servendosi del secondo coro a beneplacito, bc (org), op.15 (Venice, 1619)

Salmi, messa e falsi bordini concertati, 4vv, op.17 (Venice, 1620)

Il IV^o libro de concerti, 2–4vv, con le Letanie della B.V., op.16 (Venice, 1622, 2/1640) [1st edn inc.]

Compieta, antifone et Letanie della Madonna, 5vv, op.20 (Venice, 1623)

Messe parte per capella e parte per concerto, 4–5vv, op.19 (Venice, ?/1625) [1st edn lost]

2 motets, 2, 4vv, bc (org) in 1612⁹; 2 motets, 3–4vv, in 1615¹³; 2 motets, 2–3vv, bc, in 1621⁴; 4 motets, 1–2, 4vv, bc, some with str, in 1624²; 1 motet, 1v, bc, in 1624³; 4 motets, 4vv, bc (org), in 1626²

secular

Madrigali, 5vv, libro primo (Venice, 1608)

Madrigali et arie per sonare e cantare nel chit/lute/hpd, 1–2vv, libro primo (Venice, 1609²¹)

Canzonette et arie, 3vv, libro primo (Venice, 1609²⁰)

Il secondo libro de madrigali et arie, 1–2vv, chit, op.6 (Milan, 1610)

Il terzo libro delli madrigali, scherzi et arie, 1–2vv, chit, con uno epitalamio, op.9 (Milan, 1613/R1986 in ISS, iv)

Secondo libro di madrigali, 5–6vv, bc (hpd/other inst), op.11 (Venice, 1614)

Il III^o libro de madrigali, 5vv, bc, op.18 (Venice, 1621), inc.

Madrigali et arie, libro quatro, lost, listed in *Indice* (1621)

Frutti d'Amore in vaghe e variate arie libro V^o et op.21 (Venice, 1623)

1 madrigal, 2vv, bc, in 1624¹¹

1 madrigal, 4vv, in Trattenimenti da villa concertati del Banchieri (Venice, 1630)

MSS in *D-Rp* 506 (1 motet, 1v, 2 vn), *W* 19 (11 compositions, 1v, bc, 1 madrigal, 1v, chorus)

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JEROME ROCHE/R

Ghoneim, Mauna

(b Cairo, 21 Aug 1955). Egyptian composer. From the age of eight she studied the piano at the Cairo Conservatory. Later she joined the composition class founded by Abdel-Rahim, studying composition and the traditional Arab modal system. She graduated in composition (1977) and piano (1978), both with distinction. From 1981 she took postgraduate studies in composition from the Vienna Hochschule für Musik with Thomas Christian David and Francis Burt, graduating with distinction in 1987 and obtaining Magister Artium in 1988. She returned to Egypt in 1989 and to a teaching post at the Cairo Conservatory. Many of her compositions have been performed outside Egypt: in Vienna, Rome, Berlin, Bonn and Prague. In 1991 she was awarded the prize for musical creativity by the Academy of Arts, Cairo. A well-known composer of documentary film music, she won a prize (1991) for her music for the documentary film *An Evening's Fishing* (1991).

Her compositions include many piano works and many using the flute, besides vocal and orchestral works. Her style is distinguished by tender melodic lines using the tetrachords and pentachords of Arab music in a very personal way, accompanied by contemporary Western harmonies. She uses irregular metres in accordance with the Arab rhythmic modes, for example in *El Mashrabia* for strings (1987), the *Elegy* for orchestra (1990) and the *Suite* for flute and harp (1993).

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Pf Sonata, 1983; 2 Pieces, ww, str, 1984; Pf Conc., 1984; 1984: Small Pieces, perc, 1984; Lied, S, pf, 1985; Str Trio, 1985; Str Qt, 1985; Pf Pieces, 2vv, pf, 1986; Suite, fl, ob, str, 1986; Ww Qt, 1986; *El Mashrabia*, str, 1987; *Baum der Nacht*, lied, S, a fl, perc, 1988; 2 Dances, pf, perc, 1988; 2 Portraits, str, 1988; *Elegy*, orch, 1990; Suite, fl, pf, 1991; *Baum der Nacht*, suite, fl, 1991; 3 Pieces, 2 pf, 1993; Suite, fl, hp,

Ghosh, Nikhil Jyoti

(*b* Barisal; *d* Bombay, 3 March 1995). Indian *tablā* player. Born into a family of musicians, he was trained initially in *sitār* playing and vocal music before choosing the *tablā* as his main instrument. Following his elder brother, the flautist Pannalal Ghosh, first to Calcutta and later to Bombay, he learnt the *tablā* from Pandit Jnan Prakash Ghosh of the Farrukhabad and Punjab *gharānās*. He later became a disciple of Ustad Amir Hussain Khan and Ustad Ahmedjan Thirakwa, both of whom were disciples of Ustad Munir Khan, preceptor of the Laliyana *gharānā*. Having mastered the traditional repertory of the styles of Delhi, Ajrada, Farrukhabad, Lucknow and Punjab, Ghosh was acclaimed both for his solo recitals of traditional *tablā* compositions and for his refined accompaniment. His solo recordings were released by HMV India (1974) and UNESCO (1978).

He developed graded systems of music training for use in mass education and the training of professional performers which were implemented at the Sangit Mahabharati in Bombay. He also established a system of notation. In 1961 he began to compile material for an encyclopedia of music, dance and drama in India, the completion of which he did not live to see. Most prominent among his *tablā* disciples are his son Nayan Ghosh and Aneesh Pradhan. He also trained his son Dhruva Ghosh in *sārangī* playing and his daughter Tulika Ghosh-Pathak in vocal music.

GERT-MATTHIAS WEGNER

Ghosh, Pannalal

(*b* Barisal District, East Bengal, 1911; *d* 20 April 1960). Indian *bānsurī* player (see [Vamśa](#)) and composer. His father Akshaya Kumar played the *sitār* and his younger brother Nikhil Ghosh was a distinguished *tablā* player and musicologist. He was largely self-taught as a flautist, picking up technique by observation and imitation of traditional players, although he studied music with Khurshid Ahmad Khan and Girija Shankar Chakravorty. He is known principally as a disciple of the multi-instrumentalist Ustad Allauddin Khan, with whom he studied from 1947.

He worked in the film industry for many years in both Calcutta and Bombay as a musician and composer (music director), and in 1938 toured Europe for six months with the Saraikala Nrityamandali dance troupe. In 1947 he was appointed music director at All India Radio, where he set up the National Orchestra. As a soloist he is regarded as a pioneer who reintroduced the flute to the concert stage in North Indian (Hindustani) music, and he was responsible for developing several elements of modern *bānsurī* technique. He is also credited with the introduction of the 'tenor' flute (approximately 80 cm long, with very wide hole-spacing), when previously much smaller instruments had been prevalent, and he used flutes of different sizes during a single performance. These innovations

have since been taken up and developed further by other musicians, notably Pandit Hari Prasad Chaurasia.

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MARTIN CLAYTON

Ghro, Johann.

See [Groh, Johann](#).

Giaccio, Orazio [Horatio]

(*b* Aversa, nr Naples, c1590; *d* ?Naples, in or after 1660). Italian composer and singer. He sang bass at SS Annunziata, Naples, intermittently between 1614 and 1632. In 1620 he entered the Celestine convent of S Pietro a Majella, Naples, and in 1660 he was a hebdomadary at Naples Cathedral. Between 1613 and 1618 he published three books of secular three-part canzonettas with guitar accompaniment; many of the texts in the two surviving volumes are by members of the Oziosi, the leading literary academy in Naples. Giaccio's op.6, for one to three voices (1645), is a sacred counterpart to these books. Its contents are like the secular canzonettas in that their usual triple metre is varied by syncopations and hemiola, but they are more concertante: there are contrasts of dynamics and between solo and ripieno, and there are little continuo interludes.

WORKS

Armoniose voci, canzonette in aria spagnola, et italiana ... libro primo, 3vv (Naples, 1613, 2/1618, both lost; 3/1620)

Fiori armonici, canzonette libro secondo, 3vv, lost (printed between 1613 and 1618, mentioned in ded. of *Laberinto amoroso*)

Laberinto amoroso, canzonette ... libro terzo, 3vv (Naples, 1618)

Hinni e frottole ... libro primo, 3–4vv, op.4 (Naples, 1621)

Canzone sacre in musica, 1–3vv, op.6 (Naples, 1645)

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KEITH A. LARSON

Giaches da [Giacchetto de] Mantua.

See Jacquet of Mantua.

Giacobbe, Juan Francisco

(*b* Buenos Aires, 7 March 1907; *d* Buenos Aires, 31 Jan 1990). Argentine composer and teacher. He attended the National Conservatory in Buenos Aires, where he studied harmony and instrumentation with Ugarte, graduating in 1929. He continued his education in Paris, Milan, Rome and at the abbey of the Madonna del Monte, Cesena, with Dom Bonifacio for Gregorian chant. In 1934 he returned to Buenos Aires and created the Argentine Society of Polyphonic Music. He held numerous teaching positions, including professorships in fugue, composition, Gregorian chant, history, counterpoint and ethnomusicology at the National and Municipal conservatories in Buenos Aires. His interests in ethnomusicology and philosophy are reflected in his essays. As a composer he was noted for his stage works and sacred choral music.

WORKS

(selective list)

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Choral: Stabat mater, unacc., 1956; El diálogo secreto, speaking vv, orch, 1959; Gregorian Mass (Sp.), 1966; 2 TeDs, chorus, orch, 1976, 1976–7

Orch: Danzas medievales lombardas, 1945; Imágenes del tango, 1960; Concerti da chiesa, orch, 1977

Chbr music; choruses; music for solo insts; pf music; songs

JOHN M. SCHECHTER

Giacobbi, Girolamo

(*b* Bologna, bap. 10 Aug 1567; *d* Bologna, 23 Dec 1628). Italian composer. He was closely associated with the basilica of S Petronio, Bologna, where he began his career as a choirboy in 1581, becoming a paid singer in 1584. He was an assistant (*promagister*) to the *maestro di cappella* from 1595 and was himself *maestro* from 18 August 1604 to 1628, when he resigned because of a serious illness. From February to April 1618 he was also *maestro di cappella* of the new Oratorio dei Filippini, Bologna, and from 1625 to 1628 he directed the choir at S Giovanni in Monte. A close friend of Banchieri, he was an active member of the Bolognese Accademia dei Floridi, which Banchieri had founded in 1614. In 1625 it took the new name of Accademia dei Filomusi and met in Giacobbi's house until it was disbanded in 1630; on 13 June 1620 it was visited by Monteverdi. Reference to Giacobbi's death is made in a letter from Banchieri to Monteverdi.

Giacobbi was one of the first composers outside Florence to write in the new monodic style. In 1605 he composed four *intermedi* for the pastoral play *Il Filarmindo* by Count Ridolfo Campeggi. The *intermedi* were published in 1608 as *L'Aurora ingannata* in the several editions of the libretto, but the music was published under the title of *Dramatodia*. The recitatives are in an intense, pathetic style reminiscent of Jacopo Peri's *Euridice*, and they alternate with short ensembles and strophic, homophonic choruses. In 1613 Giacobbi wrote the music for new *intermedi*, called *Proserpina rapita*, for the same play. In his sacred music he displayed both conservative and progressive features. The motets of 1601 are fluently composed in the late Renaissance idiom of Palestrina, with a sensitive awareness of tonal balance and contrast in those for two choirs. The concerted vesper psalms of 1609 are influenced by the more recent innovations of the Venetians. Written in long continuous sections, with organ continuo, they are expressive and dramatic in character, with frequent changes of scoring and tone colour. In a preface Giacobbi gave instructions and suggestions regarding the disposition of the choirs, soloists and instrumentalists.

WORKS

stage

all music lost except for 1st item

Dramatodia, ovvero Canti rappresentativi sopra L'Aurora ingannata, 4 intermedi for Il Filarmindo (R. Campeggi) (Venice, 1608/R)

L'Andromeda (tragedia, 5, Campeggi), Bologna, carn. Feb 1610

Proserpina rapita, 4 intermedi (Campeggi), Bologna, 1613

Amor prigioniero (S. Branchi), Bologna, 1615

Tancredi (Campeggi), Bologna, 1615

Il Reno sacrificante (Campeggi), Bologna, 1617

La selva dei mirti (B. Marescotti), Bologna, 1623

La montagna fulminata, tourney, Bologna, 1628

Ruggero liberato, tourney

sacred vocal

[22] Motecta multiplici vocum numero concinenda, 5–10vv (Venice, 1601)

Prima parte dei [7] salmi concertati, 8, 9, 18vv, bc (org) (Venice, 1609) [incl. 2 Magnificat]

Vesperi per tutto l'anno, 4vv, some with bc (org) (Venice, 1615)

[4] Litanie e [8] motetti da concerto e da cappella, 8vv (Venice, 1618)

4 masses, 4vv, 1659: Missa 'Cantate Domino', Missa sine nomine, Missa 'Veni Creator Spiritus', Missa 'Veni Domine': *I-Bsp*

Sanctissimae Deiparae canticum: 8 Magnificat, 4vv, 1628, *Bsp*

36 hymns, 4vv, *Bsp*

Messa, 4vv; Magnificat, 8vv; 2 Magnificat, 4vv; [5] Salmi della Beata Vergine, 8vv; Invitatorio e Salmi da Morti, 8vv; *Bof*

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PETER SMITH/MARC VANSCHEEUWIJCK

Giacobetti, Pietro Amico

(b Ripatransone, nr Ascoli Piceno; fl 1579–1616). Italian composer. According to Gaspari he was a cleric at Ripatransone from 1579 until his death. Two of his works are known: *Motectorum quatuor quinque et sex vocibus, liber primus* (Venice, 1589), and the five-voice *Lamentationes cum omnibus responsoriis in triduo hebdomadae sanctae* (Venice, 1601). As might be expected, the movements of the latter are composed in a stark, largely homophonic manner and the book ends with two settings of the Passion, one 'In Domenica Palmarum' and the other (whose texture expands to six voices at its conclusion) 'In die Parasceves'. These too are written in a style of the utmost simplicity, thus respecting the tradition of Passion settings while at the same time being accessible to choirs of modest ability.

IAIN FENLON

Giacomelli [Jacomelli], Geminiano

(b Piacenza, c1692; d Loreto, 25 Jan 1740). Italian composer. In his early years in Parma he studied singing, counterpoint and keyboard with G.M. Capelli, *maestro di cappella* of the cathedral. The story of his being sent to study with Alessandro Scarlatti in 1724, and afterwards being in the service of Charles VI in Vienna was doubted by Eitner, and there is little evidence to support either contention: Scarlatti died in October 1725, and the opera *L'Arrenione*, supposed to have been composed for the Viennese court, is not by Giacomelli.

From 1719 to 1727 and from 1732 to 1737 Giacomelli was *maestro di cappella* of the court of Parma and the church of the Madonna della Steccata, serving jointly with his aged teacher Capelli; in the intervening

years (1727–32) he held the same position at S Giovanni in Piacenza. In 1737 he directed performances of his opera *Cesare in Egitto* in Graz before succeeding Tommaso Redi as *maestro di cappella* of the Santa Casa, Loreto, on 24 November 1738. The announcement of his death, discovered by Tebaldini, states that he died at about 48 while still serving at Loreto.

Giacomelli wrote 19 operas for various Italian cities; his most successful was *Cesare in Egitto* (1735). The set of intermezzos, *Golpone e Birina*, performed in Rome for Carnival 1739 with his *Achille in Aulide*, were written by Fini and Zanetti for Venice in 1732, not by Giacomelli. He also composed two oratorios and many sacred compositions of which only a few survive. Giacomelli seems to have been highly esteemed by his contemporaries; Benedetto Marcello published Giacomelli's letter of recommendation in the preface to volume seven of his *Estro poetico-armonico* (Venice, 1724–6/R).

WORKS

operas

drammi per musica in three acts, lost, unless otherwise indicated

Ipermestra (A. Salvi), Venice, S Giovanni Grisostomo, carn. 1724; Parma, Ducale, 1724

Scipione in Cartagine nuova (C.I. Frugoni), Parma, Ducale, spr. 1728, *D-Mbs*
Zidiana, Milan, Ducale, 28 Aug 1728

Lucio Papirio dittatore (Zeno, Frugoni), Parma, Ducale, spr. 1729

Gianguir (A. Zeno), Venice, S Cassiano, 1729, *B-Bc*

Semiramide riconosciuta (P. Metastasio), Milan, Ducale, Jan 1730

Annibale (F. Vanstryp), Rome, Capranica, Jan 1731, arias *I-IBboromeo*

Epaminonda (?D. Lalli), Venice, 1732, S Giovanni Grisostomo, carn. *B-Bc*

Rosbale (C.N. Stampa), ?Rome, Argentina, carn. 1732

Alessandro Severo (Zeno), Piacenza, Ducale, aut. 1732

Adriano in Siria (Metastasio), Venice, S Giovanni Grisostomo, carn. 1733, *D-Bsb*

La caccia in Etolia (pasticcio), Vienna, Kärntnertor, 8 April 1733

Merope (Zeno, Lalli), Venice, S Giovanni Grisostomo, carn. 1734, *A-Wgm, B-Bc*

Cesare in Egitto (G.F. Bassani), Milan, Ducale, carn. 1735, *Bc*

Nitocri, regina d'Egitto (Zeno), Rome, Tordinona, carn. 1736

Arsace (Salvi, G. Boldoni), Prato, Pubblico, 1736

Demetrio (Metastasio), Turin, Regio, carn. 1737

La costanza vincitrice in amore, Parma, Ducale, carn. 1738, ?collab. Genocchi (?Gnocchi)

Achille in Aulide, Rome, Argentina, carn. 1739

Egloga amebea (int), *A-Wgm*

?Pasticcios: Catone in Utica (Metastasio), Vienna, 1744; Catone in Utica (Metastasio), Vienna, 1749

Cants. and arias, some from ops, in *La muse lyrique italienne avec des paroles françoises* (Paris, 1773); *A-Wgm, Wn; F-Pn; D-Bsb, DI, SWI, W; GB-Lbl, Cfm; I-Mc, Nc; S-Uu*

sacred

La conversione di S Margherita da Cortona (orat), ?*D-LEm*

S Giuliana Falconieri (orat, Torribilini), Genoa, Oratorio dei Filippini, 1740, collab. Rolandi

Ky, *D-DI*; 2 lit, 4vv, Mag, 4vv, *I-LT*; 3 motets, 4vv, *D-Bsb*; 1 motet: Domine noster, 3 male vv, *PL-WRu* (*EitnerQ*), as *Quam admirabile* ed. F. Commer, *Musica Sacra*, ii (Berlin, 1839)

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FétisB

LaMusicaD

MGG1 (L.F. Tagliavini)

G. Tebaldini: *L'archivio musicale della Cappella lauretana* (Loreto, 1921)

N. Pelicelli: 'Musicisti in Parma nel secolo XVIII', *NA*, xi (1934), 29–57

C. Anguissola: *Geminiano Giacomelli e Sebastiano Nasolini, musicisti piacentini* (Piacenza, 1935)

GORDANA LAZAREVICH

Giacometti, Bortolomeo (Antonio)

(*b* Verona, 30 Dec 1741; *d* Verona, 4 Jan 1809). Italian composer and singer. He entered the choir school at Verona Cathedral in March 1755 where, in addition to the academic curriculum, he studied plainsong and counterpoint under the *maestro di cappella* Daniel dal Barba. After his ordination he joined the chapter choir as *cappellano* and from 1775 was a bass in the cathedral choir. In addition to clerical duties at a local church, he probably served as apprentice to Dal Barba. In December 1779 Giacometti assumed full teaching responsibilities at the choir school and was accorded rights of succession to the cathedral position on Dal Barba's death. From 1789 he was the leading composer at the cathedral, where he continued in service until the end of his life.

Of special interest among Giacometti's compositions are an expressive *Benedictus Dominus Deus Israel* and the virtuoso *lectiones* for Holy Week in which simple recitative sections alternate with florid solo passages. A small instrumental complement of two violas and violone is often used in his choral music; full orchestral ensembles were used only in pontifical celebrations. A facile declamatory style with little melodic inventiveness prevails in many works, especially his responsories, but occasionally contrasts of key and metre create striking effects. Giacometti's compositions retained popularity into the 19th century; in Spagnolo's opinion he 'was justly considered the most skilful composer of his time'.

WORKS

only principal sources

Masses, mass movts: 3 masses (G, 3vv; A, 4vv; 4vv), *I-RVE*; Ky–Gl, 4vv, insts, *VEcap*; Gl, 4vv, insts, *VEcap*; 2 Credo: 4vv, *RVE*, 4vv, org, *VEcap*

Requiem mass, 4vv, bc, *VEcap*; Messa di morti, 3vv, b, *OS*

Int, grad, off, 3vv, *VEcap*; 2 sequences: Veni Sancte Spiritus, 4vv, *RVE*, Victimae paschali, 4vv, *RVE*

Mag, 4vv, org, *RVE*; Benedictus Dominus Deus Israel, 4vv, insts, *VEcap*; TeD, 4vv, *RVE*

Responsories: 4 (3vv, insts; 2 for 4vv, insts; 5vv, insts), *VEcap*; Responsori del 1° notturno, *RVE*; Responsori per i defunti, 4vv, bc, *VEcap*; Improperia, 3vv, *VEcap*;

Domine ad adjuvandum, 3vv, *RVE*

2 Salve regina, *RVE*; 9 Miserere, 1–3vv, insts, *VEcap*

Psalms: Lauda Jerusalem, 3vv, Lauda pueri, 3vv, *RVE*; Dixit Dominus, vv, orch, Libera me, 4vv, insts, *VEcap*

Hymns: 2 Pange lingua (3vv, *RVE*; 4vv, insts, *VEcap*); 4 Tantum ergo (2 for 3vv, 1 for 4vv, *RVE*; 4vv, b, *VEcap*); 3 Vexilla (3vv; 3vv, insts, 1775; 4vv, insts), *VEcap*; Vexilla regis, 4vv, str, *VEcap*

Lessons, 1v, b, *VEcap*; Lezione terza del venerdì santo, 1v, bc, *VEc*

Passio D.N.J.C., 1793, 3vv, b, *VEcap*; 3 Turba passionis (3vv, b; 3vv; 3vv, b, 1789), *VEcap*; Turbe per venerdì santo, *RVE*

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MICHAEL DUBIAGA JR

Giacometti, Giovanni Battista.

See [Jacomelli, Giovanni Battista](#).

Giacomini, Bernardo

(*b* Florence, 2 May 1532; *d* after 1562). Italian composer. He is called 'gentilhuomo fiorentino' on the title-page of his only known collection, *Il primo libro di madrigali a cinque voci* (Venice, 1563). He may have been one of the several Florentine amateurs of a certain social status who tried their hand at composition during the period. He was a member of the Knights of St Stephen. A reference to 'il nostro Cav Giacomini' in an unpublished work by Giovanni de' Bardi may indicate that he was also a member of Bardi's circle. The madrigal book is dedicated to Paolo Giordano Orsini, Duke of Bracciano, who in 1558 married Isabella, daughter of Duke Cosimo I de' Medici of Florence. The madrigal *Nobil coppia gradita*, which opens the volume, celebrates the union of these two noble families and was perhaps written for performance at the wedding festivities. The remaining works include settings of no fewer than nine sonnets by Petrarch, each divided into the customary two sections. These pieces, composed in a style typical of the time, are characterized by mild chromaticism and a high regard for correct text setting. His five-voice setting of Petrarch's sonnet *Zefiro torna* appears in Gardano's 1592 edition of *Spoglia amorosa*. Two other works, the five-voice *Ma folle io spargo* and the six-voice *La bella mano*, were intabulated by Vincenzo Galilei, who

published them in the 1584 edition of his *Fronimo*. Another madrigal, *Claro dolce ben mio*, appears in a manuscript addition to the 1568 edition of this work.

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FRANK A. D'ACCONNE

Giacomini, Giuseppe

(*b* Veggiano, nr Padua, 7 Sept 1940). Italian tenor. He studied at Padua and Milan, making his début in 1967 at Vercelli as Pinkerton. Having sung in Vienna and Berlin (1972), at La Scala (1974) and the Paris Opéra (1975), he made his Metropolitan début in 1976 as Don Alvaro, returning as Don Carlos, Macduff, Pinkerton, Canio and Manrico. He made an impressive Covent Garden début in 1980 as Dick Johnson, returning in other lyric and spinto roles: Turiddu (which he has recorded), Manrico, Cavaradossi, Radames, Pollione and Calaf. Giacomini's other parts range from Edgardo and Don José through Puccini's Des Grieux and Luigi (*// tabarro*), both of which he has recorded, to Lohengrin (in Italian) and Verdi's Otello, which he first sang in 1986 at San Diego and has repeated in Vienna, Naples and Monte Carlo. His powerful, firmly focussed voice is well suited to the heavier Italian repertory, while his dramatic involvement has greatly increased over the years.

ELIZABETH FORBES

Giacomo, Salvatore di.

See [Di Giacomo, Salvatore](#).

Giacomo da Chieti.

See [Jacobus Theatinus](#).

Giacopone da Todi [Giacopone de' Benedetti].

See [Jacopone da Todi](#).

Giacosa, Giuseppe

(*b* Collettero Parella, Ivrea, 21 Oct 1847; *d* Collettero Parella, 2 Sept 1906). Italian playwright and librettist. After graduating in law at Turin University he joined his father's legal practice until the success of his one-act verse

comedy *Una partita a scacchi* (1873) induced him to take up a literary career. He became a member of Boito's circle, specializing at first in stylized period drama. Then followed a number of prose plays in the tradition of the French Théâtre Libre, of which *Tristi amori* (1887) and *Come le foglie* (1900) still hold the stage as worthy examples of intimate bourgeois tragedy. *La comtesse de Chaillant* (1891) was written in French for Sarah Bernhardt. From 1888 to 1894 Giacosa held the chair of literature and dramatic art at the Milan Conservatory. At the time of his death he was editor of the literary periodical *La lettura*. His output also includes a number of prose sketches associated with his native region and entitled *Novelle e paesi valdostani* (1886) and an account of a visit to America in 1891.

Regarded at the turn of the century as Italy's leading playwright, Giacosa is remembered chiefly for his association with Puccini in double harness with the librettist Luigi Illica. The partnership was organized by the publisher Giulio Ricordi in 1893. After Puccini had turned down Giacosa's offer of a Russian subject, Ricordi set the two librettists to work on the text of *La bohème* (1896); it would seem to have been Giacosa's idea to base the character of the heroine on a blend of Murger's Mimi and Francine, so ensuring a total contrast between the two female leads such as eluded Leoncavallo in his treatment of the same subject. The collaboration continued with *Tosca* (1900) and *Madama Butterfly* (1904) with equally successful results. In each case Illica's task was to plan the scenario and draft the dialogue which Giacosa would then put into polished verse. Although he found the work uncongenial and frequently protested against Puccini's ideas he always ended by giving way to them; and his calm, benign presence at their conferences (he was known affectionately as 'the Buddha') did much to smooth their difficulties. In addition to his work for Puccini Giacosa adapted *Una partita a scacchi* for a one-act opera by the Piedmontese composer Pietro Abbà-Cornaglia (1892) and sketched out the text for an oratorio, *Cain*, for Lorenzo Perosi. The plan to write a libretto for Mascagni with Illica never came to fruition.

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A. Barsotti: *Giuseppe Giacosa* (Florence, 1977)

JULIAN BUDDEN

Giai [Giai, Gaij, Giay], Francesco Saverio

(*b* Turin, 27 Sept 1729; *d* Grugliasco, nr Turin, 12 Aug 1801). Italian composer, son of [Giovanni Antonio Giay](#). He studied initially in Turin, probably at the Collegium Puerorum Innocentium at the cathedral, under the direction of F.M. Montalto. Between 1759 and 1762 he continued his studies, spending a year each in Bologna, with Padre Martini, Naples, with Giuseppe de Majo, and Rome, where his compositions were favourably received in the Papal chapel. On his father's death he was made director of the Turin royal chapel, as officially documented in a letter of 9 February 1764. Until 1798 his principal assistant in this post was the celebrated

violinist Gaetano Pugnani, and together with him he took part in the musical life of the court, directing, among other things, the music played at the wedding of Clotilde de France with Carlo Emanuele IV in 1775. Like his father, Francesco seems to have been concerned primarily with the sacred music of the court, although he composed a violin concerto. Mozart, during his visit to Turin in 1771, listed Gai as one of the musicians he wished to meet, along with Quirino Gasparini, *maestro di cappella* of the cathedral and the violinist and composer Ignazio Celoniati.

[Gai, Giovanni Antonio](#)

WORKS

in I-Td, unless otherwise stated

Violin Concerto, B \flat ; *D-DI*

11 masses, 3 Requiem, 3 Ky–Gl, 1 Ky, 2 Gl

3 Dies irae, 2 Dixit Dominus, 2 Confitebor, 3 Beatus vir, 16 Miserere, 2 Laudate Dominum, 3 Mag, 2 TeD

4 liets, 26 lessons for Holy Week, Responsori per il Castrum Dolores, Profezia duodecima di Nabuconodosor, various motets

For bibliography see [Gai, giovanni antonio](#).

GORDANA LAZAREVICH/MARIE-THÉRÈSE BOUQUET-BOYER

Gai [[Giaj](#)], Giovanni Antonio.

See [Gai, Giovanni Antonio](#).

Gaiotti, Bonaldo

(*b* Ziracco, nr Udine, 25 Dec 1932). Italian bass. He studied with Alfredo Starno in Milan where he made his début at the Teatro Nuovo in 1957. Within the next three years he established himself as one of the leading Italian basses of his time, and was engaged in 1960 by the Metropolitan, New York, remaining a valued member of the company for the next 25 years. The priestly roles in *La forza del destino* and *Aida* were his speciality, though the part he sang most frequently in the house was that of Timur in *Turandot*. At La Scala he was introduced as Rodolfo in *La sonnambula* (1986), and at the Verona Festival of 1992 he appeared as King Philip in *Don Carlos*. He also made a concert tour of South America in 1970. His sonorous, evenly produced voice served him well over a long career, and can be heard in many recordings. Among these is *Luisa Miller* (1975, with Maag), where Count Walter's aria in Act 1 is a fine example of his art.

J.B. STEANE

Giamberti, Giuseppe [[Gioseppe](#)]

(*b* Rome, *c*1600; *d* Rome, 1662–4). Italian composer. He was a pupil of G.B. Nanino and Paolo Agostini, as he announced on the title-page of his op.1. His studies with them probably took place in 1615–16 when he was a boy soprano at S Lorenzo in Damaso, where Nanino and Agostini were successive *maestri di cappella*. From 1624 at the earliest to at least 1628 Giamberti was *maestro di cappella* of Orvieto Cathedral. From at least 1630 until 1645 he was *maestro di cappella* of S Maria Maggiore, Rome, and in 1662 he held a similar position at the church of the Madonna dei Monti, Rome. To a great extent he was a typical composer of the Roman school and produced mainly sacred music. His most important publication is his *Antiphonae et motecta* (1650), a comprehensive collection of over 200 pieces. Like most of his music it is in the concertato style. Unlike many Roman composers he also wrote lighter music: his final publication, of 1657, was popular enough to go into three further editions, and the eight short strophic solo songs are the most attractive music in his op.1.

WORKS

Poesie diverse poste in musica, 1–3vv, op.1 (Rome, 1623¹³)

Sacrae modulationes, 2–5vv, org, cum litanis BVM, liber primus, op.2 (Orvieto, 1627)

Laudi spirituali poste in musica in diversi stili, 1–6vv, op.3 (Orvieto, 1628)

Antiphonae et motecta festis omnibus propria, 2–4vv (Rome, 1650)

Duo tessuti con diversi solfeggiamenti, scherzi, perfidie, et oblighi (Rome, 1657); some transcr. from 4/1689 in Goldschmidt

2 songs, 1v, bc, 1640²; 1 ed. in Racek

1 motet, 3vv, bc, 1662²

Missa 'Veni, sponsa Christi', 4vv; ricercari, solfeggi, 2vv: *D-Bsb*

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J. Racek: *Stilprobleme der italienischen Monodie* (Prague, 1965), esp. 165–7, 238–9

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

NIGEL FORTUNE (with JOHN WALTER HILL)

Gianacconi, Giuseppe.

See Jannacconi, Giuseppe.

Gianella, Louis [Ludovico, Luigi]

(*b* ?1778; *d* Paris, 1817). Italian flautist and composer. He was engaged in 1790 as an instrumentalist in the orchestra of La Scala in Milan, and in the same year two ballets by him were performed there. He went to Paris in about 1800 and earned his living by playing in various theatre orchestras, possibly including that of the Opéra-Comique. He achieved some fame as a composer with his collaboration on *L'officier cosaque* (1803). Like many of his colleagues, he was attracted to the revival of freemasonry after the

Revolution. In 1805 he was admitted to the Anacreon Lodge, whose membership consisted almost entirely of theatre musicians and theatrical staff. The most notable of his fellow masons were the flautist Jean-Louis Tulou, the singer Jean-Pierre Garat, the violinist Antoine Kreutzer (brother of Rodolphe Kreutzer) and the composer Pierre Gaveaux, author of a version of *Fidelio* which preceded Beethoven's.

WORKS

stage

Il denaro fa tutto (ballet), Milan, La Scala, Aug 1790, lost

Idante ed Asseli (ballet), Milan, La Scala, Aug 1790, lost

L'officier cosaque (comic op, 1, J.G.A. Cuvelier and J.M. Barouillet), Paris, Porte-St-Martin, 8 Apr 1803, collab. C.F. Dumonchau; score (Paris, 1803)

Acis et Galathée (ballet, A. Duport), Paris, Opéra, 10 May 1805, collab. B. Darondeau; score, *F-Po*; airs in *Leduc's Journal*, xii (Paris, c1805)

vocal

Arianna a Nasso (cant., P.A. Cratisto Jamejo), music lost

3 canzonettes, pf/gui acc., separately pubd (London, c1810); romances, pf acc. (Paris, n.d.), cited by *FétisB*; *Io sono un po difficile*, aria from *Dame soldade*

instrumental

published in Paris, n.d., unless otherwise indicated

3 fl concs.

Trios, fl, vn, b, opp.1–2; 3 fantasies, fl, vn, 2 va, vc, op.6; 3 duos concertants, fl, hp, op.24; 3 Quartetts, fl, vn, va, vc, op.32 (London, c1815); Solos, fl, b, opp.33–4, 43; 6 variations, fl, vn acc.; 3 sonates, fl, b/vn ad lib

3 nocturnes, 2 fl, bn, op.12; [3] Trios, 3 fl, opp.27, 36 (London, ?1810–?15);

Nocturnes, 2 fl, vc, opp.28–31; Quartetto, 4 fl, op.52 (London, c1815); Sonates, 2 fl, pf; 4 collections of fl duos

Steibelt's pf sonatas, op.45, arr. 2 fl; *Elegant Extracts*, fl, ed. Gianella (London and Dublin, n.d.)

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HoneggerD

MGG1 ('Darondeau', 'Dumoncheau'; *R. Cotte*)

SchmidID

R.J.V. Cotte: *Les musiciens Franc-Maçons à la cour de Versailles et à Paris sous l'ancien régime* (doctorat d'Etat, diss., 1982, *F-Pn*)

ROGER COTTE

Gianelli, Francesco

(fl 1592). Italian composer. Although his only known work, *Il primo libro de madrigali a tre voci* (Venice, 1592, inc.; Eitner incorrectly read the date as 1582), is dated from Ferrara on 15 January 1592 and dedicated to Cardinal Alessandro d'Este, his name does not appear in the surviving salary rolls of the Este *cappella*. (A copy of the *Primo libro* survives among the holdings

of the Ferrarese court chapel.) Many of the pieces, described in the dedication as 'questi miei primi terzetti', suggest a rather uncomfortable alliance between the canzonetta and the rhetoric of the serious madrigal. (*EitnerQ*; *NewcombMF*)

IAIN FENLON

Gianelli, Pietro

(*b* Friuli, ?1770; *d* Venice, early 1830). Italian music lexicographer, teacher and composer. He studied music in Padua with Jacopo Agnola and then went to Venice, where he taught theory and composition. There, in 1801, he published his *Dizionario della musica sacra e profana*, the first music dictionary in Italian, which he described as modelled on the French works by Brossard and Rousseau, and *Grammatica ragionata della musica*, an introduction to the elements of music and musical instruments, which included an annotated bibliography of writers on the theory and practice of music from 1500 to the end of the 18th century. Second editions of both works, the *Dizionario* revised and much enlarged, appeared in 1820. A reprint of this edition of the *Dizionario* appeared in 1830 (called the third edition on its title-page). Although much of the material in both editions of the *Dizionario* is superficial and incorrect, a few of the entries are useful, providing information not easily found elsewhere. In 1822, the year in which he became dean of Torcello Cathedral, Gianelli also announced the publication of a series, *Biografia degli uomini illustri nella musica*, but only the first volume was published (Venice, 1822). An antiphon for three voices (*Alma Redemptoris*) by Gianelli is in the Venice Conservatory library.

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EitnerQ

FétisB

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MILTON SUTTER/CARLIDA STEFFAN

Gianneo, Luis

(*b* Buenos Aires, 9 Jan 1897; *d* Buenos Aires, 15 Aug 1968). Argentine composer, conductor and pianist. He received his earliest musical training from his father, later studying with Ernesto Drangosch (piano), Luis Romaniello (piano), Constantino Gaito (harmony) and Eduardo Fornarini (composition). From 1923 to 1942 he lived in Tucumán, where he co-directed the Instituto Musical and conducted the Asociación Sinfónica. Beginning in 1943, he settled permanently in Buenos Aires, teaching at the Conservatorio Provincial de Música (1949–65), the Universidad Nacional de la Plata (1956–66) and the Universidad Católica Argentina (1964–8). He served as Interventor (1955–8) and Director (1958–60) of the Conservatorio Nacional de Música. In addition, Gianneo founded and directed two youth orchestras, which maintained outstanding standards of

musical performance. He was a member of the Academia Nacional de Bellas Artes, vice-president of the Sociedad Argentina de Educación, and the recipient of a grant from the Comisión Nacional de Cultura.

Gianneo is acknowledged as a leading Latin American composer and one of the first in Argentina to integrate folk idioms with contemporary musical techniques. He composed 80 works covering all genres (except opera), and he is especially known for his orchestral and chamber music.

Gianneo's early compositions (1923–32) reveal a fascination with the indigenous culture and landscape of northwestern Argentina. Later, he embraced a neo-classical aesthetic (1933–60), and in his final works (1960–68) adapted a dissonant harmonic language and the free use of serialism. His popular symphonic poem, *El tarco en flor* (1930), pays tribute to the exquisite blooming trees of Tucumán. His *Concierto Aymará* (1942), based on pentatonic themes, won second prize in an international competition sponsored by the Edwin A. Fleischer Collection. Gianneo's music has been recorded on historical and contemporary labels (including Preludio, Pampa, Qualiton, Angel, Odeón, Dorian and RCA Camden), and numerous taped copies of his works survive in national and municipal radio archives of Buenos Aires.

WORKS

(selective list)

Ballet: Blanca Nieves (1, Gianneo and J. Ghidoni de Gianneo, after J. and W. Grimm), 1939, Buenos Aires, Colón, 16 Aug 1963

Vocal-orch: Transfiguración (J. Zocchi), Bar, orch, 1944; Angor Dei (J. de Ibarbourou), S, orch, 1962; Poema de la Saeta (F. García Lorca), 1v, orch, 1966

Orch: Turay-Turay, sym. poem, 1928; El tarco en flor, sym. poem, 1930; Obertura para una comedia infantil, 1937; Sinfonietta 'Homenaje a Haydn', 1940; Pf Conc., 1941; Concierto Aymará, vn, orch, 1942; Sinfonía de las Américas, 1945; Pericón, 1948; Variaciones sobre tema de tango, 1953; Obertura del sesquicentenario, perf. 1966

Chbr: 3 piezas criollas, str qt, 1923; 4 cantos incaicos, str qt, 1924; Pf Trio no.1, 1925; Sonata, vc, pf, 1934; Sonata, vn, pf, 1935; Cuarteto criollo no.1, str qt, 1936; 5 piezas, vn, pf, 1942; Pf Trio no.2, 1943; Cuarteto criollo no.2, str qt, 1944; Str Qt no.3, 1952; Str Qt no.4, 1958

Songs: Pampeanas (R. Chirre Danós), 1924; 6 coplas (trad.): ser. 1, 1929, ser. 2, 1930

Pf: Sonata no.1, 1917; Preludios criollos, 1927; Bailecito, 1931; Suite, 1933; Sonatina, 1938; 3 danzas argentinas, 1939; Música para niños, 1941; Sonata no.2, 1943; Sonata no.3, 1957

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DEBORAH SCHWARTZ-KATES

Giannettini [Gianettini, Zanettini, Zannettini], Antonio

(*b* Fano, 1648; *d* Munich, bur. 14 July 1721). Italian composer, organist and singer. According to testimony given in 1678, Giannettini came to Venice around 1662; during the 1660s he lived for a time with the composer Sebastian Enno, who was probably one of his first teachers in that city. By 14 January 1674, and possibly by 1672, he was singing bass in the choir of S Marco, Venice. When on 5 December 1676 he was appointed organist at the church of SS Giovanni e Paolo, he was described as a pupil of Carlo Grossi; the evidence for his having studied also with Legrenzi is unclear. He served at SS Giovanni e Paolo at the usual salary of 40 ducats a year until April 1679, and on 25 January 1677 he also became one of two organists in the galleries at S Marco (not second organist as has sometimes been stated). As a singer his annual salary reached 100 ducats on 17 January 1680, with a further 12 for his work as organist. He may have visited Vienna during this period. During the early 1680s Giannettini composed a number of motets for Ippolito Bentivoglio, Marquis of Ferrara. In 1685 and 1686 he composed three of the serenatas mounted in Venice by Ernst August, Duke of Brunswick and Lüneberg (in 1686 Giannettini was listed as the *maestro di cappella* for the Duke's Venetian residence).

Giannettini left S Marco on 1 May 1686 to take the post of *maestro di cappella* to the Duke of Modena, which he retained, with interruptions, almost until the end of his life. The duke had to order a large boat to transport Giannettini and his family's personal effects from Venice. At Modena he was responsible for the selection and payment of musicians, as his correspondence (in *I-MOs* and *Bc*) shows, and for organizing the performance of his own and others' works. He maintained his connections with Venice and during his visits, often at Carnival, he recruited musicians for the duke. At Venice in 1694, to general applause, he directed music for the convent of S Daniele. In Modena he was called on to produce oratorios and small occasional works more often than operas and he may have composed new music for the 1690 performance in Modena of Legrenzi's *Eteocle e Polinice*. His salary was considerable: 396 lire a month, with an annual lodging allowance of 115 scudi. When, during the War of the Spanish Succession, the French occupied Modena in 1702, Duke Rinaldo fled to Bologna, and Giannettini accompanied him. He soon moved on to Venice with his family, however, and again took up the composition of opera. During this period he is supposed to have returned to Modena twice as opera director. After the war, in February 1707, he resumed his earlier activities at Modena. His salary was lower, perhaps because of the court's straitened circumstances, and in September 1720 it was further reduced to 200 lire a month. This may have prompted his decision to accompany his

daughter Maria Caterina, who from June 1721 was employed as a singer at the Bavarian court at Munich.

Giannettini was among the most talented Italian composers of his generation; his works were fairly popular, and two of his operas circulated in Germany. *Medea in Atene*, his first and most widely performed opera, shows an unusually large range of gesture and a lively rhythmic style. The vocal writing is smooth but demanding, and the work includes a particularly effective aria on a chromatic ostinato; there is considerable use of the *stile concitato*. Giannettini's cantatas show similar contrapuntal facility and melodic character. His only published work is a set of vesper psalms with instruments, whose choral parts are simple and harmonically complete and meant to be suitable for beginners.

WORKS

oratorios

Amore alle catene, oratorio di S Antonio [Miracolo terzo di S Antonio], Modena, S Carlo, 1687, *I-MOe*

Jeftè (G.B. Neri), Modena, Confraternita della SS Annunziata, 1687, music lost

L'uomo in bivio, Modena, S Carlo, 1687, *MOe*

La creazione de' magistrati [Sesto oratorio intorno la vita di Mosè] (3, G.B. Giardini), Modena, S Carlo, 1688, *MOe*

La conversione della beata Margherita di Cortona (Giardini), Modena, S Carlo, 1689, music lost

Il martirio di S Giustina (F. Sacrati), Modena, S Carlo, 1689, music lost

La vittima d'amore, ossia La morte di Cristo (F. Torti), Modena, Confraternita della SS Annunziata, 1690, *A-Wn*

Dio sul Sinai (Giardini), Modena, Confraternita della SS Annunziata, 1691, music lost

Le finezze della divina grazia nella conversione di S Agostino (Torti), Modena, 1697, music lost

secular dramatic

Medea in Atene (A. Aureli), Venice, S Moisè, 14 Dec 1675, *I-Vnm*; arias for 1688 perf. as *Teseo in Atene*, *MOe*

L'Aurora in Atene (G. Frisari), Venice, SS Giovanni e Paolo, 10 Feb 1678, *Vqs* (arias)

Echo ravnivata (festa musicale), 3 acts, composed Venice, 1681, *A-Wn*; probably identical to 'operetta in musica' of the same title perf. as *intermedi*, Innsbruck, 21 May 1681 (see *SennMT*)

Irene e Costantino (A. Rossini), Venice, S Salvatore, 1681, *I-Vnm*, *Vqs* (arias)

Temistocle in bando (A. Morselli), Venice, S Cassiano, 4 Dec 1682, *Vqs* (arias)

L'Ermione riacquistata (F. Pazzaglia), Venice, palace of Prince Alessandro Farnese, 29 March 1683, as described in *Vnm*, music lost

Il giuditio di Paride (trattenimento da camera), 1 act, Venice, June 1685, *A-Wn*, aria ed. in Dubowy

La Fedeltà consolata dalla Speranza (N. Beregan, serenata), Venice, August 1685, *I-MOe*, *MOe* (arias), *D-Müs* (aria); 1 arioso, 2 arias, sinfonia ed. in Dubowy

Amor sincero (N. Beregan, serenata), Venice, July 1686, *I-MOe* (arias); *GB-Lbl* (arias)

L'ingresso alla gioventù di Claudio Nerone (G.B. Neri), Modena, Fontanelli, 4 Nov 1692, *I-MOe*, *Rvat* (arias)

Introduzione alla festa d'armi e balli (E. Pinamonte Bonacossi), Modena, 15 Jan 1699, music lost, text *MOs*

Tito Manlio (M. Noris), Reggio nell'Emilia, Commedie, spr. 1701

Virginio consolo (Noris), Venice, S Angelo, 1704, music lost

Artaserse (A. Zeno and P. Pariati), Venice, S Angelo, 1705, music lost

I presagi di Melissa (F. Torti), introduzione ad una festa di ballo, Modena, spr. 1709, music lost, text *MOs*

Publio Scipione, ossia Il riparatore delle glorie romane (accademico tributo), Modena, July 1710, music lost

L'unione delle tre dee Pallade, Giunone e Venere (serenata, G.M. Tommasi), Modena, 1716, music lost

La gara di Minerva e Marte (?cant), Modena, 1716, music lost

Il Panaro in giubilo (serenata, Tommasi), Modena, 1717, music lost

La corte in gala (cant, Tommasi), Modena, 25 April 1717, music lost

other vocal

Salmi ... ne' vespri dell'anno, 4vv, 5 insts (Venice, 1717)

Kyrie, 5vv, 7 insts, mentioned in *GerberNL*

?8 Magnificat settings, 2–6vv, str, *D-Bsb, DS* (according to *EitnerQ*)

11 motets, 1–5vv, str, *Bsb*

La passione, mentioned in *MGG1*

Cantata morale, *Bsb*

25 cantatas, *I-MOe*

2 cantatas, duet, *GB-Lbl*

Cantatas, canzone, aria, *D-Bsb, KI, Mbs* (according to *EitnerQ*)

Cantata, *I-Fn* (according to Luin, but not in library catalogue)

doubtful works

La schiava fortunata, Hamburg, 1693, mentioned by Mattheson as having music by Giannettini and poetry by Cesti

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SchmidID

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THOMAS WALKER/BETH L. GLIXON

Giannetto.

See [Palestrina, Giovanni Pierluigi da](#).

Giannini, Dusolina

(*b* Philadelphia, 19 Dec 1902; *d* Zürich, 29 June 1986). American soprano. She studied first with her father, the Italian tenor Ferruccio Giannini, then with Marcella Sembrich, and made her operatic début at Hamburg as Aida in 1925. Subsequent engagements took her to Berlin, Vienna and Covent Garden, as well as to Salzburg (1934–6), where she sang Donna Anna under Walter and Alice Ford under Toscanini. In 1938 she created the part of Hester Prynne in *The Scarlet Letter*, an opera by her brother, Vittorio Giannini. Her career at the Metropolitan began with Aida in 1936 and lasted until 1941, during which period she also played Donna Anna, Santuzza and Tosca. After appearing in Chicago (1938–42) and San Francisco (1939–43) she took part in the first season of New York City Opera (1943), as Tosca at the opening, and then Carmen and Santuzza. She retired some 20 years later and devoted herself to teaching. Giannini's voice was a true dramatic soprano, backed by strong temperament and impeccable musicianship, as revealed by her recordings, notably her Aida. She was also a noted concert singer.

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Giannini, Vittorio

(b Philadelphia, 19 Oct 1903; d New York, 28 Nov 1966). American composer and teacher. Born to a highly musical family, he began learning the violin at an early age and soon won a scholarship to attend the Milan Conservatory (1913–17). He entered the Juilliard School in 1925, studying violin with Hans Letz and composition with Rubin Goldmark. In 1932 he won the first of three consecutive Prix de Rome. Major European premières during the 1930s (*Lucedia*, *The Scarlet Letter*, *Requiem*) were critical and popular triumphs. Returning to the USA, he joined the teaching staff at the Juilliard School (1939), the Manhattan School (1941) and later the Curtis Institute of Music (1956). In 1965 he became the first director of the North Carolina School of the Arts, where he served until his death.

Giannini quickly absorbed the techniques, as well as the ethos, of late Romanticism, and his early works reveal thorough mastery of a relaxed, italianate vocal style, enriched by Wagnerian chromaticism. In the late 1940s he began to shed excessive sentimentality, moving towards a lighter, neo-classical style. From this period came *The Taming of the Shrew*, his most popular opera. During his last years he turned to a darker, more intense Romanticism, marked by greater dissonance and tonal freedom. Although mid-century arbiters of taste rejected Giannini's conservative style, his best works – *The Medead*, *Antigone*, Psalm cxxx and several of the operas – are fine examples of the modern Romantic tradition. A number of his songs hold an enduring place on recital programmes.

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Orch: *Suite*, 1931; *Pf Conc.*, 1935; *Sym. 'In memoriam Theodore Roosevelt'*, 1935; *Org Conc.*, 1937; *Conc.*, 2 pf; *Opera Ballet*, 1939; *Prelude, Chorale, and Fugue*, 1939; *Sym. 'IBM'*, 1939; *Vn Conc.*, 1944; *Tpt Conc.*, 1945; *Conc. grosso, str*, 1946; *Frescobaldiana*, 1948; *Sym. no.1 'Sinfonia'*, 1950; *Divertimento no.1*, 1953; *Prelude and Fugue, str*, 1955; *Sym. no.2*, 1955; *Suite 'Love's Labour Lost'*, chbr orch, 1958; *Sym. no.4*, 1960; *Divertimento no.2*, 1961; *Psalm cxxx, db/vc, orch*, 1963; *Divertimento no.3*, 1964; *Sym. no.5*, 1965

Sym. band: Preludium and Allegro, 1958; *Sym. no.3*, 1958; *Fantasia*, 1963; *Dedication Ov.*, 1964; *Variations and Fugue*, 1964

Vocal: Stabat mater, SATB, orch, 1922; *Resurrection, SATB, pf*; 2 *Madrigals, SSAA*, 1929; *Madrigal, 4 solo vv, str qt*, 1931; *Primavera (cant.)*, 1933; *Life's Span, 1v, str*; *Requiem, SATB, orch*, 1937; *Triptych, S, str*, 1937; *Lament for Adonis (cant.)*, 1940; *Mass, TTBB, org*, 1943; *Canticle of Christmas, Bar, SATB, orch*, 1951; *Canticle of the Martyrs, SATB, orch*, 1956; *The Medead, S, orch*, 1960; 3

Devotional Motets, SATB, 1960; Antigone, S, orch, 1962; many songs, incl. Tell me oh blue sky, Heart Cry, Longing, Be still my heart, I did not know, Far above the purple hills, I shall think of you, There were two swans, Sing to my heart a song, Spring Night

Chbr and solo inst: Str Qt, 1930; Pf Qnt, 1931; Pf Trio, 1931; Ww Qnt, 1933; Sonata no.1, vn, pf, 1940; Sonata no.2, vn, pf, 1944; Sonata, vn, 1945; Variations on a Cantus firmus, pf, 1947; other pf pieces and duets, 1 org work

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WALTER G. SIMMONS

Gianotti [Giannotti], Giacomo

(*b* ?Ravenna; *fl* 1584). Italian composer. His only surviving publication is the *Canzoni ... raccolte per Francesco Ramhaldi ... libro primo* (Venice, 1584), for four voices.

Gianotti, Pietro [Giannotti, Pierre]

(*b* Lucca, early 18th century; *d* Paris, 19 June 1765). Italian composer, teacher and double bass player. His first set of violin sonatas appeared in Paris in 1728. In March 1739 he was engaged as a double bass player at the Paris Opéra, a position he held until his retirement in 1758; his name also appears in a 1751 list of the members of the Concert Spirituel orchestra. His numerous compositions suggest that he may also have played the violin. One of his two-violin sonatas was performed at the Concert Spirituel in 1749, the only time he was so honoured. Yet he must have enjoyed some success, for his sonatas opp.2 and 5 remained in the catalogues of the music publisher Bailleux for eight years after his death. He also edited the collections of 12 *Sinfonie* opp.1 and 2 (Paris, n.d.) by Alberto Gallo, and of *Sinfonie ... dei più celebri autori d'Italia* (Paris, c1745).

His compositions, lacking in originality, are overshadowed by his importance as a teacher and as writer of *Le guide du compositeur* (Paris, 1759, 2/1775). This serious, two-volume manual applies Rameau's principles to the practical tasks of composition and accompaniment. In the

preface, Gianotti claimed that he had studied with Rameau; his own most famous student was P.-A. Monsigny. Gianotti also published a *Méthode abrégée d'accompagnement à la harpe et au clavecin* but no copy is extant.

WORKS

all published in Paris

[12] Sonate, vn, bc, opp.1, 2, vn/fl, bc, op.5 (1728–before 1740)

[6] Sonate a 3, 2 vn, bc, opp.3, 4, 6, 9, 10, 13 (c1730–50); opp.10, 13, ?lost

[6] Sonate, 2 vn, opp.7, 11 (c1741–48)

[6] Nouveaux duo, 2 vn/tr viol, op.16 (c1753)

?Lost works: Les soirées de Limeil, vieilles/musettes/vn/other insts, op.8 (c1744); Sonates, 2 vc/viol, op.12 (c1750); Les petits concerts de Daphnis et Chloe, sonates en trio, vieilles/musettes/other insts, op.14 (c1751); Concertini à 4 parties, op.15 (c1752); Les amusements de Terpsicore, en 6 sonates en 3, op.17 (after c1753)

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MICHELLE FILLION

Giansetti, Giovanni Battista

(*b* ?Rome; *fl* 1670–98). Italian composer. At least between 1670 and 1675 he was *maestro di cappella* of S Giovanni in Laterano, Rome, and in 1682 he held a similar position at another prominent Roman church, the Gesù. In his publication of 1670 he explained that he had earlier served the Duke of Sermoneta and claimed to have been the only pupil of Bonifatio Gratiani. H.-J. Marx ('Die Musik am Hofe Pietro Kardinal Ottobonis unter A. Corelli', *AnMc*, no.5, 1968, p.118) lists Giansetti as a 'violinespieler' at the Ottoboni palace during the period 1694–8. He founded an academy, one of whose members was Carlo Mannelli. He published two books of motets, the first, op.1 (Rome, 1670), for two to six voices and continuo, the second, op.2 (Rome, 1671), for one voice and continuo. He is also represented by single sacred pieces in two anthologies (RISM 1675² and 1683¹), and there are manuscripts of three arias by him (*A-Wn* and *D-Kl*) and of a cantata (*I-MOe*).

Gian Toscan

(*fl* ?c1400). Italian composer, probably Florentine. One ballata by him survives, *Se' tu di male in peggio* (with the name 'Caterina' concealed in the text as a so-called *Senhal*), for two voices. It is archaic in style and altogether clumsily written. The piece stands at the end of the first of two

later fascicles in *F-Pn* it.568 (f.60v; ed. in CMM, viii/5, 1964, p.42, and in PMFC, x, 1977, p.88). Both names are perhaps in an abbreviated form; he may be identifiable with [Giovanni Mazzuoli](#).

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KURT VON FISCHER

Gianturco [née Dooley], Carolyn M(argaret)

(b Jersey City, NJ, 15 July 1934). American musicologist, active in Italy. She studied music at Marywood College (BA 1955), and after working as an accompanist for singers in New York (1955–9) and as associate music director of the Turnau Opera Company, Woodstock (1961), she took the MA in music at Rutgers University (1964) while working there as a teaching assistant and lecturer. She took the doctorate in 1970 at Oxford with a dissertation on the operas of Alessandro Stradella. She was subsequently appointed external lecturer (1971–3), lecturer (1973–82) and associate professor (from 1982) at the University of Pisa. She has also been invited to lecture at Oxford University, Harvard University, Queen's University (Belfast), and Koç University (Istanbul). In 1987 she founded the Associazione Toscana per la Ricerca delle Fonti Musicali, of which she is president, and the series Studi Musicali Toscani, of which she is editor-in-chief. She has served on the council of the International Musicological Society (1977–), and has been vice-president (1994–7) and president (1997–) of the Società Italiana di Musicologia. Her main areas of study are Stradella, the music of Tuscany, and Baroque vocal genres, particularly the cantata. In 2000 Gianturco was appointed president of the project (supported by the Italian Ministry of Culture) to publish Stradella's Opera Omnia. She also received the Marywood Professional Achievement Award.

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- ed., with G. Rostirolla:** *Alessandro Stradella e il suo tempo: Siena 1982* [*Chigiana*, xxxix, new ser., xix (1982)] [incl. 'Cantate dello Stradella in possesso di Andrea Adami', 125–53]
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Giaranzana.

See [Chiarentana](#).

Giardini [Degiardino], Felice (de)

(*b* Turin, 12 April 1716; *d* Moscow, 28 May/8 June 1796). Italian violinist and composer of French descent. He showed an early talent for the violin, but his father sent him to Milan as a cathedral chorister, and to study singing, composition and harpsichord with Paladini. He returned to Turin to study violin with G.B. (not Lorenzo) Somis, and while still a youth joined an opera orchestra in Rome. Soon after, he moved to the Teatro S Carlo in Naples, and quickly advanced from the back desks to the position of deputy leader. It was here, probably on 30 May 1747 at the revival of *Eumene* or 4 November 1748 at the revival of *Ezio*, that Jommelli cured him of his excessive love of impromptu decoration in performance, as he later reported to Burney:

One night, during the opera, Jomelli, who had composed it, came into the orchestra, and seating himself close by me, I determined to give the Maestro di Capella a touch of my taste and execution; and in the symphony of the next song, which was in a pathetic style, I gave loose to my fingers and fancy; for which I was rewarded by the composer with a violent slap in the face; which ... was the best lesson I ever received from a great master in my life.

Shortly after this incident Giardini settled to a career of solo violin playing (saying later that he had given up the harpsichord after hearing the playing of Mme de St Maur, a pupil of Rameau), and he left Italy to begin a concert tour of Europe. After great success in Berlin, he came to England by way of France, making his first public appearance at a benefit for the aging Cuzzoni on 27 April 1751. The enthusiastic reception, amplified by the support of such aristocrats as Mrs Fox Lane (Lady Bingley), soon established him with the English public.

During the 1751–2 season Giardini led a major series of subscription concerts at the Great Room, Dean Street, and he promoted further series here in 1753 and 1755. Also in 1752 he performed at a concert in aid of the Lock Hospital, with which he was to be associated until 1780 as concert organizer, composer and governor. About 1753–4 he married the singer Maria Vestris, but the marriage was apparently of brief duration. In 1754 he took over and revitalized the orchestra of the Italian Opera at the King's Theatre, initiating a 'new discipline, and a new style of playing' (Burney). He retained a connection with the Opera for 30 years, sometimes as leader, but also, and less successfully, as impresario for the 1756–7 and 1763–4 seasons.

Despite the appearance of a serious rival in Wilhelm Cramer, who made his London début in 1773, and later competition from Salomon, Giardini

maintained his position as a player; Burney called him 'the greatest performer in Europe'. He took part in the Bach-Abel concerts (sometimes playing the viola), and also appeared in the provinces, taking charge of the orchestra for the Three Choirs Festival from 1770 to 1776. He was in great demand as a teacher and held important morning concerts for his violin, singing and harpsichord pupils in his house. By 1767 he had been appointed music master to the Duke of Gloucester and the Duke of Cumberland; and in 1782 he took over the same post in the Prince of Wales's establishment. From 1774 to 1779 he often led the orchestra at the Pantheon Concerts in Oxford Street and in the 1776–7 and 1782–3 seasons was again leader at the King's Theatre. He was a governor of the Foundling Hospital, ran the annual benefit concerts for a time, and even, with Burney, planned the setting up of a music academy there. Despite these activities, he appears to have grown embittered and quarrelsome, 'spoke well of few' (not even of Haydn on his first London visit), and eventually left England for Italy in 1784. There he lived in Naples at the home of Sir William Hamilton, who had been one of his first violin pupils in London.

In 1790 Giardini attempted to return to the English operatic scene, directing the orchestra from the harpsichord at the Haymarket Theatre (the King's Theatre having burnt down the previous year). The attempt proved unsuccessful, owing partly to the poor response to his protégée, the soprano Marianna Laurenti. After a farewell performance at Ranelagh Gardens on 22 May 1792, he seems to have travelled to St Petersburg: certainly by 1796 he was in Moscow, where he died in great poverty.

Giardini's contributions to pasticcio operas are widely scattered; those pieces that were basically his own work were *Rosmira*, *Enea e Lavinia* and *Il re pastore*. In 1763 he collaborated with Charles Avison on an English oratorio *Ruth*, which was performed at the Lock Hospital Chapel; a final version, set entirely by Giardini and performed at the chapel five years later, became one of his most popular compositions. Among his many published instrumental works, the earlier examples show the most originality. In his *Sei quintetti* op.11 (1767) he joined Tommaso Giordani in exploiting the new medium of the keyboard quintet, and his *Sei sonate di cembalo con violino o flauto traverso* op.3 (1751) are the earliest examples of the accompanied sonata in England. Newman mentioned them as being 'remarkable for supplying a missing link between the solo/bass and the true duo types'. Although tradition has long (and mistakenly) associated Giardini with the melody of the Russian *God Save the Tsar* (by L'vov), he is still represented in English hymnals with his tune 'Moscow'.

WORKS

Collection: *Miscell: Works* (London, 1790) [M]

stage

all first performed in London

Rosmira (os, 3, S. Stampiglia), King's, 30 April 1757, lost

Enea e Lavinia (os, 3, G. Sertor), King's, 5 May 1764; excerpts (London, 1764)

Il re pastore (os, 3, P. Metastasio), King's, 7 March 1765, lost
Sappho (lyric drama), c1778, lost (if written); incid music to W. Mason, Elfrida,
Covent Garden, 23 Feb 1779, lost

Music in: Cleonice, 1763; Siroe, 1763; Didone, 1775; Astarto, 1776

instrumental

published in London unless otherwise stated; some reissued Paris with different opus numbers

Vn, b: 6 sonate, op.1 (1751); 6 sonate, op.4 (Paris 1755–6); 12 sonates, op.6 (?1755–6); 6 soli, op.7 (probably 1759); 12 sonate, [op.10] (1765); 6 Solos, op.16 (1772); 6 Solos, op.19 (1777); 6 Favourite Solos (1790); 1 in M

Duets: 6 for 2 vn, op.2 (1751); 6 for 2 vn, op.13 (1767), 1 ed. in K. Schultz-Hauser (Mainz, 1965); 6 for vn, vc, op.14 (1769); 1 for vn, va, in M

Trios: 6 for gui, vn, b (probably 1760); 6 for vn, va, vc, op.17 (1773); 6 for (gui, vn, pf)/(hp, vn, vc), op.18 (1775); 6 for vn, va, vc, op.20 (1778); 6 for vn, va, vc, op.26 (1784); 6 for 2 vn, b, op.28 (1789–90); 6 for 2 vn, pf/vc, op.30 (1790); 1 for vn, va, vc, in M

Qts: 3 for hpd, vn, va, vc, 3 for hpd, 2 vn, vc, op.21 (1778–9); 6 for 2 vn, va, vc, op.22 (1779–80); 2 for vn, 2 va, vc, 2 for 2 vn, va, vc, 2 for vn, ob, va, vc, op.23 (1782); 3 for vn, ob/fl, va, vc, 3 for 2 vn, va, vc, op.25 (1783); 6 for 2 vn, va, vc, op.29 (1790); 1 in 6 Quartettos by Bach, Abel and Giardini (1776)

Other works: 6 sonate, hpd, vn/fl, op.3 (1751); 4 ovs. and qt for 2 vn, bn, b (1755); 6 quintetti, hpd, 2 vn, vc, b, op.11 (1767); 6 vn concs., op.15 (1771–2); Devonshire Minuet, pf, vn (c1781); 2 Sonatas, pf/hpd, vn, op.31 (1790–91); 2 sonatas, hpd/pf, vn, 1 for hpd/pf, vn, va/vc, in M

Pedagogical: *Esercizii per il cembalo*, *Istruzioni per violoncello*, *Istruzioni ed esercizii per il violino*, all *I-Mc*

MSS: 3 qts, 9 trios, 12 duets, *GB-Lbl*; other works in *D-Bsb*, *KA*, *Mbs*, *I-Gl*, *Mc*

vocal

Ruth (orat), Lock Hospital Chapel, 15 April 1763 (pt 2 by Giardini, pts 1 and 3 by Avison), 13 Feb 1765 (pts 2 and 3 by Giardini, pt 1 by Avison), 25 May 1768 (all by Giardini), lost; addns to Hasse, *I pellegrini*, Drury Lane, 25 March 1757, lost

6 arie, 1v, orch, op.4 (1755); *La libertà* [13 songs], 1v, b (1758); 6 arie, 1v, orch (1762); 6 duetti, 2vv, b (1762); *In dimostrazione d'affetto* [1 duet, 6 glees] (1765); many single songs, glees, catches, hymns, MS, pubd separately, and in M

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CHRISTOPHER HOGWOOD, SIMON McVEIGH

Giay, Francesco Saverio.

See [Giai, Francesco Saverio](#).

Giay [Giai, Giaj], Giovanni Antonio

(*b* Turin, 11 June 1690; *d* Turin, 10 Sept 1764). Italian composer. He received his early training under Francesco Fasoli in the Cappella degli Innocenti of Turin Cathedral, to which he was admitted in 1700. He probably then went to Rome to complete his studies. On his return to Turin he wrote *Il trionfo d'Amore ossia La fillide*, in collaboration with A.S. Fiorè. The work was performed at the Teatro Carignano in 1715. His collaboration with Fiorè continued in 1717 with *Sesostri, rè d'Egitto*, and in 1728 with *I veri amici*. His own operas were performed over the next 35 years in Turin, Venice, Milan and Rome. *Fetonte sulle rive del Po* was written for the marriage of Vittorio Amedeo and Maria Antonia Ferdinanda of Spain in Madrid (1750) and *Le tre Dee riunite* was performed in Madrid on the same occasion. In 1727 and 1728, in his capacity as *maestro di capella* of the city of Turin, he composed two serenades, which were sung in Malta 'nella Piazza di Palazzo'. The second of these was probably revived there in 1731. Giay was in Malta in 1728, his departure being officially recorded on 21 July (the record states that at this time he was 22 years old, some 16 years younger than his birth date suggests).

After Fiorè died in 1732, Giay assumed the duties of *maestro di cappella* and was confirmed in the position by Carlo Emanuele III in a patent of 24 October 1738. In this capacity he directed the instrumental and vocal forces of the court and composed a large amount of church music. Giay held this position until his death and was succeeded by his son, Francesco Saverio (1729–1801), the composer of the violin concerto sometimes attributed to his father.

Among known members of the Giay family was Giovanni Antonio's first cousin Michele Antonio Giay, mentioned by Vallas as a professor of music at the Jesuit college in Lyons in 1759.

WORKS

operas

music lost, unless otherwise stated

dm **dramma per musica**

Il trionfo d'Amore ossia La Fillide, Turin, Carignano, 1715, collab. A.S. Fiorè

Sesostri, rè d'Egitto (dm, 3, Bursetti, after P. Pariati), Turin, Carignano, carn. 1717, *F-Pn*, collab. Fiorè

Artenice (dm, after A. Zeno), Turin, Regio, carn. 1723, addns with others to G.M.

Orlandini: Ormisda

Publio Cornelio Scipione (dm, A. Salvi), Turin, 1725

Il Tamerlano (tragedia per musica, 3, A. Piovene), Milan, 1727

I veri amici [Act 1] (os, 3, F. Silvani and D. Lalli, after P. Corneille: *Héraclius empereur d'Orient*), Turin, Ducal, 1728, arias *A-Wgm*, *F-Pn* [Acts 2 and 3 by Fiorè]

Mitridate (dm, 5, Zeno and Lalli), Venice, 1730

Demetrio (P. Metastasio), Rome, 1732, 6 arias in *D-DI*, 2 in *GB-Lbl*

Eumene (dm, 3, Zeno), Turin, 1737

Gianguir (dm, 3, Zeno), Venice, 1738

Adriano in Siria (dm, 3, Metastasio), Venice, 1740, *D-DI*

Fetonte sulle rive del Po (componimento drammatico, 1, G.M. Baretto), Turin, 1750

Le tre dee riunite, Madrid, 1750

Arias in *D-DI*, *KA*, *GB-Cfm*, *I-Fc*, *Vnm*

other works

2 serenatas (I. Provana), Malta, 1727, 1728; 2 sinfonias, a 7, a 9, *S-Uu*; 3 sinfonias, vn conc., *D-DI*; 2 cants., S, bc, *GB-Lbl*; Pastoralle, 2 fl, str, *I-Td*; arias, fl, *Vqs*

5 masses, 1 requiem, 1 Ky-Gl-Cr, 5 Ky-Gl, 5 Cr, 4 Dixit Dominus, 4 Beatus vir, 4 Laudate pueri, 2 Confitebor, 2 Mag, 3 Miserere, 7 Veni Sancte Spiritus, 2 Victimae paschali laudes, 7 liets, 16 hymns, Antifone per la novena di natale, 3 Lamentations, Duodecima profetia di Nabucodonosar, c36 motets: all *I-Td*

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GORDANA LAZAREVICH/MARIE-THÉRÈSE BOUQUET-BOYER

Giazotto, Remo

(b Rome, 4 Sept 1910; d Pisa, 26 Aug 1998). Italian musicologist and critic. He took a degree in literature and philosophy at the University of Genoa (1931–3) and studied the piano and composition at the Milan Conservatory under Torrefranca, Pizzetti and G.C. Paribeni. He was music critic (from 1932) and editor (1945–9) of the *Rivista musicale italiana* and was appointed co-editor of the *Nuova rivista musicale italiana* in 1967. He taught music history at the University of Florence (1957–69) and in 1962 was nominated to the Accademia Nazionale di S Cecilia. In 1949 he became director of chamber music programmes for RAI and in 1966 its director of international programmes organized through the European Broadcasting Union. He was also president of RAI's auditioning committee and editor of its series of biographies of composers. He wrote studies of the music history of Genoa, and romanticized biographies of various composers (Albinoni, Stradella, Viotti, Vivaldi); he also contributed to Italian and foreign music dictionaries. His elaboration of a fragment supposedly from one of Albinoni's sonatas has become famous as 'Albinoni's *Adagio*'.

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CAROLYN GIANTURCO/R

Gibbes, Richard.

See [Gibbs, Richard](#).

Gibbons, (Richard) Carroll [‘Gibby’]

(*b* Clinton, MA, 4 Jan 1903; *d* London, 10 May 1954). American pianist, bandleader and composer, active in Britain. He played the piano as a child, appearing in public aged ten, and going on to attend the New England Conservatory. In 1924 he came to Britain to study the piano at the RAM, but he soon took up an alternative career in dance music, playing with the Boston Orchestra at the Berkeley Hotel. He led the Sylvians at the Savoy in 1926, taking over leadership of the hotel’s popular Orpheans orchestra from Debroy Somers in 1927, but disbanding it the following year. He became a musical director for the Gramophone Company (1928–9), for whom he led the New Mayfair Orchestra, recording prolifically and providing accompaniments for almost all the popular singers and variety turns recorded by the company. In 1929 he worked for the British and Dominion Film Company as a musical director, spending most of 1930–1 in the USA in a similar capacity for MGM.

In 1931 he returned to London and co-led the New Savoy Orpheans with Howard Jacobs, in due course becoming sole leader. At the same time he made frequent broadcasts (often with his Boy Friends, using his own composition *On the Air* as his theme), cut numerous records, and wrote music for films and stage. His stage career began in the late 1920s, supplying music for songs in musical plays and revues, and during this period and again in the 1940s, he composed a number of full length musical stage works.

In 1939 he formed a touring band with 16 members; their most popular feature was Gibbons’s piano playing. In 1940 he returned to the Savoy, where he subsequently became director of entertainment (1950–4). The frenetic pace of work for much of his career, and his facility as a pianist, which made him both a quick and sensitive accompanist and rapidly able to master new popular songs, meant that although he recorded a great deal, making hit records both in Britain and the US, he produced little that outlasted the fashion of the day, with the exception of his song *Garden in the Rain*.

WORKS

(selective list)

stage

unless otherwise stated, music by Gibbons and dates those of the first London performance; librettists shown as (lyricist; book author)

Sylvia (comedy with music, 3, J. Dryenforth after St.J. Ervine: *Mary, Mary, Quite Contrary*), Vaudeville, 14 Dec 1927

Open Your Eyes (musical comedy, Dryenforth and C. Knox; F. Jackson), Edinburgh, Empire, 26 Aug 1929 [addl. music by V. Duke]

Gaeities (Furber), 29 March 1945

Big Boy (musical comedy, 2, F. Emney and D. Furber; Emney, Furber and M. Kester), Saville, 12 Sept 1945

Interpolated songs: 2 songs (Dreyenforth) in P. Braham: *Up with the Lark*, 1927

vocal

lyrics by James Dryenforth, unless otherwise stated; all published in London

Many songs, incl. I'm so jealous (1927); Misunderstood (1927); Possibly (1927); Garden in the Rain (1928); I'll be getting along (1929); Peace of Mind (1929); On the Air (J. Campbell and R. Connelly), (1932); On the Other Side of Lovers' Lane (1932); I think of you (D. Furber), (1945); It was swell while it lasted (Furber), (1945)

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ALYN SHIPTON

Gibbons, Christopher

(*b* Westminster, London, bap. 22 Aug 1615; *d* Westminster, 20 Oct 1676). English composer and organist, second son (the eldest surviving) of [Orlando Gibbons](#). He served Charles I in 'his youth', presumably as a chorister of the Chapel Royal. Wood noted that he 'was bred up from a Child to Music under his uncle Ellis Gibbons', but this cannot be correct, and it has generally been inferred that after his father's death he was taken under the care of his uncle Edward Gibbons, succentor of Exeter Cathedral. In January 1627 he was nominated through the Signet Office for admission as a scholar of the Charterhouse; the Governors approved his election on 21 June, though it is not certain that he was actually admitted. In 1638 he succeeded Thomas Holmes as organist of Winchester Cathedral, but in 1642 he saw the 'faire organs in the Minster broken down' by parliamentarian soldiers. He married Mary Kercher, daughter of a Winchester prebendary, on 23 September 1646, and settled in London, where in 1651 he was listed in Playford's *A Musically Banquet* (RISM 1651⁶)

among teachers 'for the Organ or Virginal'. According to Aubrey he was also organist to Sir John Danvers, whose house in Chelsea contained 'an excellent organ of stoppes of cedar'. Lodewijck Huygens heard him play there on 10 March 1652, and also in a consort at Davis Mell's house a fortnight later. In July 1654 Evelyn, visiting Magdalen College, Oxford, where the Robert Dallam organ in the chapel still stood, heard 'Mr Gibbon that famous Musitian, giving us a tast of his skill & Talent on that Instrument'. It appears that his wife Mary was dead by 1655, and that on 22 April of that year he married a widow, Elizabeth Filbridge (née Ball); five children were baptised at St Clement Danes between February 1656 and June 1660. In 1656 he was one of six players in the 'Instrumental Musick' for Davenant's *The Siege of Rhodes* given at Rutland House. Locke's score for the 1659 production of Shirley's *Cupid and Death* includes vocal and instrumental music by Gibbons; it is uncertain whether this had formed part of the 'musical compositions' of the 1653 production given before the Portuguese ambassador.

At the Restoration Gibbons received appointments as musician to Charles II and as organist of the Chapel Royal and Westminster Abbey; he resigned his place at Winchester. As a musician-in-ordinary he served in a dual capacity, as virginalist 'in the Presence' (instructions were given in 1660 for 'an organ to be made for him'), and as a member of the King's Private Musick, at yearly salaries of £46 and £40 respectively. He occupied this place, and that of Chapel Royal organist, until his death. In 1660 he became organist, and in 1664 Master of the Choristers, of Westminster Abbey, posts he held until 1666. It was apparently from him that Froberger, who was in London in 1662 at the time of Charles II's marriage, obtained employment as an organ-blower so that he might hear the music at the English court; Mattheson recorded that during a banquet Froberger overblew and received a drubbing from the organist, who apologized after hearing him perform on the harpsichord. Between 1662 and 1665 he was involved in a scandal over plans for a new organ at Worcester Cathedral, and was accused of corruptly seeking to procure the contract for William Hathaway. In 1663 he was nominated by the king for the degree of DMus at Oxford University, and this was conferred in July 1664; his exercises for the Act (performed, Wood related, 'with very great honour to himself and his faculty') survive, and a portrait of him in doctoral robes was presented to the Music School (see illustration). Wood described him as 'a person most excellent in his faculty, but a grand debauchee': this seems to be borne out by his autograph comment on an organ verse, 'drunke from the Cather[i]ne Wheele' (*GB-Och* 1142A). Pepys wrote of his taking part in music at the Earl of Sandwich's residence on several occasions, and on 3 August 1668 was promised 'some things for two flagelettes' from him. In 1665 the Gibbons family was living in Great Almonry, and in 1671 in New Street, Westminster. Gibbons was buried on 24 October 1676 in Westminster Abbey cloisters.

As a keyboard player, Gibbons was an outstanding figure in Restoration music. As a composer, his style, though vigorous, is cruder and less eloquent than Locke's; North, who called him 'a great master in the ecclesiasticall stile, and also in consort musick', characterized his work as 'bold, solid, and strong, but desultory and not without a little of the barbaresque'. The verse anthems belong to a transitional type, with organ

accompaniment but without 'symphonies', and usually employ two solo trebles; considerable demands are sometimes made of these boy soloists. *How long wilt thou forget me* seems to have been the most widely performed of his anthems. Here, and also in his fantasia-suites for violins and bass viol, Gibbons's practice was to write out imitative passages for solo organ in full, but usually his organ parts are shown as a thoroughbass line. The fantasia-suites are among the last examples of a genre established by Coprario, while two four-part fantasias (probably written in the 1660s for the Oxford Music School) are good examples of that 'chief and most excellent' genre from a time when it was falling out of fashion. Though only a few keyboard pieces survive, the double voluntaries in particular are a valuable record of the 'skill & Talent' that Evelyn admired, and anticipate the style of Gibbons's pupil Blow.

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sacred english vocal

verse anthems unless otherwise stated

Above the stars my Saviour dwells, 2 Tr/4vv, org, before 1664, *GB-Och* 92 (autograph org pt), *Y*

Ah, my soul, why so dismay'd?, devotional song, 2 Tr, B, org, *Lbl, Och*

God be merciful unto us, 2 Tr, B/4vv, org, *Cfm, GL, Och, Y*

Have pity upon me, inc., 2 Tr/4vv [org pt wanting], *DRc, Lbl, Y*

Help me, Lord, inc., 2 Tr, B/4vv [org pt wanting], *Y*

How long wilt thou forget me, 2 Tr/4vv, org, before 1664, 1674², *Cfm, DRc, EL, Lbl, Lkc, Lsp, LF, Ob, Och, WRch, Y, US-BEm*

Lord, I am not high-minded, inc., Tr, 4vv [org pt wanting], *GB-Y*

Not unto us, O Lord (for Oxford Act), 1664, 2 Tr, T/8vv, bc, *Ob*

O praise the Lord, all ye heathen, 2 Tr/4vv, org, *DRc, Och, Y*

Sing unto the Lord, O ye saints, 2 Tr/4vv, org, 1674², *Cfm, Ckc, Lbl, Ob, Och, WB, Y*

Teach me, O Lord, 2 Tr/4vv, org, 1674², *Cfm, DRc, Lbl, Lkc, Lsp, Ob, Och, Y*

The Lord said unto my lord, 3 Tr/5vv, org, *Cfm, Lwa, Och, Y*

Doubtful: Sing we merrily, *Och*, org score only, for Eng. adaptation of Palestrina's *Exsultate Deo*, 5vv, attrib. 'Gibbons', see TCM, iv, pp.340–1; The Lord is my shepherd, 2 Tr/4vv, org, attrib. in *Ob Tenbury* 1176–82 to 'Dr. Gibbons or Mr. Wise', probably by Wise

Lost: Evening Service with Verses, copied into Chapel Royal partbooks, 1677–80, see *AshbeeR*, i, 193

sacred latin vocal

Celebrate Dominum, Tr, B, bc, 1674², *GB-Ob, Och*

Gloria Patri (for Oxford Act), 1664, 2 Tr, T, bc, *Ob, Och*

Laudate Dominum (for Oxford Act), 1664, 2 Tr, Ct, B, 6vv, bc, *Ob, Och*

O bone Jesu, Tr, 2 Ct, B, bc, *Ob, Och*

masque music

Cupid and Death (J. Shirley), London, Military Ground, Leicester Fields, 1659, collab. M. Locke, D

consort music

Airs, vn, b viol, bc, *IRL-Dm, GB-Och*

Airs, 2 vn, b viol, bc, *IRL-Dm, GB-Ob, Och*

3 fantasias, 2 vn, b viol, bc, *Och*

Fantasia, 2 tr viols, 2 b viols, *Ob, Och*

Fantasia, 2 tr viols, t and b viols, *Ob*

4 fantasia-suites, vn, b viol, org, before 1662, *Lcm, Och*

6 fantasia-suites, 2 vn, b viol, org, *Lbl, Lcm, Ob, Och*

keyboard

2 airs, hpd, R

4 verses or voluntaries, org, R

3 verses or voluntaries, double org, R

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CHRISTOPHER D.S. FIELD

Gibbons, Edward.

English choirmaster and composer, brother of [Orlando Gibbons](#).

Gibbons, Ellis.

English composer, brother of [Orlando Gibbons](#).

Gibbons, Orlando

(*b* Oxford, bap. 25 Dec 1583; *d* Canterbury, 5 June 1625). English composer and keyboard player. He was a leading composer of vocal, keyboard and ensemble music in early 17th-century England. Orlando was the youngest son of William Gibbons (*d* 1595), a town wait in Cambridge from 1567. William took a similar post in Oxford in 1580 and then moved back to Cambridge around 1588. Orlando's eldest brother, Edward (*b* Cambridge, 1568; *d* Exeter, ?c1650), was master of the choristers at King's College, Cambridge (1592–8), and later lay vicar and (by dispensation) succentor of Exeter Cathedral, being appointed 'teacher of the choristers' in 1608, a post he held until the Interregnum (1649).

1. [Life](#).

2. [Works](#).

[WORKS](#)

[BIBLIOGRAPHY](#)

JOHN HARPER (text, bibliography), PETER LE HURAY/JOHN HARPER (work-list)

Gibbons, Orlando

1. Life.

From February 1596 until May 1599 (regularly to Michaelmas 1598) Orlando Gibbons is listed as a chorister at King's College, Cambridge, where his brother Edward was master of the choristers. He entered the university in 1598, and was a sizar of King's College. Payments 'pro musica ...' in the college accounts, 1595–1602, made to 'Gibbons' may be for the town waits. Gibbons witnessed his mother's will in Cambridge in March 1603. From 1603 until his death he was a musician in the Chapel Royal. His name first appears in the Chapel Royal Cheque Book in a list of 41 signatories to an agreement, dated 19 May 1603, on conditions of service under James I. According to a summary of appointments compiled about 1627, he was formally sworn in as Gentleman of the Chapel Royal on 21 March 1605, succeeding Arthur Cock (*d* Jan 1605) who, as organist of Exeter Cathedral (1598–1602), knew Gibbons's brother Edward. Between 1603 and 1605 he may have served as Gentleman Extraordinary (i.e. unsalaried substitute). His particular skill was as a keyboard player, but not until 1615 is there a record in the Cheque Book naming him (with Edmund Hooper) as one of the two organists of the Chapel Royal: at that time the organists agreed to a schedule of duties drawn up and confirmed by the Dean of the Chapel (James Montague, then Bishop of Bath and Wells). According to the Cheque Book, Gibbons was senior organist of the Chapel Royal in 1625, with Thomas Tomkins as junior organist.

In 1606 Gibbons married Elizabeth, daughter of John Patten, Yeoman of the Vestry of the Chapel Royal; they lived in the Woolstaple (now Bridge Street) in the parish of St Margaret's, Westminster, where many court musicians and servants resided. Their seven children were baptized at St Margaret's. In the dedication to Sir Christopher Hatton II, of *The First Set of Madrigals and Mottets* (1612), Gibbons claimed to have composed the works in Hatton's house. This may have been his house near St Bartholomew-the-Great in Faringdon, since Hatton did not move to a house in Westminster (very close to Gibbons's) until 1612. Hatton was a minor figure of the gentry; his wife was sister to Sir Henry Fanshawe, patron of music and an officer in the household of Henry, Prince of Wales.

Gibbons's endeavours and compositions suggest that he hoped for significant preferment at court. In 1611 he petitioned the Queen as 'an humble suitor' for her help to gain a lease worth 40 marks (£26 14s 2d), a matter referred to Lord Salisbury. He was by far the junior of the three contributors to *Parthenia* (RISM 1613¹⁴), the keyboard collection published to celebrate the marriage of the king's daughter, Princess Elizabeth, to Frederick, Elector Palatine, in 1613; the prominence of the notes E and F in *The Queen's command* may be a musical reference to the names of the bride and groom. The pavan and galliard 'Lord Salisbury', the wedding anthem *Blessed are all they* (1613) for the Earl of Somerset, and anthems associated (in *GB-Och* Mus 21) with senior clergy who held royal chaplaincies (Godfrey Goodman, William Laud, and Anthony Maxey) imply that he was well connected in court circles. In 1615 he was rewarded by two grants totalling £150 from King James I 'for and in consideration of the good and faithful service heretofore done unto ourself by Orlando Gibbons our organist, and divers other good causes and considerations us

thereunto moving'. He composed an anthem, *Great King of Gods*, and a court song, *Do not repine, fair sun*, for the king's visit to Scotland in 1617, attended by the Chapel Royal.

The court musical establishment was affected by the death of Henry, Prince of Wales in 1612, and the departure to Heidelberg of Princess Elizabeth after her marriage in 1613. Gibbons may have been among the Heidelberg entourage, as an attendant of the Earl of Arundel (Coprario and the harpist, Daniel Callinder, attended the Duke of Lennox). From 1613 Gibbons was the most talented keyboard player and keyboard composer available to the court. His two eminent predecessors, Byrd and Bull, had marked him out as such by his inclusion in *Parthenia*; Byrd was long retired to Essex, and Bull, who had worked in the households of both Prince Henry and Princess Elizabeth, had fled abroad. The king's eldest surviving son, Charles, became Prince of Wales at the age of 16 in 1616, and Gibbons is listed in the first payments of 1617 as one of 17 musicians who formed the nucleus of the prince's musical establishment. A number of these had previously served in the slightly smaller musical establishment of Prince Henry. Charles's regular musicians also included Alfonso Ferrabosco (ii), Thomas Ford, Robert Johnson, Thomas Lupo and Angelo Notari: all were composers as well as performers, and all received an annual salary of £40. Other musicians associated with the household include John Coprario, whose work in Charles's musical establishment seems to have been particularly important: Holman (1993) argued convincingly that what was to become the Caroline court orchestra was formed in the prince's household at this time, and that Coprario and Gibbons collaborated in composing for the ensemble.

Gibbons added a third post associated with the court in September 1619. The accounts of the king's Treasurer of the Chamber record that he was to attend in the royal privy chamber as virginalist at £46 per annum from Michaelmas 1619. The dedication of the first printing of Gibbons's *Fantasies of Three Parts* to Edmund Wray, groom of the privy chamber, may be significant: Wray was a protégé of George Villiers, favourite of Prince Charles and a rising court star, but was disgraced and sent from court in 1622. In 1623 Gibbons and Thomas Day, a fellow member of both the Chapel Royal and the prince's household, succeeded John Parsons at Westminster Abbey. The duties of organist and master of the choristers combined by Parsons were shared by Gibbons and Day. At this time almost half of the singing men at Westminster Abbey were also Gentlemen of the Chapel Royal, and the closeness of the abbey to the court may be observed in its use for an official visit by the French ambassador and his retinue in 1624:

At their entrance, the organ was touched by the best finger of that age, Mr. Orlando Gibbons ... and while a verse was played, The Lord Keeper presented the ambassadors and the rest of the noblest quality of their nation with [the] liturgy as it spoke to them in their own language. The Lords ambassadors and their great train took up all the stalls, where they continued half an hour while the choirmen, vested in their rich copes, with their choristers, sang three several anthems, with most exquisite voices before them.

Gibbons took the degree of MusB at Cambridge in 1606. There is now doubt as to whether he received the degree of DMus at Oxford in May 1622, when William Heyther and Nathaniel Giles received doctorates (Harley). Both Anthony Wood and William Gostling assert that Gibbons's *O clap your hands* was used as Heyther's doctoral exercise. At the funeral of James I in March 1625 Gibbons was listed among the Chapel Royal as senior organist in the Cheque Book and as privy organist in the Lord Chamberlain's accounts (representing a conflation of two posts); he was also listed as organist of Westminster Abbey in the Lord Chamberlain's accounts. In May 1625 preparations were made to receive the new queen, Henrietta Maria, whom Charles I had married by proxy in Paris at the beginning of the month. On 31 May the court set out for Canterbury, with the Chapel Royal in attendance. Gibbons was taken ill suddenly, and the royal physicians were summoned: there was fear that he had the plague. The doctors described precisely his coma and final seizure, attributed at the post mortem to a brain haemorrhage. The attention attracted by his death, in particular its formal observation, investigation and reporting, perhaps suggests how close he may have been to the new king. Gibbons died on Whitsunday, 5 June, at Canterbury. A plaque was subsequently placed in Canterbury Cathedral, with a fine bust of the composer, but with hasty wording, which omitted his age. He died intestate: after some 13 months letters of administration were granted on 13 July 1626 to his widow by the dean and chapter of Westminster, but she was already dead (bur. 2 July 1626). A letter from the royal signet office (20 January 1627) directed that their eldest son, Christopher, be granted a scholarship at Charterhouse, confirmed by the governors in June. A remark by Antony Wood suggests that he may have moved to Exeter to be brought up by his uncle, Edward.

[Gibbons, Orlando](#)

2. Works.

All four appointments that Gibbons held at his death were associated with his skills as a keyboard player. As a composer his reputation has traditionally rested on his church music, which circulated widely: there are over 30 surviving 17th-century sources of the Short Service. By their inclusion in printed collections (Barnard, 1641; Boyce, 1760–73) some anthems have remained in the repertory of English cathedral choirs since the Restoration. Late 19th- and early 20th-century publications have also emphasized his church music: Ouseley's anthology (1873), *Tudor Church Music*, iv (1925), selections in the *Tudor Church Music Octavo Series*, and the use of 11 of his 'hymn' tunes in *The English Hymnal* (1906). His instrumental music has fared less well: although some items were edited and printed, including Rimbault's pioneering edition of the *Fantasies in Three Parts* (1843), the collected keyboard music appeared only in 1962, and the ensemble music in 1982.

Gibbons has been presented as a master of serious polyphonic music; his full anthems have attracted particular praise. However, the seriousness and contrapuntal dexterity of these works and the *Madrigals and Mottets* are complemented by vitality in his verse anthems and wit in his consort music. The sacred music in the full style includes music for four voices in the largely syllabic, 'short' style (the anthem *Almighty and everlasting God*

and the First or Short Service), as well as more extended, polyphonic, psalms and anthems for five and six voices (*Hosanna to the son of David* and *O Lord, in thy wrath*). Gibbons's attention to word-setting is apparent even in the simpler works, as in the declamation of 'stretch forth thy right hand' in *Almighty and everlasting God*. His instinctive contrapuntal facility is evident in all the movements of the through-composed Short Service, but especially in the canon of the Gloria patri in the Nunc dimittis. The setting for eight voices of *O clap your hands* has motivic clarity, polyphonic richness, textural interchange, and rhythmic energy more typical of an Italian canzona or polychoral motet. The Second Service is an outstanding example of an early 17th-century 'verse' service with accompaniment, and his verse anthems are among the finest of the genre. They range from simple alternation of solo voice and five-part chorus, as in *Behold, thou hast made my days, This is the record of John* and the strophic *The secret sins*, to the more complex scoring patterns of the majority, including *See, the Word is incarnate*. Gibbons shows little interest in overt word-painting, but the expressive declamation (the opening phrases of *See, the Word is incarnate*), the rhythmic treatment of the choral writing ('let us welcome such a guest' from the same work, and the second half of *Glorious and powerful God*), and the short passages of vocal bravura in both of these works, are hallmarks of a vitality and modernity sometimes suppressed in ponderous 20th-century performances by cathedral-style choirs. Some of the anthems are occasional works, and others are found only in sources of non-liturgical provenance; some have only keyboard accompaniment, others only ensemble parts, and others exist with both. They should not be categorized too rigidly: a work performed with wind instruments in the Chapel Royal may have been performed with organ in a provincial cathedral, or with viols in a domestic setting.

No substantial sacred work by Gibbons was published in his lifetime. However, he contributed to two published collections. William Leighton's *Teares or Lamentacions of a Sorrowfull Soule* (RISM 1614⁷) includes two fine small-scale pieces for four voices. Fifteen 'songs' (melody and bass) appeared in George Wither's *Hymnes and Songs of the Church* (London, 1623), a publication bound in with all editions of the metrical psalms; two of the melodies were used more than once, and three were either adapted by or attributed to Gibbons.

Most of Gibbons's secular vocal music is found in the *Madrigals and Mottets* (1612), completed before he was 30. Kerman (1961) remarked his affinity with Byrd and the traditions of English partsong and consort song, evident respectively in *The silver swanne* and *Nay let me weepe*, a work perhaps written to mark the death of Prince Henry. The seriousness of the whole collection may have been affected by the prince's death as much as the pervasive spirit of Jacobean melancholy typified by Walter Raleigh's *What is our life*. Even the pastoral settings are fluent essays in imitative polyphony: like Byrd, Gibbons set secular texts with less emphasis on mood and expression of textual detail than in his sacred music. He did not favour strophic settings: Joshua Sylvester's four-stanza *I weigh not fortune's frown* is set in four independent sections. Two secular vocal works are found outside the 1612 publication. *Do not repine, fair sun*, written for the king's visit to Scotland in 1617, is in the consort-song tradition, though on a larger scale. *The Cryes of London* is a witty

combination of vendors' common street cries sung by solo voices with the high polyphonic tradition of the instrumental *In Nomine* played by viols.

The assumption that Gibbons wrote ensemble music exclusively for viols is now untenable. The fantasias for 'great dooble basse' (MB, xlvi, nos. 16–25) and certain of the three-part printed fantasias (MB, xlvi, nos. 11–15) are particularly suited to violins; others suggest performance by wind instruments (e.g. MB, xlvi, nos. 37–8). There remains a substantial body of music for two to six instruments which is apt for viol consort, including the unusual two-part fantasias, the varied group of *In Nomines*, the rich-textured six-part fantasias, and the finely wrought variations on *Go from my window* with its duel of divisions between the bass viols. Gibbons often writes more for the moment than the cumulative whole, with emphasis on clear articulation of imitative motives, shaping of phrases, control of texture, and rhythmic and periodic use of harmony. The fantasias for 'great dooble basse' are deliberately sectional, include changes of metre, have style and tempo indications, and quote from popular melodies and idioms; they were perhaps written specifically for the burgeoning string band entertaining Charles I during his years as Prince of Wales. John Woodington was instructed to copy some of them posthumously in 1634, an indication of their continuing popularity at court (*GB-Och* Mus 712–15). John Lilly and Stephen Bing also copied other ensemble works into Christopher Hatton III's 'great set' of partbooks (*Och*) in the 1630s. The printed fantasias (c1620) were reissued in Amsterdam in 1648; Henry Purcell used a manuscript which contained some of his ensemble music (*Lkc* 3); other works appear in sources used by viol consorts in Oxford in the later 17th century, including those owned by Narcissus Marsh, later archbishop of Dublin (*IRL-Dm*).

Gibbons's corpus of keyboard music is not so extensive as that of Byrd and Bull, but it ranks with them in quality. The keyboard fantasias range from ten to over 100 breves. They are more flexible in their treatment of polyphonic voices and more diverse in their use of figuration than those for ensemble. Although four parts are introduced at the beginning, the counterpoint is normally for three parts: voice-leading implies contrapuntal richness, but reduced textures allow clarity and rapid passagework. Gibbons used small rhythmic and melodic motives, sometimes in dense counterpoint and framed within larger periods; his particular penchant for end climax may be observed in the fantasia 'for double organ' (MB, xx, no. 7) and the one on A (MB, xx, no. 12). Of the dances, only Lord Salisbury's pavan and galliard from *Parthenia* are paired. That pair and a single pavan on A (MB, xx, no. 17) are untypical: the other pavans and galliards have written-out reprises. All the pavans and galliards are wrought with polyphonic detail and keyboard bravura, and display a mannerism less evident in the almans, corantos and masque dances. The latter provide the only evidence of Gibbons's possible association with Jacobean masque, probably settings made after the event. Of the grounds and variations *The Italian ground* and *The Queen's command* are relatively short, and make use of written-out reprises; *The woods so wild* and *The hunt's up* (or *Peascod time*) are more extended sets of variations in the tradition of Byrd (who set both), Bull and Farnaby. Gibbons is less interested in the obsessive application of figurative and rhythmic patterns (an English characteristic dating back to Preston and Blitheman in the mid-16th

century), but there is ample evidence of virtuoso keyboard writing, tempered by contrapuntal ingenuity and innate musical judgement.

Gibbons's career was almost entirely Jacobean and he worked with a progressive group of musicians who held particular favour with Charles I before and after he came to the throne. Overemphasis of the serious and polyphonic qualities of his music can obscure the modern features in Gibbons's music: the wit and vitality, the responsive, declamatory treatment of text, even in a contrapuntal idiom, and the use of rhythmic figures and periodic harmony. The absence of chromatic harmony and decoration is notable, even in the melancholy texts of the *Madrigals and Mottets*; chromatic alteration is part of the harmonic plan, as in the desending, modulating sequence in the final strain of Lord Salisbury's pavan. This is no constraint on expressiveness, whether in the polyphonic intensity of *O Lord, in thy wrath*, the dramatic declamation of *Glorious and powerful God*, or the exuberance of *O clap your hands*.

Gibbons's brother Edward is known by a polyphonic verse anthem (in *GB-Lbl*), an incomplete vocal piece (in *Och*), and the Kyrie and Creed to William Mundy's Short Service. Another brother, Ellis (*b* Cambridge, 1573; *d* ?London, May 1603), contributed one madrigal, or perhaps two, to *The Triumphes of Oriana* (RISM 1601¹⁶).

[Gibbons, Orlando](#)

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services

Short [First] Service (Ven, TeD, Bs, Ky, Cr, Mag, Nunc), 4vv, 1641⁵, *GB-Cfm, Cp, Cpc, Cu, DRc, GL, Lbl, Lcm, Ob, Och, Ojc, Omc, WB, WRch, Y*; B 30

Second [Verse] Service *Ob* (TeD, Jub, Mag, Nunc), verse, 1–5vv, org, 1641⁵, *Cp, Cpc, DRc, GL, Lbl, Llp, Ob, Ojc, US-NYc, GB-Och*; B 68

First preces and psalm for Evensong on Whitsunday (Ps cxlv), verse, 1641⁵, *GB-Cp, Cpc, DRc, GL, Lbl, Llp, Och, Ojc, Y*

First preces and psalms for Evensong on Easter Day (Ps lvii.9, Ps cxviii.19), verse, *Cp, DRc, Y*; B 3

Second preces and psalm (Ps cxlv.1), full, *Cp, Cpc, Llp, Och, Ojc*; B 20

Te Deum (Lat. adaptation of TeD from Short Service), 4vv, *Cp*

Te Deum (Lat.), inc., *Cp*

anthems

Almighty and everlasting God, 4vv, 1641⁵, *GB-DRc, GL, Lbl, Lcm, Lsp, Ob, Och, Ojc, WRch, Y, US-BEM*; FA 1, B 126

Almighty God, which hast given us, verse, inc., *GB-Llp, Ob, Och, Ojc*; FA 123, B 326

Almighty God, who by thy Son, verse, *DRc, Lbl, Llp, Ob, Ojc, Y*; W 1, B 130

Awake up my glory (part of the First preces and psalms for Evensong on Easter Day; see Services)

Behold, I bring you glad tidings, verse, *Cp, Cpc, Cu, DRc, Lbl, Lcm, Llp, Ob, Och, WRch, Y*; W 11, B 137

Behold, thou hast made my days, verse, 1641⁵, *Cfm, Ckc, Cp, Cpc, DRc, GL, Lbl, Lcm, Ob, Och, Ojc, WB, Y*; W 24, B 148

Blessed are all they that fear the Lord, verse (1613), *DRc, Lbl, Lcm, Ob, Och, Ojc, Y*; W 38, B 159

Deliver us, O Lord, our God (2p. Blessed be the Lord God of Israel), 4vv, 1641⁵, *GL, Lbl, Lcm, Lsp, Och, WRch, Y*; FA 6, B 151

Glorious and powerful God, verse, *Ckc, Cp, Cpc, Cu, DRc, GL, Lbl, Lcm, LF, Ob, Och, Ojc, WB, WRch, Y, US-NYp*; W 52, B 174

Grant, O Holy Trinity, verse, *GB-DRc, Lbl, Llp, Ob, Och, Ojc, Y*; W 68, B 193

Great King of Gods [Lord of Lords], verse, *Lbl, Ob, Och*; W 76, B 198

Hosanna to the son of David, 6vv, 1641⁵, *Cfm, DRc, GL, Lbl, Lsp, Ob, Och, Ojc, Y, US-BEM*; FA 13, B 209

I am the resurrection, 5vv, inc., *GB-Lbl*; FA 24, B 335

If ye be risen again with Christ, verse, *Cp, DRc, Lbl, Lcm, LF, Llp, Ob, Och, Ojc, Y, US-NYp*; W 89, B 215

I will magnify thee, O God my King (part of the Second preces and psalm; see Services)

Lift up your heads, 6vv, 1641⁵, *GB-Cfm, DRc, GL, Lbl, Lsp, Ob, Och, Ojc, Y, US-BEM*; FA 32, B 221

Lord, grant grace, we humbly beseech thee, verse, *GB-Och*; W 100, B 228

Lord, we beseech thee, pour thy grace, verse, inc., *Och*; FA 134, B 338

O all true faithful hearts, verse, *Och*; W 123 (as O thou the central orb; see below); B 232

O clap your hands (2p. God is gone up), 8vv, *Lbl, Y*; FA 40, B 237

O glorious God, O Christ, verse, text only, in J. Clifford: *The Divine Services and Anthems* (London, 1663), FA 193

O God, the King of Glory, verse, *DRc, Lbl, Llp, Ob, Och, Ojc, Y*; W 111, B 250

O Lord, how do my woes increase, 4vv, 1614⁷; B 258, ed. in EECM, xi (1970), 72

O Lord, I lift my heart to thee, 5vv, 1614⁷, *Lbl, Llp, Ob*; B 259, ed. in EECM, xi (1970), 115

O Lord, in thee is all my trust, 5vv, *Och*; FA 73, B 260

O Lord, in thy wrath rebuke me not [O Lord, rebuke me not], 6vv, *Lbl, Lcm, Ob*; FA 88, B 268

Open me the gates of righteousness (part of the First preces and psalms for Evensong on Easter Day; see Services)

O thou the central orb (words by H.R. Bramley, adapted by F.A.G. Ouseley in 1893 to the music of O all true faithful hearts); W 123

Praise the Lord, O my soul, verse, inc., *Ob Tenbury*; FA 142, B 339

See, the Word is incarnate, verse, *Lbl, Och*; W 134, B 272

Sing unto the Lord, O ye saints, verse, *DRc, Lbl, Mp, Ob, Och, WB, Y*; W 156, B 283

So God loved the world, verse, inc., *Lbl, Ob*, FA 157, B 342

Teach us by his example, verse, text only, *Lbl, Ob*; FA 192

The eyes of all wait upon thee (part of the First preces and psalm for Evensong on Whitsunday; see Services)

This is the day wherein the Lord hath wrought, verse, text only, *Lbl, Ob*; FA 193

This is the record of John, verse, *Cp, DRc, Lbl, Lcm, Mp, Ob, Och, Ojc, Y*; W 179, B 298

Thou God of wisdom, verse, inc., *Lbl, Ob*; FA 166, B 344

Thou openest thy hand (part of the First preces and psalm for Evensong on Whitsunday; see Services)

Unto thee O Lord, verse, inc., *Lbl, Ob Tenbury*; FA 175, B 345

We praise thee, O Father, verse, *Cp, DRc, Lbl, Llp, Ob, Och, Ojc, Y*; W 193, B 305

hymn tunes

17 tunes in G. Wither: *The Hymnes and Songs of the Church* (London, 1623); FA 106, B 318

madrigals

The First Set of Madrigals and Mottets, apt for Viols and Voyces, 5vv (London, 1612); F: Ah, deere hart; Daintie fine bird; Faire is the rose; Faire ladies that to love captived are (2p. Mongst thousands good); How art thou thrald (2p. Farewell all joyes); I waigh not fortunes frowne (2p. I tremble not at noyse of warre; 3p. I see ambition never pleasde; 4p. I faine not friendship); Lais now old; Nay let me weepe (2p. Nere let the sun; 3p. Yet if that age had frosted ore his head); Now each flowry bank of May; O that the learned poets of this time; The silver swanne; Trust not too much, faire youth; What is our life

1 madrigal, 5vv, 1601¹⁰ (possibly by Ellis Gibbons; see Fellowes)

consort songs

Do not repine, fair sun, 3/5vv, 5 viols, *GB-Lbl* (texts only), *US-NYp*; ed. P. Brett (London, 1961)

The Cryes [Crye] of London [God give you good morrow, my masters], 5vv, 5 viols, *GB-Ckc, Lbl, Lcm, Och, US-NYp*; ed. in MB, xxii (1967), 114

ensemble music

all ed. in C

6 fantasias a 2, *GB-Ckc*

[9] Fantasies of three parts (London, c1620); see Dart and Pinto

7 fantasias a 3, for 'great dooble basse', *IRL-Dm, F-Pc, GB-Lkc, Och, US-CLwr* (frag.) [incl. 3 possibly by Coprario; see Charteris and Holman]

2 fantasias a 4, for 'great dooble basse' *GB-Och*

9 fantasias a 6, *Och*; [incl. 1 possibly vocal in origin]

Galliard a 3, *IRL-Dm*

Go from my window, variations a 6, *GB-Och*

In Nomine a 4, *Ob*

3 In Nomines a 5, *IRL-Dm, GB-Lbl, Ob, Och*

Pavan a 5, inc., *Lbl*

Pavan and galliard a 6, *IRL-Dm, GB-Ob, Och*

keyboard

all ed. in H

Almans: The King's jewel; 4 untitled

Corantos: French; 2 untitled

10 fantasias [1 for double organ]

Galliards: Lady Hatton; 5 untitled

Grounds: Italian; 1 untitled

Pavan and galliard Lord Salisbury

3 untitled pavans

4 preludes

French air

Lincoln's Inn mask; Mask 'The Fairest Nymph'; Mask 'Welcome home'; Nann's mask (French alman); The Temple mask

The hunt's up (Peascod time)

The Queen's command

The woods so wild

Whoop, do me no harm, good man

works with conflicting attributions

anthems

Arise, O Lord God, verse, *GB-DRc, LF, Lbl, Lcm, Ob* Tenbury (by L. Woodson (i))

Behold, the hour cometh, verse, *Cp, DRc, Lbl* (by T. Tomkins)

God, which [who] as at this time, verse, *Cp, Cpc, DRc, Lbl, Och, Ojc, Y, US-NYp* (by N. Giles)

Have mercy upon me, O God, verse, *GB-DRc, Lbl, Llp, Ob, Ojc, SHR, Y* (by W. Byrd)

Have pity upon me, O God, verse, inc., *DRc, Lbl, Y* (by C. Gibbons)

O Lord, increase our [my] faith, 4vv, *Lbl, US-NYp* (by H. Loosemore; see Morehen, 1971)

Out of the deep, 6vv, *GB-Ob, Och, Ojc, US-NYp* (?by W. Byrd); FA 94

Sing we merrily, *GB-Och* (adaptation of Palestrina: *Exultate Deo*, by C. Gibbons)

The secret sins, verse, inc., *DRc, Lbl, LF, Ob* Tenbury, *Ojc* (probably by W. Mundy); W 175

Why art thou so heavy, 4vv, *Lbl, Ob* Tenbury (by H. Loosemore)

keyboard

5 pieces, kbd, in H appx I (possibly by Gibbons); incipits of 9 others, in H appx II (probably not by Gibbons)

Gibbons, Orlando

BIBLIOGRAPHY

AshbeeR

BDECM

Doddl

HawkinsH

KermanEM

LafontaineKM

Le HurayMR

MeyerECM

E.F. Rimbault: *The Old Cheque-Book, or Book of Remembrance of the Chapel Royal* (London, 1872/R)

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G. Hendrie: 'The Keyboard Music of Orlando Gibbons', *PRMA*, lxxxix (1962–3), 1–15

J. Morehen: 'The Gibbons-Loosemore Mystery', *MT*, cxii (1971), 959–60 [on *O Lord, increase our faith*]

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Gibbs, Alan (Trevor)

(*b* Chipping Norton, Oxon., 21 April 1932). English composer. He studied music at Durham University (1950–53) and privately with Edwin Rose and Mátyás Seiber (composition) and John Webster and Conrad Eden (organ). From 1957 to 1986 he taught at Archbishop Tenison's School in London. Though he has written a good deal of chamber and educational music for various instruments, he is known mainly for his organ and church music. Most of the choral pieces are in a freely tonal and rhythmically inventive style; the instrumental music is noteworthy for its subtle, resourceful and often witty manipulation of motifs and rows. Gibbs edited *Holst's Music: a Guide* (London, 1995), which was left unpublished by its author A.E.F. Dickinson; he has written several articles on Holst.

WORKS

(selective list)

Dramatic: *Verity Street* (op. 2, Gibbs), 1981; incid music for radio

Vocal: 4 Short Motets, SATB, 1958; 5 Elizabethan Songs, Bar, pf, 1963; *Sir Patrick Spens*, Bar, pf, 1979; *Northern Landscape* (J.G. Brown), SATB, 1983; *Tenison Psalms*, Tr, SATB, org, perc, 1985; *Congaudeat*, S, SATB, str, org, 1994

Orch: *Viendra l'aube*, str, 1984; *Reflections on a Life*, vn, orch, 1987; *Festival Concertino*, chbr orch, 1989

Org: *Sonata no. 1*, 1955; *Viewpoints*, 1963; *Peacehaven Preludes*, 1970; *Sonata no. 2*, 1970; *Hologram*, 1984; *Dichotomy*, duet, 1986; *Jazzogram*, 1986; *Oxford May Music*, 1987; *Celebration*, 1989; 5 *Hymn Preludes*, 1989; *Contrasts*, duet, 1990; *Magic Flutes*, 1990, arr. duet, 1991; *Calgary Flourish*, 1991; *Trio*, 1991; *Prelude and Allegro on a Holst Fragment*, 1992; *Washington Toccata*, 1996; *Isleworth Bells*, 1998; *Snow in Winter*, 1999

Other inst: 3 *Pieces*, pf, 1960; *Sonatina*, vc, pf, 1964; *Accumulations*, fl + pic + a fl, cl + a sax, vc, pf + cel, perc, 1982; *Sonata da chiesa*, tpt, org, 1986; *A Coptic Fantasy*, pf, 1987; *Wisconsin*, str qt, 1987; *Easter Sonata*, 3 tpt, timp, org, 1988; *Scottish Scenes*, 2 pf, 1988; 1789 *Fragments*, vn, org/pf, 1989; *A Lament for Young China*, pf, 1989; *Tartuffe Suite*, vn, org/pf, 1989; *Dawn Music*, pf trio, 1990; *Baroque Suite*, 2 vn, 1991; *Marburg Suite*, pic tpt, org, 1997; *O aeterne Deus*, tpt/pic tpt, 1998

Principal publisher: Bardic

MALCOLM BOYD

Gibbs, Cecil Armstrong

(*b* Great Baddow, Essex, 10 Aug 1889; *d* Chelmsford, 12 May 1960). English composer. He read history and music at Trinity College, Cambridge (BA 1911, MusB 1913) where he received help and tuition from Edward Dent and Charles Wood. He then taught at Copthorne School, East Grinstead, and, having been refused by the army on medical grounds, worked at the Wick School, Hove, from 1915. Gibbs commissioned Walter de la Mare to write a play, *Crossings*, for the school in 1919. This production (stage-managed by Dent) brought Gibbs into personal contact with de la Mare, who was to become his lifelong friend and inspiration; Adrian Boult conducted Gibbs's music for the play and was so impressed

that he offered Gibbs the financial backing to enable him to take up composition professionally. Gibbs moved to Danbury, Essex, where he lived for the rest of his life except for a five-year 'exile' in Windermere during World War II. He studied for a year at the RCM with Vaughan Williams for composition, Charles Wood (theory) and Boult (score-reading, conducting). Gibbs subsequently served on the staff of the RCM (1921–39). His active and enthusiastically pursued career as a festival adjudicator spanned the years 1923–52, and he held office as vice-president of the British Federation of Music Festivals 1937–52. He was awarded the Cambridge MusD in 1931.

Gibbs published a wealth of music for choirs and amateur orchestras. His dream of making a living as a theatre composer faded after *Midsummer Madness* closed in 1924, and he was unlucky that his ambitious choral symphony *Odysseus* missed its first performance because of the outbreak of war. Nevertheless, Gibbs achieved great commercial success with his slow waltz, *Dusk*. His substantial output of songs, many of them of high quality, ensure his continuing recognition as a fine exponent of the genre. In the 1990s, recordings of some of his solo songs and his First and Third symphonies kindled a renewed interest in his work as a whole.

WORKS

songs complete, remainder selective

songs

for 1 voice, piano unless otherwise stated

op.

—	Near and Far (A.R. Ropes), 1909
—	The Knight's Song (J.L. Crommelin-Brown), 1910
—	An English Carol of the XIVth century, 1911
2	2 Songs: Night, When the Lamp of Night is Shattered (P.B. Shelley), c1912
3	Lullaby (W. Blake), ?1914
4	The Rainy Day (H. Longfellow), 1914
9	In the Highlands (R. L. Stevenson), ?1914, orig. op.11
—	The Bee's Song (W. de la Mare), 1v, chorus, pf, 1917, arr. SSC, pf, 1937
12	Nod (de la Mare), 1918, The Scarecrow (de la Mare), T/B-Bar, orch, 1918
13	Philomela (The Nightingale) (P. Sidney), 1914
—	Dream Song (de la Mare), 1917
14	2 Songs (de la Mare): Music Unheard (Sweet Sounds, Begone), 1918, The Bells, 1918
15	[3 Songs] (de la Mare), S, str qt: The Little Green Orchard (1917), Five Eyes, 1917, A Song of Shadows, 1917; no.2 as duet (1921); no.3 arr. SSA, pf (1921), orig. op.9
17	2 Songs (de la Mare): Bluebells, Bunches of Grapes, 1918
19	[2 Songs] (de la Mare): Love in the Almond Bough, The Mountains, 1918
20	Crossings (fairy play, de la Mare), 4 songs, 1919: Ann's Cradle Song, Araby, Beggar's Song, Candlestick Maker's Song
21	[2 Songs] (de la Mare): The Linnet, The Stranger, 1919
—	As I Lay in the Early Sun (E. Shanks), 1920
—	The Fields are Full (Shanks), 1920
—	For Remembrance (Shanks), 1920

- 30 John Mouldy (de la Mare), 1920, Silver (de la Mare), 1920
- 2 Short Songs (R. Herrick), 1v, str qt, early 1920s: A Child's Grace, A Child's Epitaph; 2 Pastorals, 1920s: In the Spring the Runnels Flow, Upon the Grass (H. T. Wade-Gery); Lyonesse (T. Hardy), ?1921; The Mad Prince (de la Mare), 1921; Summer Night (M. Agrell), 1921; The Tiger-lily (D.P. Bouverie), 1921; To One Who Passed Whistling (Agrell), ?1921; When I was one and twenty (A.E. Housman), 1921; Covent Garden (E. Carfrae), ?1922;
- 44 2 Elizabethan Songs (S. Daniel), 1922: Love Is a Sickness, In Youth Is Pleasure; The Exile (de la Mare), 1922; Gray and Gold (H. Taylor), ?1922: The Miracle, The Wind In Your Hair, Requiescat, I Shall Remember, April's Hour, ?1922; Mistletoe (de la Mare), 1922, arr. 1v, str qt, 1933; The Sleeping Beauty (de la Mare), 1922
- Lullaby (de la Mare), 1923
- The Little Salamander (de la Mare), 1923
- By a Bierside (This is a Sacred City) (J. Masefield), 1924; The Galliass (de la Mare), ?1924; Slow, Horses, Slow (T. Westwood) ?1924 (1924)
- Take Heed, Young Heart (de la Mare), 1925; The Wanderer (de la Mare), ?1925; Every Little Child (W.H. Draper), ?1926; Proud Maisie (Scott) ?1926 (1926); The Market (J. Stephens), 1926; The Birch Tree (G. Mase), 1926; Jenny Jones (D. Rowley), ?1926 (1927); On Duncton Hill (G. Grant), ?1927; Resting (Grant) ?1927 (1928); The Ballad of Semmerwater (W. Watson), 1930; Danger (Currie), ?1930; Impromptu (Currie), ?1930; Thee Will I Love (R. Bridges), 1930; The Flooded Stream (M. Cropper), ?1931; The Orchard Sings to the Child (Cropper), ?1931; Padraic the Fidler (P. Gregory), with vn ad lib, ?1931; Dream Song (de la Mare), 1932; February (Currie), 1932; In the Woods in June (Currie), 1932; Juliet Anne (Currie), ?1932; Oh, Nightingale upon my Tree (Currie) ?1932 (1932); The Ship of Rio (de la Mare), 1v, str trio, 1932; The Starlighters (A. Gibbs), 1932; Sussex Ways (Currie), ?1932
- Old Wine in New Bottles, 4 Restoration Songs, 1932: When Arthur First in Court Began, Pious Celinda (W. Congreve), If Music be the Food of Love, sing on, 'Tis Wine that Inspires
- 2 Songs (trad.), ?1932: Down in Yonder Meadow, Lily-bright and Shine-a
- 5 Children's Songs from 'Peacock Pie' (de la Mare), ?1932: The Barber's, Miss T., Old Shellover, Hide and Seek, Then
- The Love Talker (E. Carbery), A, Mez, orch, 1933
- Love's Prisoner (Blake), 1933, arr. SSA, pf; Titania (Currie), ?1934, orig. 2vv, pf, ?1934
- Love's Wisdom (Currie) ?1934 (1934); Tom o' Bedlam, 1934; Sledburn Fair, 1934; Sailing Homeward (Chin., trans. Waley), 1934; Midnight (J. Lang), 1934
- 83/3 Fulfilment (Currie) ?1935 (1935)
- A Ballad-maker (P. Colum), 1935; Maritime Invocation (A.C. Boyd), ?1935; Immortality (Currie), ?1935
- 88 Henry Brocken Song-Cycle (de la Mare), ?1936: Lorelei's Song, Jane Eyre's Song, The Doctor's Song
- To Anise (N. Downes, arr. Currie) ?1937 (1937); Why Do I Love? (Ephelia), 1937; The Witch (Currie), 1937, orchd D. Bowden
- 91 A Voice in the Dusk (J. Irvine): Spring, In the Faery Hills, The Wind Comes Softly, Moon Magic, ?1937; 2 Songs (E. Rogers), 1938: Lye Still My Deare, Fyer fyer; Rest in the Lord (E.B. Sargant), 1939; Grade A (Gibbs), 1939, unpubd; A Greeting (Gibbs), 1942
- The Splendour Falls (A. Tennyson), 1943, arr. 1v, orch; Before Sleeping, 1944; The Hawthorn Tree (H. Maude), ?1944; Quiet Conscience (Charles I),

	1944
102	Joan of Arc (Currie), ?1943 (1944): Revelation, Victory, Crowning, Defeat, Mors janua vitae
—	Old May Song (trad.), 1945, unpubd
111	Songs of the Mad Sea-captain (B. Martin), B-Bar, orch, 1946: Hidden Treasure, Abel Wright, Toll the Bell, The Golden Ray
—	The Cherry Tree (M. Rose), ?1947; Nightfall (H. Dawson), ?1947
116	2 Old English Lyrics: Chloris in the Snow (W. Strode), Amaryllis (trad), ?1949 (1949)
126	Willow Leaves (J. Irvine): To Yüan, The Dancing Girl, Meeting with Friends, 1949
—	Hypochondriacus (C. Lamb), ?1949; The Old House (G.H. Kirkus), 1949; Lyric Intermezzo (B. Jonson), 1v, orch, 1949; The Oxen (Hardy), 1951; The Summer Palace (B. Ellis), 1952; Summer Time (Ellis), 1952
131	3 Lyrics (C. Rossetti), ?1952: The Lamb and the Dove, A Birthday, Gone were but the Winter
—	Philomel (R. Barnefield), ?1955; Prayer Before Sleep (L.E. Eeman), ?1955; Elephantiaphus, ?1956, arr. unison vv, pf; Gipsies (H.H. Bashford), ?1956 (1956); Lament for Robin Hood (A. Munday), ?1956
—	Nursery Rhymes for Nursery Singers: I Saw a Little Bird, Who's Above?, The Fox, I Love Little Pussy, I Love Sixpence, Lullaby, 1957
—	Evening in Summer (J. Fletcher), 1959; Gone is my Love (E. Harry) ?1959; Twice Sixteen; Velvet Shoes

choral

46	Before Dawn (de la Mare), chorus, str, org/pf, 1922
53	Songs of Enchantment (de la Mare), S, chorus, pf, orch, 1925: Arabia, Sleepyhead, The Prince of Sleep
61	3 Festival Choruses, SATB, pf, ?1927 (1927): Beyond the Spanish Main (A. Noyes), May in the Greenwood (15th century), The Emigrant (J. Masfield)
64	La belle dame sans merci (J. Keats), chorus, orch, 1928
66	The Birth of Christ (cant.), S, T, Bar, chorus, orch, 1929
72	The Highwayman (Noyes), chorus, orch/small orch/str, pf, drums, 1932
76	Songs of Childhood (de la Mare), arr. SATB, pf, 1933
78	The Ballad of Gil Morrice (arr. M. Currie), chorus, orch, 1934
—	Haunted phantasy for male

	voice choir (Currie), 1934
81	Choruses from pageant play St Elizabeth of Hungary (A.J.G. Nicholson) ?1935 (1935)
88	Deborah and Barak (Currie, after Bible: <i>Judges</i>), A, Bar, chorus, orch, ?1936 (1936)
89	The Three Kings (nativity play, 4, Currie), S, A, pf/org (1937)
90	Odysseus (sym., Currie), S, Bar, chorus, orch, 1937–8
	Forest Idyll (Currie), SSA, str, pf, 1939
—	Mag and Nunc, SATB, 1939
100	Before Daybreak (Bottomley), A, female vv, qt, str, pf, 1941
107	Evening Service, C, SATB, org, 1944
—	The Passion According to St Luke, chorus, org, 1945
	The New Jerusalem (17th century), SSA, pf, 1947
121	As Lucy Went A-walking (de la Mare), SA, pf, 1948
123	Pastoral Suite, Bar, chorus, orch, 1948–9: Clock-a-clay (J. Clare), Molly Green o' Maldon (L. Cranmer Byng), Waken, Lords and Ladies Gay (J. Strutt), Essex (A.S. Cripps)
130	In a Dream's Beguiling (de la Mare), Mez/semi-chorus, SSA, str, pf, ?1951: The Night Swans, The Horn, King David, Melmillo, The Changeling, Off the Ground
—	The Listeners (de la Mare), TTBB, ?1951
133	A Saviour Born (B. Ellis), Mez, SSA, str, pf, 1952
—	Behold the Man (Ellis), solo vv, chorus, orch/org, 1954
136	The High Adventure (Ellis), chorus, orch, ?1955 (1955)
—	The Turning Year (Ellis), chorus, pf, ?1958 (1958)
c35 anthems, motets, carols and psalms; c100	

partsongs, c25 unison songs with pf

dramatic

- 20 Crossings (incid music, W. de la Mare), 1919
26 The White Devil (incid music, Webster), 1920, unpubd
31 The Betrothal (faery play, M. Maeterlinck), London, Gaiety, 1921
33 The Oresteia (Aeschylus, trans. R.C. Trevelyan), Cambridge, 1920–21
— The Blue Peter (comic op, 1, A.P. Herbert), ?1923
51 Midsummer Madness (play with music, C. Bax), 1923–4, Lyric, June 1924
— April Fools (children's play, V.M. Methley), 1925
56 The Sting of Love (comic op, 1, L. Gibbs), 1926
60 When one isn't There (children's operetta, C.W. Emlyn), 1927
— Lorna Doone (film score, dir. B. Dean, after R.D. Blackmore), ?1933
83 Twelfth Night (incid music, W. Shakespeare), 1936
115 Twelfth Night (op, 3, M. Currie, after Shakespeare), 1946–7
— The Great Bell of Burley (children's op, 3, N. Bush), 1950
— The Promised One (incid music, B. Ellis), 1951
— Mr Cornelius (TV operetta, A. Ellis), 1952–3
— The Gift (B. Ellis), nar, 2vv female chorus, miming troupe, str, pf, ?1957

orchestral

- 23 Crossings, suite for small orch, 1919, arr. of op.20
25 The Enchanted Wood, dance phantasy, pf, str, 1919
48 Ob. Conc., 1923
70 Sym. no.1, e, 1931–2
82 Fancy Dress, dance suite, ?1934
— Essex Suite, str qt, str, ?1937
84 A Spring Garland, suite, str, ?1937
103 Concertino, pf, str, 1942
104 Sym. no.3 'Westmorland', BL, orch, 1943–4, arr. 2 pf
112 Prelude, Andante and Finale, str, 1946
124 Miniature Dance Suite, pf, str, ?1949
— Barcarolle, 1952
— Folksongs from the British Isles, 15 pieces, ?1952
132 6 British Traditional Tunes (Ariel), small orch, ?1952
— Dale and Fell, suite, pf, str, 1953
— Mediterranean, slow valse, pf, orch, 1953
— A Simple Conc., pf, str, ?1954
— Music for Str, 1956
— Threnody for Walter de la Mare, str qt, str, 1956
— A Simple Suite, str, ?1957
— Shade and Shine, suite, str, 1958
— Suite for Str, 1958–9
— Suite, vn, small orch, 1959
— 4 Orch Dances, 1959

chamber and instrumental

Str qt; Str Qt, C, op.1, ?1912; Str Qt, G, op.7, 1916; Str Qt, a, op.8, 1917, unpubd;
Str Qt, E, op.18, 1918; Str Qt, F \sharp , op.22, 1919; Pastoral Qt, op.41, 1921–2;
Mistletoe, 1922; 3 Pieces, 1927; Dream Pedlary, ?1933; Peacock Pie, suite, str qt,
db ad lib/str, pf, ?1933; Str Qt, A, op.73, 1933; Miniature Qt, op.74, ?1933; Str Qt,
C, op.95, 1940; Str Qt, g, op.99, 1941; A Simple Str Qt, op.140, 1954, unpubd; Str
Qt, e, 1958, unpubd

Other str pieces: Sonata, F, vc, pf; Rhapsody, vn; Phantasy, op.5, vn, pf, 1915; Country Magic, op.47, pf trio, 1922; 3 Pieces, vn, pf, 1923; The Yorkshire Dales, 3 impressions for pf trio, op.58, 1926; Lyric Sonata, op.63, vn, pf, 1928; Henry Brocken Suite, str qt, pf, ?1936; The Three Graces, op.92, light suite, pf trio, ?1940 (1941); Pf Trio, D, op.97, 1940; Suite, op.101, vn, pf, 1942 (1943); 3 Pieces, op.121, vc, pf, 1948; Sonata, E, op.132, vc, pf, 1951; She's Like the Swallow, pf trio Wind, acc: 2 Pieces, cl, pf, 1931; Little Suite, cl, str qt, 1941; Rhythm Roundabout, tpt, pf, ?1942; A Breath of Nostalgia, tpt/cl, pf, ?1949; Silver Stream, Quiet Evening, cl, pf, 1951; 3 Pieces, cl, pf, 1956; Suite, A, op.144, fl, pf/str, 1956

Pf: Valse, G, 1906; 3 Sketches, op.35, 1921; An Essex Rhapsody, op.36, 1921, unpubd; Everyday Doings, op.39, suite, 1922; Five o'Clocks and Cuckoo Flowers, op.49, 1923; In the High Alps, op.52, suite, ?1924; 4 Preludes, op.62, 1927; Children's Suite, 1928; Lakeland Pictures, 8 preludes, op.9, 1940; Dusk, waltz, 1946; Bridal March, pf duet, 1947; Dawn, slow waltz, 1952; 2 Pieces, ?1954 (1955)

Org: 6 Sketches, 1953; Lullay, thou Little Tiny Child, 1955; Minuet in Classical Style, 1955; Postlude, D, 1955

arrangements

4 Songs [after E. Miller], 1937: The Happy Pair (Pilkington), The Despairing Shepherd (Scroope), I Prithce Send me Back my Heart (Suckling), To Althea, from Prison (Lovelace)

3 Irish Airs (Moore), 1940: Let Erin Remember, I'd Mourn the Hopes, Avenging and Bright

Canadian Folksong Cycle (trad.), ?1959: My Canadian Bride, She's Like the Swallow, The Morning Dew, I'se the B'y that Builds the Boat, The Stormy Scenes of Winter, Bonovist Harbour

WRITINGS

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Common Time, 1958 [unpubd autobiography]

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STEPHEN BANFIELD/RO HANCOCK-CHILD

Gibbs, Joseph

(*b* Colchester, 12 Dec 1698; *d* Ipswich, 12 Dec 1788). English organist and composer. He was the son of John Gibbs, a Colchester wait, and was presumably trained by his father, though he may also have studied in London. *GB-Ckc* 121, a volume of keyboard music and violin sonatas apparently in his hand, contains music by Handel, Babell, Pepusch, Corelli and a copy of Thomas Roseingrave's *Eight Suits of Lessons* (London, 1728). Gibbs seems to have lived in Colchester until he became organist of

Dedham in about 1744, and regularly promoted concerts in the area. He was appointed organist of St Mary-le-Tower in Ipswich in 1748, and the next year the churchwardens there ensured he moved from Dedham by offering to raise his salary to £12 a year 'if he comes to reside in the town'; however, he continued to play a prominent role in the musical life of the whole region.

He was a friend of Thomas Gainsborough, who painted his portrait (see illustration), and they were both members of the Ipswich Musical Society; a lost Gainsborough sketch of one of its meetings apparently featured him in the audience, asleep. He was married and had at least six children. According to his obituary in *The Gentleman's Magazine*, he was 'eminently distinguished, both as a composer and performer', and 'the mildness, simplicity and integrity of his manners rendered him universally beloved and respected'. He was given a civic funeral at St Mary-le-Tower on 18 December 1788. His effects, including music, instruments and two Gainsborough paintings, were sold at Ipswich on 21 March and 27 June 1789.

Gibbs is best known for his *Eight Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin* (op.1; London, 1746/R), published for the author with a subscription list that includes William Boyce and Maurice Greene as well as many local musical figures. They are inventive, accomplished and often technically demanding works in an idiom heavily influenced by Geminiani and M.C. Festing. By contrast, his *Six Quartettos for Two Violins, a Tenor and Violoncello or Harpsichord* (op.2; London, 1777) are often clumsy and apparently incompetent, though it is hard to say whether the solecisms are the result of old age, careless proofreading or a botched attempt to modernize some existing trio sonatas. He also wrote five organ voluntaries (GB-Lbl Add.63797), which are surprisingly varied in style and range from an archaic 'Double Voluntary' with Purcellian trumpet imitations to elegant works in the two-movement idiom popularized by John Stanley.

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PETER HOLMAN

Gibbs [Gibbes], Richard

(*b* ?late 16th century; *d* ?mid-17th century). English organist and composer. He was appointed organist of Norwich Cathedral in 1622 and from Michaelmas 1629 Master of the Choristers, posts which he held nominally until 1649 although choral services were discontinued in 1643. He is described as 'Organist of Christ Church, Norwich [Norwich Cathedral]', in Clifford's *Divine Services*, beside the words of his anthem *See, sinful soul*, a substantial work, lacking at least one high voice part, which resembles the larger-scale verse anthems of John Bull and Dering. A further anthem, *If the Lord himself* (in Clifford's *Divine Services*), and a service in C major (*GB-DRc* MSC 18), sometimes attributed to Gibbs, are by John Gibbs, Master of the Choristers of Westminster Abbey in the early 17th century.

Thomas Gibbs, possibly a relative of Richard Gibbs, was organist at Norwich Cathedral from 1664 until he succumbed to the plague in 1666. He may also have been the Gibbs who was organist at Canterbury Cathedral between 1661 and 1663. Thomas Gibbs contributed a number of two-part dances to Playford's *Courtly Masquing Ayres* (1662).

WORKS

Have mercy upon me, O God, 4vv, 1635, *GB-Lbl*, *Cu*; version for 2vv in 1663⁶
See, sinful soul, for Good Friday, verse, *DRc*, *Lbl*, *Y*, all inc.

Lord, in thy wrath, text only in J. Clifford, *Divine Services and Anthems* (London, 2/1664)

Allmaine, corant, kbd, *Och*

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PETER ASTON, TOM ROAST

Gibelius [Gibel], Otto

(*b* Burg auf Fehmarn, 1612; *d* Minden, 20 Oct 1682). German composer, theorist and teacher. In 1629 he fled from a plague in Burg (of which his father died) and moved to Brunswick to live with relatives. In 1631 he began to study both theoretical and practical music with Heinrich Grimm (who had himself studied with Michael Praetorius). After three years' study he became Kantor at Stadthagen. He remained there until 1642, when he was appointed a teacher at the Gymnasium, and also assistant Kantor, at nearby Minden. Six years later he was made Kantor, a position he held for the rest of his life.

Although he lived in relative obscurity, Gibelius was well known throughout Germany as a teacher, composer and particularly as a theorist. His treatises were referred to frequently by other writers on music theory well into the 18th century. As late as 1740 Mattheson could say of him: 'I believe that thousands have gone to universities and spent many years

there without becoming the equal of this man who had never attended one'. His significance for music historians is as an observer and teacher of German music theory. His five brief books are primarily instruction manuals for teaching singing in church schools. He was an erudite scholar who had read widely in most of the major treatises of antiquity as well as in those of the 16th and 17th centuries. He singled out Grimm, Lippius and Baryphonus as the most important writers to influence his own publications. In his *Bericht von den vocibus musicalibus* (1659) he proposed a 14-note octave, for which he constructed a keyboard including both D₁ and E₁ and G₁ and A₁. Of his compositions only two brief funeral cantatas are extant.

WORKS

Erster Teil geistlicher Harmonien, 1–5vv, ?bc (Hamburg, 1671), lost

Die Eitelkeit der Welt (Es ist alles gantz eitel), 5vv, 3 va, bc (Minden, 1673)

Die Liebe Gottes (Ich hab dich je und je geliebet), 4vv, 2 vn, vle, bc (Minden, 1673)

theoretical works

Seminarium modulatariae vocalis, das ist: Ein Pflantzgarten der Singkunst, welcher in sich begreiffet etliche Tirocinis, oder Lehr-Gesängelein ... für alle vier Menschen-Stimmen (Celle, 1645, 2/1657)

Compendium modulatariae, darin ... die fürnehmste Praecaeptha beim Singen (Jena, 1651)

Kurtzer, jedoch gründlicher Bericht von den vocibus musicalibus (Bremen, 1659)

Introductio musicae theoreticae didacticae (Bremen, 1660)

Propositiones mathematico-musicae, das ist: Etliche fürnehme und gar nützliche musicalische Aufgaben, aus der Mathesi demonstriret (Minden, 1666)

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MatthesonGEP

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GEORGE J. BUELOW

Gibelli, Lorenzo [Gibellone]

(b Bologna, 24 Nov 1718; d Bologna, 5 Nov 1812). Italian singing teacher and composer. Endowed with a voice encompassing the bass, baritone and alto ranges, he studied singing and counterpoint with Martini. In 1744 he was appointed *maestro di cappella* in the church of S Salvatore in Bologna and in 1749 became a member of the Accademia Filarmonica, of which he was elected *principe* five times from 1753 to 1810. He was also *maestro di cappella* in other churches of Bologna, such as the Oratorio di S Filippo Neri (1762), and at the Arciconfraternita di S Maria della Morte (1773), and *maestro al cembalo* of the Teatro Comunale.

Gibelli was one of the most celebrated singing teachers of his day. Among his most successful pupils were the castratos Crescentini and Francesco Roncaglia and the tenor Matteo Babbini. In 1804 he was appointed professor of singing at the new Liceo Filarmonico, where he gave some lessons to the young Rossini. Pancaldi listed 467 religious compositions found in the possession of Gibelli's wife, Gertrude Gibelli Fornasari; a much smaller number survive. All modelled on the style of Martini, they

demonstrate a solid knowledge of academic counterpoint combined with a melodic flexibility that caused Gibelli to be called 'Gibellone dalle belle fughe'; some of the themes, according to Pancaldi, were based on popular tunes.

WORKS

Ops: Diomeda (pasticcio), nr Bologna, S Giovanni in Persiceto, Sept 1741; Gli sponsali di Enea (pasticcio), Bologna, Formagliari, 1744; Evergete, Venice, S Giovanni Grisostomo, aut. 1748; Demetrio (P. Metastasio), Alessandria, Solerio, Oct 1751; only libs extant; Il filosofo Anselmo e Lesbina (intermezzo), *I-Bc**

Orats, only libs extant: Davide in Terrebinto, 1744; Gionata figliuol di Saule, 1752; Il Giuseppe riconosciuto, 1762; La Passione del Signore, 1763; La passione e morte di Gesù Cristo, 1785

Cantata (G. Montanari), 2vv, 1761, only lib extant

Other sacred, *I-Baf, Bam, Bc*, incl.: Mass, 4vv, insts; 2 Ky–Gl, 4vv, insts; 2 Cr, 4vv, insts; 2 Confitebor, 2–3vv, insts; Domine ad adjuvandum, 4vv, insts; Laudate pueri, 3vv, insts; Regina coeli, 4vv

Pedagogical: Solfeggi, B, T, *Bc*

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GIORGIO PESTELLI

Gibert, Paul-César

(*b* Versailles, 1717; *d* Paris, 1787). French singing teacher and composer. While very young he was sent to Naples by his father, an officer of the *maison du roi*. He probably took music lessons there with several conservatory masters, and he eventually recruited Italian singers, the popular Antoine Albanese among them, for the Chapelle Royale in Paris. On his return to France about 1750, Gibert apparently lived as a teacher of singing and composition, and also became known as a composer of *opéras comiques*. Of these, *La fortune au village* (1760), *Soliman second, ou Les trois sultanes* (1761) and *Apelle et Campaspe* (1763) are the most notable. *La fortune au village*, performed when the Comédiens Italiens returned to their (remodelled) theatre at the Hôtel de Bourgogne after a summer's absence, was Gibert's first real *comédie mêlée d'ariettes*, in which vaudeville timbres had been completely eliminated. It was received favourably by the *Mercure de France* as the work of a 'young musician [he was already 43] of considerable promise and taste'. *Soliman second* was at once a chef d'oeuvre of C.-S. Favart, a highpoint in the theatrical career of Mme Favart, and an important and influential work in the development of the 18th-century 'Turkish' opera, of which Mozart's *Die Entführung aus dem Serail* is the crowning representative. The lack of success of the historical *comédie héroïque*, *Apelle et Campaspe* was probably occasioned principally by the volatile personality of its librettist, A.A.H. Poinset. Gibert's music, though Grimm found it 'detestable', is of quite high quality.

After composing three motets, *Diligam te*, *Confitebor tibi Domine* and *Laetatus sum* (1766–8), all successfully performed at the Concert Spirituel, Gibert returned to stage works with a serious opera, *Deucalion et Pyrrha* (1772); after its performance he reportedly received a gold medal valued at 300 livres. His commitment to teaching was particularly strong during the last two decades of his life; his *Solfèges, ou Leçons de musique*, usually dated 1783, had already appeared in print in late 1769. It was followed by two lesser-known printed collections: *Mélange musical: premier recueil* (Paris, 1775), and *Ilme recueil d'airs nouveaux* (Paris, ?1783). The first of these is by far the more substantial, containing everything from occasionally awkward Italianate *ariettes*, often borrowed from his own *opéras comiques*, to highly developed dramatic scenes in the manner of Rameau or Gluck. Many pieces are parodied after solfège exercises from the 1769 publication. Despite a pervasive Italian character, Gibert's frequent use of rondeau and *romance* forms, the parallel minor, and diminished chords clearly allies him first to Rameau, and then more particularly to Grétry. The strong influence of Gluck in the dramatic scenes is not surprising, yet it reveals one of Gibert's major weaknesses as a composer, his tendency towards imitation rather than originality.

WORKS

unless otherwise stated, all stage works first performed in Paris at the Hôtel de Bourgogne by the Comédiens Italiens

Soliman second, ou Les trois sultanes (cmda, 3, C.-S. Favart, after J.F. Marmontel), 9 April 1761 (Paris, n.d.)

La fausse Turque (oc, 1, P.-N. Brunet), Paris, Foire St Laurent, 3 July 1761

Apelle et Campaspe (oc, 2, A.A.H. Poinsinet), Paris, OC (Bourgogne), 21 April 1763 (Paris, n.d.)

Deucalion et Pyrrha (?opéra-ballet, 4, C.H. Watelet), Paris, Vauxhall de la Foire St Germain, 29 April 1772, lost

Parodies: *La Sybille* [A. Dauvergne: *Les fêtes d'Euterpe*] (Harny de Guerville), 21 Oct 1758 (Paris, n.d.); *Le carnaval d'été, ou Le bal aux boulevards* [J.J.

Mondonville: *Le carnaval du Parnasse*] (1, A.J. Labbet de Morambert and A.J. Sticotti), 11 Aug 1759; *La fortune au village* [P. de La Garde: *Aeglé*] (1, M.-J.-B. Favart, C.-S. Favart and M. Bertrand), 8 Oct 1760 (Paris, 1761)

other works

Solfèges, ou Leçons de musique (Paris, 1769)

Mélange musical: premier recueil (Paris, 1775)

Ilme recueil d'airs nouveaux (Paris, ?1783)

Traduction de Catulle, vv, orch/kbd/hp (Paris, 1775) (cited in *MGG1*)

3 motets, perf. Paris, Concert Spirituel, 1766, 1768

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KENT M. SMITH

Gibson.

American firm of fretted string instrument makers. It was founded by Orville H. Gibson (*b* Chateaugay, NY, 1856; *d* Ogdensburg, NY, 21 Aug 1918) in Kalamazoo, Michigan. He began making instruments in the 1880s, and the Gibson name was established as a marque in 1894; mandolins dominated Gibson's output until the mid-1920s. In the 1880s he began to apply violin construction techniques to the production of flat-back mandolins, and Gibson's scroll-body F-model and pear-shaped A-model mandolins dominated their market until the 1920s. Before the turn of the century Gibson was making arch-top guitars with oval soundholes, based on the construction techniques he had been using for mandolins.

In 1902 a group of businessmen joined Gibson to form the Gibson Mandolin-Guitar Manufacturing Co., Ltd, later renamed the Gibson Mandolin-Guitar Mfg. Co. (1904), then the Gibson Mandolin-Guitar Co. (1906). O.H. Gibson left in 1903; he received a regular royalty from the company until 1908 and then a monthly income until his death. In 1917 the company moved to new premises on Parsons Street, Kalamazoo, which it occupied until 1984.

In the 1920s banjos became Gibson's most important product; they were later superseded by guitars. In 1923 Gibson introduced the L-5, the first f-hole guitar, designed by Lloyd Loar, which was one of the earliest models to have a neck strengthened with a truss rod – another Gibson innovation. The years following World War I also saw the unveiling of a harp-guitar (based on an invention by O.H. Gibson patented in 1908), several types of banjos including those in the Mastertone series (1918–25; for illustration see [Banjo](#), fig.1a), and the F-5 (an f-hole mandolin, 1922). In an attempt to compete with Martin Dreadnought guitars, Gibson entered the market for flat-top instruments in 1934 with the Jumbo model; the Super Jumbo (subsequently J-200) model appeared four years later. At the same time Gibson introduced its first electric guitars, the Electric Hawaiian steel guitar (1935) and the Spanish hollow-bodied ES-150 (1936).

The company became Gibson, Inc., in 1924 and in 1944 was taken over by the Chicago Musical Instrument Co., which in 1969 was bought by Norlin Industries. In 1952 Gibson introduced the solid-body Les Paul electric guitar (for illustration see [Frames/F001851.html](#)Electric guitar, fig.1), and the factory changed progressively to electric guitar production. Throughout the following decades Gibson introduced several more solid-bodied electric guitars, including the Flying V (1958), Explorer (1958), and Firebird (1963) models, all of which had unorthodox body shapes, as well as the semi-hollow ES-335 (1958).

In 1957 Gibson acquired the Epiphone marque and in the 1970s moved production of Epiphone guitars to Japan. A plant was opened in Elgin,

Illinois, in 1973 to produce pickups and strings (the firm had sold its own brand of strings from 1907), and in June 1975 a large factory for the production of guitars was opened in Nashville, principally because the overcrowded Kalamazoo site was unable to meet the demand for electric guitars. In the early 1980s it reduced its staff and in 1984 all manufacturing was moved to Nashville. In 1986 the firm was sold to Henry Juskiewicz, David Berryman and Gary Zebrowski.

Gibson's instruments have traditionally been among the most elegant and costly in their class, and the best examples are highly sought after by musicians and collectors; the firm set standards for appearance and sonic quality that influenced many instrument makers throughout the world.

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TONY BACON/R

Gibson, Sir Alexander (Drummond)

(*b* Motherwell, 11 Feb 1926; *d* London, 14 Jan 1995). Scottish conductor. He studied piano at the Royal Scottish Academy of Music, and read music at Glasgow University. On his return from military service in 1948 he won a scholarship to the RCM, London, later studying with Markevich at Salzburg and van Kempen at Siena. In 1951 he joined the Sadler's Wells Opera as a répétiteur, and made his professional début there the following year conducting *The Bartered Bride*. Gibson next spent two years (1952–4) as associate conductor of the BBC Scottish SO, gaining experience of the concert repertory before returning to Sadler's Wells as a staff conductor. In 1957 he became the company's youngest musical director, and made his Covent Garden début that year. At Sadler's Wells he conducted 26 operas, including the première of John Gardner's *The Moon and Sixpence* (1957). He also began to appear more widely as a symphonic conductor with British and foreign orchestras, but forsook his London appointment in 1959 to become the Scottish National Orchestra's first native principal conductor and artistic director, a post he held until 1984.

Gibson remained based in Scotland, where he made the (Royal) Scottish National Orchestra a vital influence on the national as well as the regional scene. Contemporary music featured prominently in his programmes, and he introduced numerous new works including several by Henze, and Stockhausen's *Gruppen* at Glasgow in 1961, six years in advance of London. In 1962 he helped to form Scottish Opera, of which he also

became artistic director, conducting the first complete performance of Berlioz's *Les Troyens* (1969), the first German-language *Ring* cycle in Scotland (1971) and premières of operas by Orr and Hamilton.

Gibson made his American début in 1970 with the Detroit SO, and toured in North and South America as well as in most European countries. In 1981 he became principal guest conductor of the Houston SO. A firm orchestral disciplinarian, he developed a persuasive skill over a broad stylistic range, often achieving distinction in performance, perhaps most memorably in his colourful, grandly conceived 1971 *Ring* cycle. Among his recordings are Mozart's complete works for violin and orchestra (with Szeryng and the NPO), a cycle of Sibelius symphonies and tone poems (with the Scottish National Orchestra) and scenes from *Les Troyens* (with Janet Baker and the LSO). He was made a CBE in 1967, knighted in 1977, and became president of the Royal Scottish Academy of Music in 1991.

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NOËL GOODWIN

Gibson, Jon (Charles)

(*b* Los Angeles, CA, 11 March 1940). American composer, woodwind instrumentalist and graphic artist. He studied at Sacramento State University and with Henry Onderdonk and Wayne Peterson at San Francisco State University (BA 1964). In San Francisco and, after 1966, in New York he performed in early works of Reich (including the 1967 *Reed Phase* that Reich wrote for him, and the première of *Drumming* in 1971); Riley (the première of *In C*, 1964); and La Monte Young (as a member of the drone ensemble The Theatre of Eternal Music in 1970). He was a founding member of the Philip Glass Ensemble, in which he has performed since 1968, the year Glass dedicated the soprano saxophone solo *Gradus* (originally entitled for Jon Gibson) to him. He has frequently performed in a duo with Glass and has collaborated with such composers as Christian Wolff, Behrman, Budd, Curran and Rzewski. The dancer-choreographers for whom he has written and performed include Nancy Topf (*The Great Outdoors*, 1976), Margaret Jenkins (*Equal Time*, 1976), Merce Cunningham (*Fractions*, 1977, and other projects), Lucinda Childs (*Relative Calm*, 1981), Elaine Summers (*Solitary Geometry*, 1983), Simone Forti (*Framing Music*, 1992) and Elisabetta Vittoni (*La Spezia*, 1993). An accomplished graphic artist, Gibson also provided the visual elements (slide projections and video) for several of these performances. His visual work is most often a structural representation of some aspect of a musical composition (e.g. in the second book of *Melody III*, 1975). He collaborated with French artists Tania Mouraud and Kuntzel on the gallery installation

Trans (1977), with video artist Peter d'Agostino on *Teletapes* (1981), *Double You (and XYZ)* (1985) and *Transmissions* (1987–8), and with JoAnne Akalaitis on the music-theatre piece *Voyage of the Beagle* (1983–7). In 1985 he produced the computer animation *Interval 30.9A*.

Gibson began his own early experimental work as an improviser and composer, performing in the New Music Ensemble with the composers Larry Austin, Richard Swift and Stanley Lunetta. His compositions reveal the underlying minimalist, postmodernist vocabulary which he helped pioneer. Other major influences are jazz, which he studied from his teenage years onwards, notably with saxophonist John Handy in the early 60s; and South Indian vocal music which he studied at the Ali Akbar School. The Indian musicians Pandit Pran Nath, Bismillah Khan and Mahalingam have been especially important. Gibson's style ranges widely from the multi-track density of *Visitations* – an 'environmental soundscape' incorporating layers of ocean, bird, percussion and wooden flute sounds – which anticipates and has rarely been equalled by practitioners of ambient and New Age music, to the austere sustained-tone harmonics of *Cycles*; and from the medieval-tinged additive process of *Song I* and *II* to the pristine lyricism of jazz-flavoured ballads such as 'Mont Blanc', from *Voyage of the Beagle*.

WORKS

Stage: *Voyage of the Beagle* (music theatre, J.A. Akalaitis), 1983–7; *Extensions* (dance score, choreog. L. Childs), s sax, tape, 1980; *Q-Music* (dance score, choreog. Childs), small ens, 1980; *Relative Calm* (dance score, choreog. Childs), small ens, tape, 1981

Vocal: *Running Commentary (A–Z)*, 1 or more vv, 1980–87; *Running Commentary (Arbitrary Excerpts)*, 1v, small ens, 1992; *Talk is Cheap*, 1v, small ens, 1996; *Big Fish Little Pond*, 4vv, 1997

Inst: *Single Stroke Bell*, perc, opt. insts, 1968; *30's*, any insts, 1970; *Fluid Drive*, ens, 1972 [version of *Visitations*, tape, 1972]; *FI Duet*, 1972; *Multiples*, any melody insts, 1972; *Song I*, small ens, 1972, *II*, small ens, 1973–4, *IV*, small ens, 1978–9; *Untitled*, 1–3 melody insts, 1974–5; *Melody IV*, parts 1 and 2, 9 insts, 1975; *32/11*, 1 inst, opt. kbd, 1975; *Return*, small ens, 1979; *Variations*, small ens, 1980; *Waltz*, open insts, 1982; *No Tango*, small ens, 1983; *Full Circle*, kbd/small ens, 1987, rev. 1989; *Essence*, small ens, 1988; *It Doesn't Matter*, small ens, 1988; *Turn of Events*, 2 pf, 1990; *Southern Climes*, small ens, 1993; *Chorales from Relative Calm*, small ens, 1993; *Waltz for Orch*, 1995; *Lines*, small ens, 1996; *Unfinished Business I*, small ens, 1997; *Changes*, 4 melody insts

Solo inst (for 1 melody inst unless otherwise stated): *Melody I*, prep pf, 1973, *Melody II*, 1973; *Cycles*, org, 1973; *Song III*, s sax, 1976; *Equal Distribution I*, 1977; *Recycle I, II*, 1977; *Call*, 1978; *Equal Distribution III*, 1978; *One, Two, Three*, 1978–9; *Criss Cross*, 1979; *Ballade*, 1986–8; *Companion Piece*, 1989; *La Spezia*, pf, 1991; *Surface Tension*, 1993; *Fanfare I*, 1993; *Chrome*, 1995; *A Rose It Isn't*, 1997

Tape: *Who are You*, 1966; *Vocal/Tape Delay*, 1968; *Visitations: an Environmental Soundscape*, tape collage, 1968–72, arr. live ens as *Fluid Drive*, 1972; *Radioland*, 1972; *Melody III*, tape, slides, 1975; *Jungle Collage*, tape, insts, 1983 [incl. in *Voyage of the Beagle*]

Other: *RSFVHF (Rhythm Study for Voice Hands Feet)*, pfmr, 1974, arr. video tape, 1974; *One Way*, video tape, 1976; *Interval*, video tape, 1985 [incl. 30's with graphic score]

Principal publisher: Undertow Music

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- F. Heubach, ed.:** *Interfunktionen 10* (Cologne, 1972) [scores, drawings]
T. Johnson: 'Getting Fogbound in Sound', *Village Voice* (20 Dec 1973)
W. Sharp: 'The Phil Glass Ensemble', *Avalanche*, no.10 (1974)
SoHo: Downtown Manhattan, Akademie der Künste, 5 Sept–17 Oct 1976 (Berlin, 1976) [exhibition catalogue]
D. Reck, ed.: *Music of the Whole Earth* (New York, 1977, 2/1997)
R. Kostelanetz, ed.: *Seventh Assembling* (New York, 1977)
R.F. Crone: *Numerals 1924–1977*, Leo Castelli Gallery, 7 Jan–28 Jan 1978 (New York, 1978) [exhibition catalogue]
R. Palmer: 'Sciences Inspires Soho Avant-Garde Composers', *New York Times* (31 July 1977)
R. Teitlebaum: 'Less and Less', *Soho News* (26 March 1980)
R. Johnson, ed.: *Scores, an Anthology of New Music* (New York, 1981) [incl. commentary]
A. Pomarede: 'Jon Gibson, paysage sonore', *Art présent*, no.9 (1981), 51
R.E. Bandt: *Models and Processes in Repetitive Music, 1960–1983* (diss., Monash U., 1983)
T. Johnson: *The Voice of New Music New York City 1972–1982* (Eindhoven, 1989)
D. Suzuki: *Minimal Music* (diss., U. of Southern California, 1991)
E. Strickland: *Minimalism: Origins* (Bloomington, IN, 1993)
W. Duckworth: *Talking Music* (New York, 1995)
D. Goode, ed.: *The Frog Peak Rock Music Book* (Lebanon, NH, 1995)
B.G. Tyranny: *All Music Guide* (San Francisco, 3/1997)
R. Kostelanetz, ed.: *Writings on Glass* (New York, 1997)

EDWARD STRICKLAND

Gidayu.

See Takemoto Gidayū.

Gideon, Miriam

(*b* Greeley, CO, 23 Oct 1906; *d* New York, 18 June 1996). American composer. Early in life, she studied the piano with Hans Barth, Felix Fox and her uncle Henry Gideon, an organist and choral director. She later received degrees from Boston University (BA 1926), Columbia University (MA 1946) and the Jewish Theological Seminary (DSM 1970) and studied composition privately with Saminsky (1931–4) and Sessions (1935–43). She taught at Brooklyn College (1944–54) and City College, CUNY (1947–55, 1971–6), the Jewish Theological Seminary (1955–91) and the Manhattan School of Music (1967–91). Her honours included awards and commissions from the Ernest Bloch Society, the Ford and Rockefeller foundations and the Elizabeth Sprague Coolidge Foundation, among others. In 1975 she was elected to the American Academy and Institute of Arts and Letters.

Gideon did not rely on a preconceived compositional system but let each work suggest its own style and form; her musical language can be described as freely atonal. Its prevailing lyricism at times is contrasted by a pointed and dramatic intensity: textures are 'characterized by lightness, the sudden exposure of individual notes, constantly shifting octave relationships [and] a technique that imposes economy and the exclusion of irrelevancies' (Perle). Fascinated by the idea of setting a poem in more than one language, she often used both the original language and a translation within a single composition. In *Steeds of Darkness* (1986), for example, a setting of an Italian poem by Felix Pick is followed by its English 'recreation', based on a poem by Eugene Mahon. In Gideon's own words, the setting of Mahon's poem 'extracts at white heat the fantasy of the original poem'. Together, the settings exhibit a striking musical reflection on death's 'relentless and despairing chase'.

WORKS

opera

Fortunato (3 scenes, Gideon, after S. and J. Quintero), S, Mez, T, Bar, orch/pf, 1958

vocal

Choral: Slow, Slow Fresh Fount (B. Jonson), SATB/TTBB, 1941; Sweet Western Wind (R. Herrick), SATB, 1943; How Goodly are thy Tents (Ps lxxxiv), SSA/SATB, org, pf, 1947; Adon olom [Master of the World] (Heb. liturgy), S, A, T, SATB, ob, tpt, str orch, 1954; The Habitable Earth (Bible: *Proverbs*), S, A, T, B, SATB, ob, pf/org, 1965; Spiritual Madrigals (F. Ewen, S. von Trimperg, H. Heine), TTB, bn, va, vc, 1965; Sacred Service for Sabbath Morning (Heb. liturgy), cantor, S, A, T, B, SATB, fl, ob, bn, tpt, org, va, vc, 1970; Shirat Miriam l'shabbat (Heb. liturgy), cantor, SATB, org, 1974; Where Wild Carnations Blow – a Song to David, solo vv, SATB, inst ens, 1983

Song cycles: Sonnets from Shakespeare, 1v, pf/(tpt, str qt/str orch), 1949; 4 Epitaphs (R. Burns), 1v, pf, 1952; Songs of Voyage (J.P. Peabody, F. Wilkinson), 1v, pf, 1961; The Condemned Playground (Horace, J. Milton, G. Spokes, S. Akiya, C.P. Baudelaire, E. St Vincent Millay), S, T, fl, bn, str qt, 1963; Rhymes from the Hill (C. Morgenstern), med v, cl, mar, vc, 1966; Songs of Youth and Madness (F. Hölderlin, trans. M. Hamburger), high v, orch, 1977; Ayelet hashakhar [Morning Star] (C.N. Bialik, M. Stekelis, L. Goldberg), med v, pf, 1980; Wing'd Hour (C. and D.G. Rossetti, W. de la Mare), med v, pf/(fl, ob, vib, vn, vc), 1983; Creature to Creature (N. Cardozo), med high v, fl, hp, 1985; Poet to Poet: an Ode to Ben Jonson (R. Herrick, Byron, A.C. Swinburne), high v, pf, 1987; The Shooting Starres Attend Thee (R. Herrick, T. Carew, S. Menashe), high v, fl, vn, vc, 1987; 8 other song cycles, 1952–81

Songs: The Hound of Heaven (F. Thompson), med v, ob, vn, va, vc, 1945; Little Ivory Figures (A. Lowell), low/med v, gui, 1950; The Adorable Mouse (Gideon, after J. de La Fontaine), low v, fl, cl, bn, hpd, timp, 1960 [arr. nar, pf/(fl, cl, 2hns, pf, timp, str)]; Steeds of Darkness (F. Pick, E. Mahon), high v, fl, ob, vc, pf, perc, 1986; Böhmischer Krystall (A. Giraud, trans. O.E. Hartleben), high v, fl, ob, cl, bn, vc, pf, 1988; Songs from the Greek for Pipes and Strings (ancient Gk. poets), Mez, ob, cl, bn, pf, 1989; 24 songs, lv, pf, 1929–66

instrumental

Orch: Epigrams, suite, chbr orch, 1941, unpubd; Lyric Piece, str, 1941; Symphonica

brevis, 1953

Chbr: Lyric Piece, str qt, 1941 [arr. str orch]; Str Qt, 1946; Divertimento, ww qt, 1948; Fantasy on a Javanese Motive, vc, pf, 1948; Sonata, va, pf, 1948; Air, vn, pf, 1950; Biblical Masks (vn, pf)/org, 1960; Sonata, vc, pf, 1961; Suite, cl/vn, pf, 1972; Fantasy on Irish Folk Motives, ob, bn, va, perc, 1975; Trio, cl, vc, pf, 1978; Eclogue, fl, pf, 1988; Rondo appassionato, vc, pf, perc, 1990

Pf: 3-Cornered Pieces (Suite no.1), 1935 [arr. fl, cl, pf]; Sonatina 'Hommage à ma jeunesse', 2 pf, 1935; Sketches (Suite no.2), 1937–40; Canzona, 1945; Suite no.3, 1951; Six Cuckoos in Quest of a Composer, suite, 1953; Of Shadows Numberless, suite, 1966; Sonata, 1977

Recorded interviews in *US-NHoh*

Principal publishers: ACA, Mobart, Peters

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VintonD

G. Perle: 'The Music of Miriam Gideon', *American Composers Alliance Bulletin*, vii/4 (1958), 2–9

B.A. Peterson: 'The Vocal Chamber Music of Miriam Gideon', *The Musical Woman: an International Perspective*, ii, ed. J. Lang Zaimont and others (New York, 1991), 226

L. Ardito: 'Miriam Gideon: a Memorial Tribute', *PNM*, xxxiv (1996), 202–14

LINDA ARDITO

Gidino da Sommacampagna

(fl Verona, 14th century). Italian poet and theorist. He lived at the court of the Scaligers at Verona under Mastino II, Bartolomeo and Antonio, and dedicated to Antonio his *Lo tractato et la arte de li rithimi volgari*, written between 1381 and 1384 (edited by G.B.C. Giuliani as *Trattato dei ritmi volgari*, Bologna, 1870/R). This is a treatise on metrics, with examples, in which Gidino described the main poetic forms of the 14th century: sonnets, ballatas or canzoni, *rotondelli*, *marighali*, *serventesi* and *moti confetti*. The text is derived from the treatise by Antonio da Tempo, but the examples are Gidino's own. Music is mentioned in connection with the ballata and the polyphonic madrigal.

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E. Paganuzzi: 'Medioevo e Rinascimento', *La musica a Verona*, ed. P. Brugnoli (Verona, 1976), 1–216, esp. 33–7

F.A. Gallo: 'Sulla fortuna di Antonio da Tempo: un quarto volgarizzamento', *L'Ars Nova italiana del Trecento*, v, ed. A. Ziino (Palermo, 1985), 149–57

N. Pirrotta: 'A Sommacampagna Codex of the Italian Ars Nova?', *Essays in Medieval Music: in Honor of David G. Hughes*, ed. G.M. Boone (Cambridge, MA, 1995), 317–32

F. ALBERTO GALLO

Gieburowski, Waclaw

(b Bydgoszcz, 6 Feb 1878; d Warsaw, 27 Sept 1943). Polish musicologist, conductor and composer. Ordained priest in 1902, he studied music at Regensburg with Haberl and Haller and musicology with Kinkeldey in Breslau (Wrocław) and with Wolf and Kretzschmar in Berlin. He took the doctorate at Breslau in 1913 with a dissertation on a 15th-century treatise. From 1925 to 1939 he was an assistant professor at the University of Poznań. He also taught at the Poznań Conservatory and at the theological seminary. From 1916 he was conductor of the Poznań Cathedral Choir and succeeded in making it one of the finest choirs in Poland between the wars. His main interest was church music, both early and contemporary. He was responsible for several editions and composed a number of church works himself.

WRITINGS

Die 'Musica Magistri Szydlowite': ein polnischer Choraltraktat des XV. Jahrhunderts und seine Stellung in der Choraltheorie des Mittelalters (diss., U. of Breslau, 1913; Poznań, 1915)

Chorał gregorjański w Polsce od XV do XVII wieku, ze specjalnem uwzględnieniem tradycji i reformy oraz chorału Piotrkowskiego [The Gregorian chorale in Poland from the 15th century to the 17th, with special reference to tradition and reform as well as to the Piotrkowski chorale] (Poznań, 1922) [with Fr. summary]

EDITIONS

Cantica selecta musices sacrae in Polonia (Poznań, 1928–39)

Cantionale ecclesiasticum ad normam editionis Vaticanae ratione habitae ritualis pro Polonia approbatum (Poznań, 1933)

Śpiewnik kościelny [Hymnbook] (Poznań, 1938)

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J. Młodziejowski: 'Ks. Dr Waław Gieburowski', *RM*, ii/20–21 (1946), 27

S. Duszyński: 'Wspomnienie pośmiertne o ks. dr W. Gieburowskim', *Życie muzyczne*, nos.3–4 (1947), 1 only

ZYGMUNT M. SZWEYKOWSKI

Giegling, Franz

(b Buchs, nr Aarau, 27 Feb 1921). Swiss musicologist. He studied the piano with Walter Frey and theory with Paul Müller at the Zürich Conservatory, where he gained a theory teaching diploma in 1950. He studied musicology with Kurth at Berne University and with Cherbuliez at Zürich University, where he obtained the doctorate in 1950 with a dissertation on the importance of Torelli in the history of the solo concerto. He was music critic of the *Neue Zürcher Zeitung* (1947–53) and made extensive studies in Italy of the Baroque concerto. In 1960 he qualified at Basle as a sound engineer, and worked in this capacity at Radio Zürich until 1967, when he became editor for music broadcasts including speech at Radio Basle; he was also the artistic planning manager of the Basle RSO, 1972–7. He became a member of the editorial board of the Gluck collected edition in 1992.

Giegling had worked principally on the music of the Italian Baroque and Mozart. In 1954 he became a contributor to the new Mozart collected edition; he was co-editor of the revised sixth edition of the Köchel catalogue, and in 1969 he joined the Zentralinstitut für Mozartforschung, Salzburg. He edited a number of volumes for the Mozart collected edition and many 18th-century north Italian instrumental works.

WRITINGS

- Giuseppe Torelli: ein Beitrag zur Entwicklungsgeschichte des italienischen Konzerts* (diss., U. of Zürich, 1949; Kassel, 1949)
'Giacomo Antonio Perti (1661–1756)', *Mf*, viii (1955), 445–52
'Geminiani's Harpsichord Transcriptions', *ML*, xl (1959), 350–52
Volkmar Andreae (Zürich, 1959)
ed., with A. Weinmann and G. Sievers: L. von Köchel: *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts* (Wiesbaden, 6/1964)
'Metastasios Oper "La Clemenza di Tito" in der Bearbeitung durch Mazzola', *MJb* 1968–70, 88–94
'Die neue Mozart-Ausgabe: Wissenschaft und Praxis', *Alte Musik: Praxis und Reflexion*, ed. P. Reidemeister and V. Gutmann (Winterthur, 1983), 353–7
'Mozart und Gessner: zum Besuch der Mozarts in Zürich 1766', *Schweizer Jb für Musikwissenschaft*, new ser., xii (1992), 99–109

EDITIONS

- Francesco Antonio Bonporti: 'La Pace': Inventionen für Violine und Basso Continuo*, op.10, HM, xlv–xlv, lxxvii (1950–55)
Giuseppe Torelli: Sonate G-Dur für Violoncello und Basso Continuo, HM, lxi (1955; repr. 1974)
Tomaso Giovanni Albinoni: Sonate g-moll für Streicher and Basso Continuo, op.2, no.6, NM, clxxxix (1956); 7 ob. concertos from op.9 (London, 1972–6)
Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke, I/4/iv: *Kantaten* (Kassel, 1957); I/4/i: *Die Schuldigkeit des ersten Gebots* (Kassel, 1958); II/5/xx: *La clemenza di Tito* (Kassel, 1970); V/14/iv: *Klarinetten Konzert* (Kassel, 1977); V/14/iii: *Konzerte für Flöte, Oboe, Fagott* (Kassel, 1981); V/14/vi: *Konzert für Flöte und Harfe* (Kassel, 1983); VIII/17/i: *Divertimenti für Bläser* (Kassel, 1984); V/14/v: *Hornkonzerte* (Kassel, 1987); X/28: *Weke Zweifelkafter Echtheit: Divertimenti für Bläser* (Kassel, 1993)
Die Solosonate, Mw, xv (1959; Eng. trans., 1960)
Luigi Boccherini: 3 Quintets f. ob., str qnt, op.45, nos.4–6 (Hamburg, 1959)
Giuseppe Torelli: Concertino per camera, op.4; Lumi dolenti (1977)
C.A. Lonati: 12 Violinsonaten (Winterthur, 1981)
Christoph W. Gluck: La clemenza di Tito (Kassel, 1995)

JÜRIG STENZL

Gielen, Michael (Andreas)

(b Dresden, 20 July 1927). Austrian conductor and composer. A son of the producer Josef Gielen and nephew of Steuermann, he studied the piano and composition with Erwin Leuchter in Buenos Aires (1942–9) and with

Polnauer in Vienna (1950–53). He began his career in Buenos Aires as a pianist (during 1949 he performed Schoenberg's complete piano works) and as a répétiteur at the Teatro Colón (until 1950). From 1951 to 1960 he was répétiteur and conductor at the Vienna Staatsoper, and during this period he conducted radio and concert performances of contemporary music, including works of his own. He was principal conductor at the Royal Opera of Stockholm from 1960 until 1965, when he left for Cologne; there he was responsible for the première of Zimmermann's *Die Soldaten* (1965). In 1969 he was appointed principal conductor of the Belgian National Orchestra, in 1973 principal conductor of the Netherlands Opera, and in 1977 director of opera at Frankfurt, a post he held until 1987. From 1978 to 1981 Gielen was chief guest conductor of the BBC SO, and from 1980 to 1986 music director of the Cincinnati SO. In 1986 he became chief conductor of the SWF SO, Baden-Baden, and the following year was appointed professor of conducting at the Salzburg Mozarteum. During the 1990s he developed a close relationship with both the Berlin SO and the Berlin Staatsoper, and in 1995 made his Salzburg Festival début with *Lulu*.

Gielen's performances are marked by a sharp, analytic intellect, coupled with an ability to present music with force and vitality. His facility in mastering complex avant-garde scores has earned him a high reputation in this field; he has been involved in many first performances (including those of Ligeti's *Requiem*, Stockhausen's *Carré*, Zimmermann's *Requiem für einen jungen Dichter* and Henze's *Dramatische Szenen aus 'Orpheus'*) and has recorded works by Kagel, Ligeti, Nono, Zimmermann and many others. Of earlier 20th-century music, he has been most associated with Mahler, Schoenberg, Berg and Webern, making the first commercial stereo recording of *Moses und Aron* in 1974. He has also given distinctive performances of works from the Romantic and Classical periods and has recorded a Beethoven symphony cycle with the SWF SO; his operatic repertory includes Mozart and Wagner, as well as *Falstaff*, to which he brings a Toscaninian dry brilliance and clarity.

In Gielen's earlier compositions, the influence of the Second Viennese School is strong. For example, the *Vier Gedichte von Stefan George* have quite patent serial structures, in which the range of harmony is firmly restricted, somewhat in the manner of Webern, while the orchestration owes much to Schoenberg's op.22; the use of George texts, too, is obviously significant. In later works Gielen has absorbed the techniques and aesthetics of more recent music.

WORKS

(selective list)

Variationen, str qt, 1949; 4 Gedichte von Stefan George, chorus, 19 insts, 1955–8; Variationen, 40 insts, 1959; Ein Tag tritt hervor (Neruda), Pentaphonie, obbl pf, vib, mar, elec gui, hmn, ondes martenot, 5 qnts, 1960–63; die glocken sind auf falscher spur (H. Arp), melodramas and interludes, female v, speaker, vc, gui, pf, perc, hmn, tapes, 1967–9; Einige Schwierigkeiten bei der Überwindung der Angst, orch, 1976; Un vieux souvenir, str qt, 1983

Principal publishers: Gerig, Universal

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- M. Gielen and P. Fiebig:** *Beethoven im Gespräch: die neun Sinfonien* (Stuttgart, 1995)
- P. Fiebig, ed.:** *Michael Gielen: Dirigent Komponist, Zeitgenosse* (Stuttgart, 1997) [incl. discography]

WOLFRAM SCHWINGER/MARTIN ELSTE

Giero, Jhan.

See [Gero, Jhan](#).

Giesecking, Walter

(*b* Lyons, 5 Nov 1895; *d* London, 26 Oct 1956). German pianist. The son of a distinguished German doctor and entomologist, he spent much of his childhood in southern France and Italy. He began to play the piano at the age of four but received no consistent tuition until the age of 16 when he worked with Karl Leimer at the Hanover Conservatory (1911–13). At the age of 20 he played a virtually complete cycle of Beethoven's sonatas in Hanover. His Berlin début in 1920 was so successful that he stayed on in the city to give seven further concerts in which his refined artistry in Debussy and Ravel was already evident. An intensive international career followed. Giesecking gave his first London recital in 1923, and the same year he gave with Fritz Busch the first performance of Pfitzner's Piano Concerto. His American début (in Hindemith's concerto) followed in 1926, and his Paris début in 1928. But his career was blighted when he was blacklisted as a Nazi sympathizer, a taint which provoked continuing hostility in the USA and led him to confine his career for some time to Europe, South America and Japan. After being cleared of cultural collaboration with the Nazis, he returned triumphantly to the USA in 1955 (when he gave an all-Debussy programme in Carnegie Hall) and in 1957. He later gave a series of masterclasses at the Musikhochschule in Saarbrücken where he focussed on the problems of transcending difficulties that are essentially mental rather than physical.

Blessed with a rare photographic and aural memory, Giesecking would often memorize entire scores away from the keyboard before playing them in concert. His repertory was immense (he gave a New York recital in 1930 entirely devoted to contemporary music), and he recorded all Mozart's solo piano music (1953), a complete Ravel cycle (1956) and virtually all the solo works of Debussy (1951–4). His Mozart has been criticized for its over-exquisite miniaturist approach; but his Debussy, in which his aural sensitivity and pedal technique contributed to the subtlest gradations of tone and colour, has not been excelled. A project to record the complete Beethoven sonatas and much Schubert was left incomplete because of his sudden death. Tchaikovsky and Rachmaninoff also featured in his

repertory, and his performance of the latter's second and third concertos revealed an impetuous virtuosity far removed from the luminous delicacy of his Debussy. Giesecking's Debussy recordings, reissued on CD, remain his most enduring legacy.

WRITINGS

with K. Leimer: *Modernes Klavierspiel nach Leimer – Giesecking* (Mainz, 1931; repr. 1998 with the following; Eng. trans., 1932, repr. 1972 with the following as *Piano Technique*)

with K. Leimer: *Rhythmik, Dynamik und andere Probleme des Klavierspiels nach Leimer – Giesecking* (Mainz, 1938; repr. 1998 with the preceding; Eng. trans., 1938, repr. 1972 with the preceding as *Piano Technique*)

So wurde ich Pianist (Wiesbaden, 1963, 4/1975) [with discography by I. Hajmássy]

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J. Chissell: 'Walter Giesecking', *Gramophone Record Review*, no.45 (1957), 703 [with discography by F.F. Clough and G.J. Cuming]

BRYCE MORRISON

Gievenci, Adam de.

See [Adam de Givenchi](#).

Gifford, Helen (Margaret)

(*b* Melbourne, 5 Sept 1935). Australian composer. She studied at the University of Melbourne with Le Gallienne, who influenced her decision to become a full-time composer when she graduated (MusB) in 1958. In that year her second work, *Fantasy* for flute and piano, had its first performance and broadcast, in the Netherlands. In 1964 her *Phantasma* for string orchestra was chosen by the Australian jury for submission to the ISCM Festival, Copenhagen. She won the Dorian Le Gallienne Award for composition in 1965, and in 1974 she held a senior composer's fellowship from the Australian Council for the Arts and was composer-in-residence to the Australian Opera. She was attached to the Melbourne Theatre Company as composer of incidental music from 1970 to 1982 and in 1980 was appointed to the Australia Council's Artists in the Schools programme. She has been involved with several arts organizations and was chairman of the Composers' Guild of Australia, 1976–8. In 1996 she was awarded an Order of Australia medal for her services to music. She also received a degree (DLitt) from Monash University.

A sensitive and individual composer, Gifford was at first influenced by the music of the French Impressionists. Travel in Europe in 1962 brought her into direct contact with contemporary idioms, and she has remained indebted to Lutosławski and the Polish school in general. Her travels in India in 1967 and a visit to Indonesia in 1971 brought the increasing influence of Asian music into her work. Several of her scores for the Melbourne Theatre Company have been produced as the result of

experimental workshops. Her music, though apparently using serially derived atonalism, is best described as being free of tonal orientation, with its delicate textures relying at times on tensions created through percussive and vocal counter-effects. The intricacy of her finely wrought scores reveal an assured but nonconformist style.

WORKS

(selective list)

Stage: *Jo Being* (1, P. Murphy), part perf. Melbourne, 4 June 1978; *Regarding Faustus* (music-theatre, 1, Gifford, after C. Marlowe), 1983, Adelaide, 12 March 1988; *Iphigenia in Exile* (music theatre, 1, R. Meredith, after Euripides), 1985, part perf. Melbourne, ABC FM Radio, 1 Oct 1990; *Music for the Adonia* (music-theatre), 1992; *incid music to B. Brecht, W. Congreve, C. Fry, P. Shaffer, W. Shakespeare, T. Stoppard, C. Tourneur*

Orch: *Phantasma*, str, 1963; *Chimaera*, 1969; *Imperium*, 1969

Vocal: *As Dew in Aprille*, S, pf/hp/gui, 1955; *The Wanderer*, male spkr, fl, eng hn, va, perc, 1963; *Red Autumn in Valvins*, Mez, pf, 1964; *The Glass Castle*, S, chorus 5vv, 1968; *Bird Calls from an Old Land*, 5 S, female chorus, 5vv, perc, 1971; *Point of Ignition* (J. Aldridge), Mez, orch, 1997; *The Western Front World War I*, 40 vv choir, inst ens, 1999

Chbr and solo inst: *Fantasy*, fl, pf, 1958; *Pf Sonata*, 1960; *Catalysis*, pf, 1964; *Str Qt*, 1965; *Waltz*, *The Spell*, *Cantillation*, pf, 1966; *Fable*, hp, 1967; *Canzone*, 9 wind, cel, 1968; *Of Old Angkor*, hn, mar, 1970; *Company of Brass*, 9 brass, 1972; *Going South*, 2 tpt, hn, 2 trbn, 1988; *Toccata attacco*, pf, 1990; *A Plaint of Lost Worlds*, fl + pic, cl, pf, 1994; *As Foretold to Khayyar*, pf, 1999

Principal publisher: Sounds Australian

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ed. **P. Grimshaw and L. Strahan**: *The Half Open Door* (Sydney, 1982), 172–93 [autobiographical chapter]
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THÉRÈSE RADIC

Giga

(It.).

See *Gigue* (i).

Gigault, Nicolas

(b ?Paris, c1627; d Paris, 20 Aug 1707). French organist and composer. According to documentation by Hardouin his parents were without expectation of heirs as late as May 1626, so the earlier date of birth deduced by Pirro cannot be correct. That the family lived in poverty is indicated by a document of 1648 in which, following the death of their father, Gigault and his brothers renounced their rights of succession to avoid his debts. But the contract relating to the first of his two marriages, in 1662, shows him already prosperous and the owner of an extensive collection of instruments, including an organ, several harpsichords, spinets and clavichords and a number of string instruments (there is evidence that he was also a string player who was sometimes engaged for important Parisian orchestral performances). He held four positions as an organist in Paris – at St Honoré (1646–52), St Nicolas-des-Champs (1652 until his death), St Martin-des-Champs (from 1673) and the Hôpital du Saint Esprit (from 1685) – and his repute is shown by a 1695 tax roll of keyboard players in which his name is inscribed among those of the first rank, along with such men as D'Anglebert and Couperin. He was twice involved in lawsuits, the first time in a vain attempt to recover damages from one Janson, the printer of his 1683 *Livre de musique*, the second in 1693 in connection with the long legal process between the *ménétriers* and the keyboard players of Paris. A document pertaining to the latter suit lists him as a teacher of Lully; in 1706 he was one of a jury that awarded Rameau the post of organist of the church of Ste Madeleine-en-la-Cité. Of his five children three were connected with music, although not as composers.

Lacking a modern edition, Gigault's 1683 volume has been little studied. It contains 20 popular noëls with variations, the earliest example of this genre, besides a few versets based on Christmas plainsongs. Most of the noëls follow a somewhat mechanical scheme, progressing from two to three to four voices, the latter treated 'à 2 chœurs'. The better-known second volume of 1685 contains 183 versets, mostly very brief, in a rather loose arrangement. It begins with three groups of versets for the Ordinary of the Mass followed by a series of pieces arranged according to the church modes; interspersed with these are several settings of plainsong hymns and a series of *Te Deum* versets. More than his contemporaries Gigault remained faithful to the liturgy and to the spirit of Titelouze (whose name he invoked in the preface) through frequent settings of plainsong either as a cantus firmus in bass or tenor or in fugal elaboration, and also through the use of optional cadence points by which the versets may be abbreviated to the needs of the service. A majority of the free pieces are termed 'fugues'; nevertheless in these as well as in the preludes, *récits* and dialogues one sees the secular spirit from dances and *airs* that permeates the later years of the French Baroque organ school, a quality further emphasized by Gigault's continuous use of the 'pointed' style in which virtually all series of quavers are notated in dotted rhythms. Although the preludes contain occasional striking harmonic progressions, Gigault's music is frequently monotonous: in particular he lacks harmonic direction and fails to develop his fugue subjects adequately.

WORKS

Edition: *Nicolas Gigault: Livre de musique pour l'orgue*, ed. A. Guilmant and A. Pirro, Archives des maîtres de l'orgue, iv (Paris, 1902/R1972) [contains the music of the 1685 collection, and an allemande from the 1683 publication]

Livre de musique dédié à la Très Sainte Vierge ... contenant les cantiques sacréz qui se chantent en l'honneur de son Divin Enfancement. ... Une pièce diatonique en forme d'allemande marqué simple & avec les ports de voix, org/hpd/lute/viols/vns/recs/other insts (Paris, 1683)

Livre de musique pour l'orgue ... plus de 180 pièces ... pour servir sur tous les jeux à 1, 2, 3, et 4 claviers et pedalles en basse et en taille (Paris, 1685)

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*Frotscher*G

MGG1 (J. Bonfils)

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N. Dufourcq: *Le livre de l'orgue français*, iv: *La musique* (Paris, 1972)

B. François-Sappey: 'Nicolas Gigault', *Guide de la musique d'orgue*, ed. G. Cantagrel (Paris, 1991)

ALMONTE HOWELL/FRANÇOIS SABATIER

Gigler, Andre [Andreas]

(*b* Anger, Styria; *d* Graz, Jan 1570). Austrian hymnographer. In 1553 Gigler was a Catholic priest in Graz – at that time a predominantly Protestant city. His *Gesang Postill, das ist: Evangelia auff alle und jede fürnemste Feste durchs gantze Jar in Gesang verfast, vor und nach der Predig zu singen Sampt einem Christlichen Gehet* (Graz, 1574) was the first musical work to be published in Styria, and it represents an outstanding technical achievement on the part of the printer, Andreas Franck. In content the *Gesang Postill* closely followed the Protestant *Sonntagsevangelia* of Nicolaus Herman (Wittenberg, 1561). All of the Gospel readings are presented in identical rhymed, seven-line verses. Like Herman, Gigler supplied only a handful of melodies for use throughout the book; at the back there are some 20 four-part tenor melodies without text and with figured accompaniments. The first ten are well-known Wittenberg melodies; the rest, according to Gigler's introduction, are his own compositions, though they are very close to their Wittenberg models. The four-part arrangements are the work of Johannes de Cleve who was then Kapellmeister at the court in Graz. Gigler's *Gesang Postill* is a thoroughly

characteristic example of its kind, stemming from a border area in which religious allegiances had not yet been stabilized.

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WALTER BLANKENBURG

Gigli.

See [Lilius](#) family.

Gigli, Beniamino

(*b* Recanati, 20 March 1890; *d* Rome, 30 Nov 1957). Italian tenor. In Rome, after lessons from Agnese Bonucci, he won a scholarship to the Liceo Musicale; his teachers were Cotogni and Rosati. In 1914 he won an international competition at Parma, and on 14 October that year made a successful début in *La Gioconda* at Rovigo. In 1915 his Faust in Boito's *Mefistofele* was highly appreciated at Bologna under Serafin and at Naples under Mascagni. Spain was the scene of his first successes abroad, in 1917. The climax of his early career was his appearance in the memorial performance of *Mefistofele* at La Scala on 19 November 1918. On 26 November 1920 he made a brilliant début (again in *Mefistofele*) at the Metropolitan Opera, where he remained as principal tenor for 12 consecutive seasons, singing no fewer than 28 of his total of 60 roles.

In the lyrical and romantic repertory, Gigli was regarded as the legitimate heir of Caruso (Martinelli excelled in the more dramatic and heroic parts). The operas in which he was most often heard were *La bohème*, *La Gioconda*, *L'Africaine*, *Andrea Chénier* (see illustration) and *Mefistofele*. His Covent Garden début was in *Andrea Chénier* on 27 May 1930, with subsequent appearances in 1931, 1938 and 1946. In 1932 he left the Metropolitan, declining to accept a substantial reduction of the salary paid him before the Depression. Thereafter he pursued his career more actively in Italy, elsewhere in Europe, and in South America, returning to the Metropolitan, for five performances only, in 1939. A favourite of Mussolini, Gigli was at first under a cloud after the dictator's fall, but returned to sing in *Tosca* at the Rome Opera in March 1945, and in November 1946 reappeared at Covent Garden with the S Carlo company in *La bohème*, with his daughter, Rina Gigli, as Mimì. He continued to appear in opera at Naples and at Rome as late as 1953, and in concerts almost until his death.

Smoothness, sweetness and fluency were the outstanding marks of Gigli's singing. His style was essentially popular, both in its virtues and its limitations: natural, vital and spontaneous on the one hand, but always liable to faults of taste – to a sentimental style of portamento, for instance,

or the breaking of the line by sobs, or ostentatious bids for stage applause 'like a picturesque beggar appealing for alms' (Ernest Newman). He missed refinement in Mozart, and was unequal to the technical demands of 'Il mio tesoro'; in Verdi he was more at home, although notably happier when, as in the second scene of *Un ballo in maschera* or the last act of *Rigoletto*, his grandees had adopted popular disguise; best of all in Puccini and the melodramatic lyricism of *Andrea Chénier* and *La Gioconda*. His mellifluous cantilena in such pieces as Nadir's romance in *Les pêcheurs de perles* was consummately beautiful. Gigli was something less than a great artist; but as a singer pure and simple he was among the greatest.

His many recordings offer a complete portrait of his long career; outstandingly successful are the arias from *Mefistofele*, *Martha*, *L'elisir d'amore*, *La Gioconda* and *Faust*, duets with De Luca from *La forza del destino* and *Les pêcheurs de perles*, and the complete recordings of *Andrea Chénier* and *La Bohème*. Gigli was also a seductively charming interpreter of Neapolitan and popular songs, and delighted 1930s cinema audiences with his portrayals of ingenuous and lovestruck tenors.

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DESMOND SHAWE-TAYLOR/ALAN BLYTH

Gigli, Giovanni Battista ['Il Tedeschino']

(*b* Finale Emilia; *d* ?Florence, after 1692). Italian composer. No biographical links with Germany have been found to explain his nickname, 'Il Tedeschino', so it may simply have described his personal appearance. He was in the service of Grand Duke Ferdinando III of Tuscany in Florence when he published *Sonata da chiesa e da camera a 3 strumenti, col basso continuo per l'organo* op.1 (Bologna, 1690), which he described as 'an immature part of my early composition'. He may also have worked at Modena for the Este family, since two oratorios (*S Caterina* and *S Genovefa Palatina*), six trio sonatas and one cantata for solo voice with continuo survive in manuscript in the library there (*I-MOe*). Four pieces are also included in a 17th-century manuscript collection of arias and cantatas (in *I-Bc*), and he appears to have written a sacred history, *La libertà prodigiosa* (Florence, 1692).

JOHN HARPER

Giglio, Tommaso

(b Enna, Sicily; fl 1600–03). Italian composer. He was present at Palermo in 1600 as a supporter of Raval in his musical dispute with Falcone; he remained there until at least 1603 when Raval asked him to contribute a composition to the collection *Infidi lumi* (Palermo, 1603), which is now lost. His *Secondo libro de madrigali a sei voci* (Venice, 1601) exemplifies the later phase of the *seconda pratica*. Only the bass part survives but six of the pieces were reprinted (in RISM 1604¹², 1613¹⁰; ed. in MRS, vi, 1991). His madrigals are florid and inventive, with full sonorities and a charm that hides any dissonances or false relations.

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PAOLO EMILIO CARAPEZZA/GIUSEPPE COLLISANI

Gigout, Eugène

(b Nancy, 23 March 1844; d Paris, 9 Dec 1925). French organist and composer. He began his musical apprenticeship at Nancy Cathedral choir school, then in 1857 went to the Ecole Niedermeyer where he was taught by Saint-Saëns and Clément Loret. After marrying Caroline-Mathilde, the director's daughter, he stayed at the Ecole Niedermeyer to teach plainsong, counterpoint, fugue and the organ. He founded a school of organ and improvisation in 1885. In 1863 he was appointed organist of St Augustin (a post that he held until his death), but had to wait five years for Barker to complete his instrument; it was built using an electro-pneumatic system unfamiliar at the time, and had to be reconstructed by Cavallé-Coll–Mutin in 1899. Gigout succeeded Guilmant as professor of organ and improvisation at the Paris Conservatoire in 1911. Among those he taught at the Ecole Niedermeyer, at his own school (founded in 1885) and at the Conservatoire, his nephew Léon Boëllmann, Fauré, Messager, Roussel and André Marchal stand out.

According to accounts by his contemporaries, Gigout, like Guilmant, played in a very clean style, which did not prevent him from performing the music of Franck with great intensity. As an improviser he is reported to have been eclectic, but was drawn particularly to classicism.

His organ music testifies to this ambivalence between a refined language derived from Bach, or certain passages in a classical style, and symphonic effects in the grand manner, sometimes making use of plainsong. Based on an aesthetic close to that of Saint-Saëns, his output is dominated by his organ works, completely overshadowing his piano pieces and *mélodies*. The pieces for harmonium or organ without obligato pedal, simple in execution but useful to the church organist, and often making interesting use of Gregorian style (*100 pièces brèves dans la tonalité du plain-chant*), are quite distinct from the grand compositions with pedal, divided between a series of major collections including the *6 pièces* of 1881, the *10 pièces* of 1890 and the *3 pièces* of 1896. Worthy of note among these are the *Grand chœur dialogué* (1881) which alternates foundation stops and reeds to memorable effect, the Toccata in B minor (1890) which can stand alongside similar compositions by Boëllmann, Widor or Dubois, and the *Scherzo* and *Cantilène*, also in the 1890 collection, which contain more picturesque and decorative material. A different style is represented in the *Introduction et thème fugué* (from the 1881 collection) or the *Pièce jubilaire en forme de prélude et fugue* (1918), which is entirely classical in inspiration, or the charming *Rhapsodie sur des Noëls* (in the 1890 collection), which places folk music in a symphonic context, following the example pioneered by Alexis Chauvet in 1867–9.

Gigout is also the composer of numerous sacred choral works, *mélodies* and piano music of an unashamedly nationalist character including *En souvenir!* (2 legends) and 'Hymne à la France'

WORKS

(selective list)

Org: 3 pièces, 1872–6; 6 pièces, 1881; Pièces diverses en deux suites, 1885–6; 100 pièces brèves dans la tonalité du plain-chant, 1888; Suite de 3 morceaux, c1889; 10 pièces, 1890; Pièces diverses, 1891; Album grégorien, 1895; 3 pièces, 1896; Prélude et fugue, E, 1897; Rhapsodie sur des airs catalans, 1897; Rhapsodie sur des airs populaires du Canada, 1898; 2 pièces, 1900; Poèmes mystiques, 1903; L'orgue d'église, 1904; 70 pièces dans les tons les plus usités, 1911; 12 pièces, 1913; Pièce jubilaire en forme de prélude et fugue, 1918; 100 pièces nouvelles, 1922; 10 pièces, 1923

Other kbd (solo pf, unless otherwise stated): Etude, impromptu et capriccio, 1880; 6 morceaux, pf 2/4 hands c1885; Andante symphonique, pf, hmn, 1887; Marche funèbre, pf, hmn, 1887; Hymne à la France, 4 hands, 1892, also arr. wind orch; Au guery!, 1894; Sonate, F, 1904; Suite enfantine, 1904; 3 improvisations caractéristiques, 1913; En souvenir!, 2 legends, 1914–15, no.2 for pf 4 hands; Aux Escaldes, 1925

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FRANÇOIS SABATIER

Gigue (i)

(Fr.: 'jig'; It. *giga*, *gighe*).

One of the most popular of Baroque instrumental dances and a standard movement, along with the allemande, courante and sarabande, of the suite. It apparently originated in the British Isles, where popular dances and tunes called 'jig' have been known since the 15th century. Although 17th-century giges were notated in simple duple metre, most are in some kind of compound metre (i.e. with a triple subdivision of the duple beats), and most are in binary form. During the 17th century, distinct French and Italian styles emerged. The French gigue was written in a moderate or fast tempo (6/4, 3/8 or 6/8) with irregular phrases and an imitative, contrapuntal texture in which the opening motif of the second strain was often an inversion of the first strain's opening. The Italian *giga* sounded much faster than the French gigue but had a slower harmonic rhythm; it was usually in 12/8 time and marked 'presto', with balanced four-bar phrases and a homophonic texture. From about 1690 giges and gigas appeared that were highly complex virtuoso solo pieces which used a wide variety of compositional techniques, usually with joyful affect.

1. Etymology and origin.

The various words for the dance form known as the jig or gigue have rather confused histories that in turn have led to confusion about the origins of the musical form. In French, Italian and German, the word seems to be derived from a medieval word for fiddle (as in Dante, *Paradiso*, xiv.110: 'E come giga ed arpa in tempratesa, Di molte corde, fan dolce tintinno'), a word also used to refer to the musician who played such a fiddle (see [Gigue \(ii\)](#)). The usage survives in modern German as *Geige* (violin), a survival that has contributed most to past uncertainty about the gigue's origin. It is now believed that if the English word came from the Continent, it came not from gigue or fiddle but rather from the verb 'giguer', to frolic, leap or gambol. Although no choreographies have survived for the 16th-century jig, contemporary literary references suggest that jigs were fast pantomimic dances for one or more soloists with lively rhythms created by virtuoso footwork, and that they were somewhat bawdy (Shakespeare, *Much Ado about Nothing*, Act 2 scene i: 'Wooing is hot and hasty like a Scottish jigge'). Dean-Smith pointed out that the word 'jig' may have derived from slang in a manner similar to the more recent evolution of the word 'jazz',

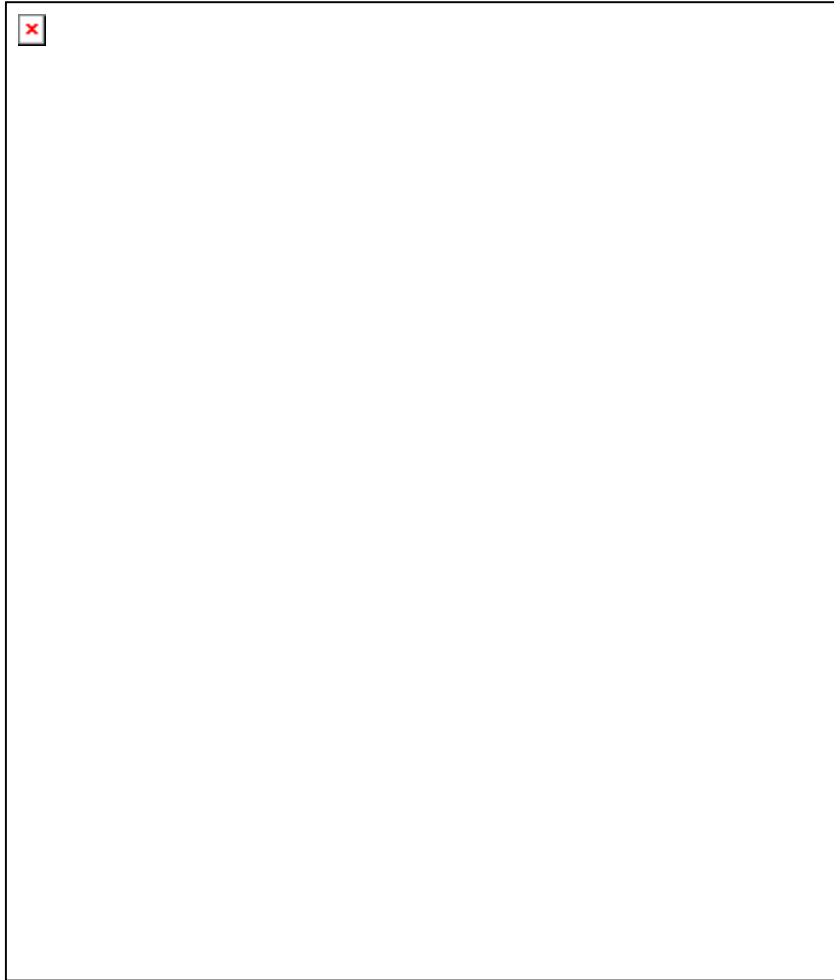
becoming a generic term encompassing many forms of non-aristocratic music and dance. As with the first American meaning of the slang 'jass', most 16th-century connotations of the English word 'jig' were vulgar.

2. Jigs in 17th-century England.

Sung and danced jigs were a prominent feature of the stage entertainment called **Jigg**, an improvised, farcical, burlesque comedy for two to five actors, developed in Elizabethan England and enthusiastically adopted in Scandinavia and northern Germany. Cotgrave's definition of 'jig' as 'strambot' (*Dictionarie of the French and English Tongues*, 1611), a form of Italian frottola poetry adapted by the French for satiric and insulting verse, probably refers to the prevalence of such verse in theatrical jig performances. Little is known about either the music or the dances used in jiggs; verses were sung to popular tunes, some of which remained well known in instrumental versions (e.g. *Walsingham*, *Goe from my window*, *Watkins Ale*, *Spanish Pavan*). It is possible that the style of the original dance accompaniments is reflected to some extent in these pieces, and in the jigs that appeared in English art music at the turn of the 17th century.

Jigs began to appear in English collections of instrumental music early in the 17th century, as independent pieces in binary form, as themes for variation sets, and occasionally as movements of longer works. Collections such as Antony Holborne's *The Cittharn Schoole* (1597), Thomas Robinson's *Schoole of Musicke* (1603), Thomas Ford's *Musicke of Sundrie Kindes* (1607) and the Fitzwilliam Virginal Book contain pieces explicitly entitled 'jig' or 'gigg', as well as versions of some of the tunes thought to be associated with theatrical jiggs. The actual jigs are all written in four-bar phrases with a homophonic texture, some of them in simple duple metre (i.e. C or) and some in compound duple (i.e. 6/4, 6/2 etc). Apparently no particular rhythmic or metrical pattern was yet implied by the English term 'jig', but rather a style that can no longer be understood fully. Interestingly enough, all the tunes from theatrical jiggs contained in the Fitzwilliam Virginal Book are in the compound duple metre that was to be characteristic of both jig and *giga* by the end of the 16th century.

The jig seems to have retained its association with light and potentially vulgar things throughout the century, for as late as 1676 Thomas Mace wrote 'Toys or Jiggs, are Light-Squibbish Things, only fit for Fantastical and Easie-Light-Headed People' (*Musick's Monument*, ii). Nonetheless, jigs continued to appear in consort and ensemble music, and as incidental music for plays. Matthew Locke's jigs, typical of those appearing at the middle of the century, tend to have homophonic textures with occasional points of imitation at the opening, and to have clear four- or eight-bar phrases. Only one of his jigs was written in compound duple metre, the rest appearing either in C or (ex.1); several use the so-called **Scotch snap** as the main rhythmic idea and all are in binary form. Purcell's jigs, most of them written as act tunes to such plays as *The Married Beau* (1694) and *The Gordian Knot Untied* (1691), are all written in 6/8, and most have imitative textures, one (the jig in *The Gordian Knot*) including a double fugue as the second strain, perhaps reflecting trends on the Continent.



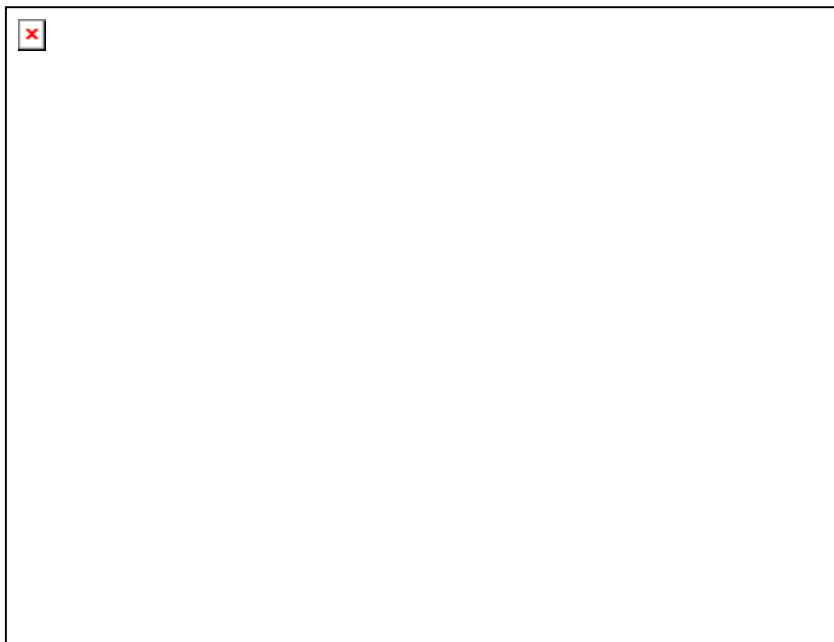
3. French gigue.

The French lutenist Jacques Gautier, who for 30 years worked as court lutenist in London, is credited with having introduced some form of the jig into his native country when he returned there in the early days of the Commonwealth. Soon pieces called 'gigue' began to appear in French lute and harpsichord collections. Like their English counterparts, these giges could apparently be written in either simple or compound metre, but other elements of the original style, particularly the clarity of phrase and texture, began to change under the influence of the distinctive *style brisé* of 17th-century France. Phrase lengths became ambiguous and irregular, and strong emphasis on motivic play lent the gigue a growing rhythmic and textural complexity. The newly stylized French gigue was first included regularly in suites by Nicolas-Antoine Lebègue, although it appeared in its traditional place as the last movement in the suites of relatively few composers. [Ex.2](#) shows the typically complex opening of a gigue by D'Anglebert.



It seems that for the French, as perhaps for the English, the gigue implied a certain style as well as a specific dance, for, beginning in the works of Ennemond and Denis Gaultier, several pieces appeared entitled 'allemande giguée' or 'allemande en gigue'. Explanation of this curious labelling comes from Perrine's indication in his *Pièces de luth en musique* (Paris, c1680) that two allemandes were to be played 'en gigue'. Following each is a transcription of the allemande 'en gigue' (in fact, the pieces are re-labelled 'gigue') in which the even quavers of the original have been altered to dotted quaver and semiquaver figures.

17 dances called 'gigue' appear in the stage works of Lully, including the ballets *Les gardes*, *Les saisons*, *Amadis*, *Persée* and *Roland*. Like Purcell, Lully preferred the compound duple kind of gigue; most make extensive use of imitative counterpoint, cross-rhythms and long irregular phrases, as well as a quaver-crotchet upbeat borrowed from another popular dance, the [Canary](#). At least 16 choreographies for the gigue survive from the early 18th century, by both French and British choreographers (see lists in Little and Marsh, 1992). Steps to one of the simplest are shown in [ex.3](#), set to a gigue from Lully's *Roland*, with the 'canary' upbeat and contrapuntal style favoured by the French.

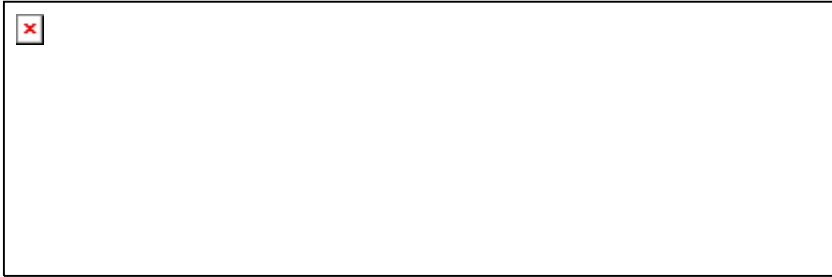


The earliest appearance of the term 'gigue' in Germany was as the title of a variation in Wolfgang Ebner's *Aria 36 modis variata* for lute (1648), but the real popularity of the form seems to date from its introduction by Froberger as the standard second movement of his keyboard suites, beginning in 1657. Froberger visited Paris in 1652, where he was influenced by such composers as Denis Gaultier and Chambonnières, and his giges show fugato, *style brisé* and delicate nuances characteristic of French lutenists. Esaias Reusner's *Delitiae testudinis* (1667) for lute seems to have been the first publication consistently to include the gigue as the last movement of the suite, following the allemande, courante and sarabande, a position that was to become commonplace. After Froberger, south German composers such as Pachelbel tended to compose rather simple giges, relinquishing the fugato techniques brought from France, while composers in central and northern Germany like J.C.F. Fischer, J.A. Reincken, Buxtehude, Kuhnau, Mattheson and Georg Böhm preferred imitative giges modelled on those of Lully and French harpsichordists, often unifying them by using an inversion of the opening motif as the main idea of the second strain. German ensemble suites by such composers as Dietrich Becker, J.C. Pezel, J.H. Schmelzer, Alessandro Poglietti, Biber and Georg Muffat also incorporated the fugato French gigue as the usual last movement.

4. Italian 'giga'.

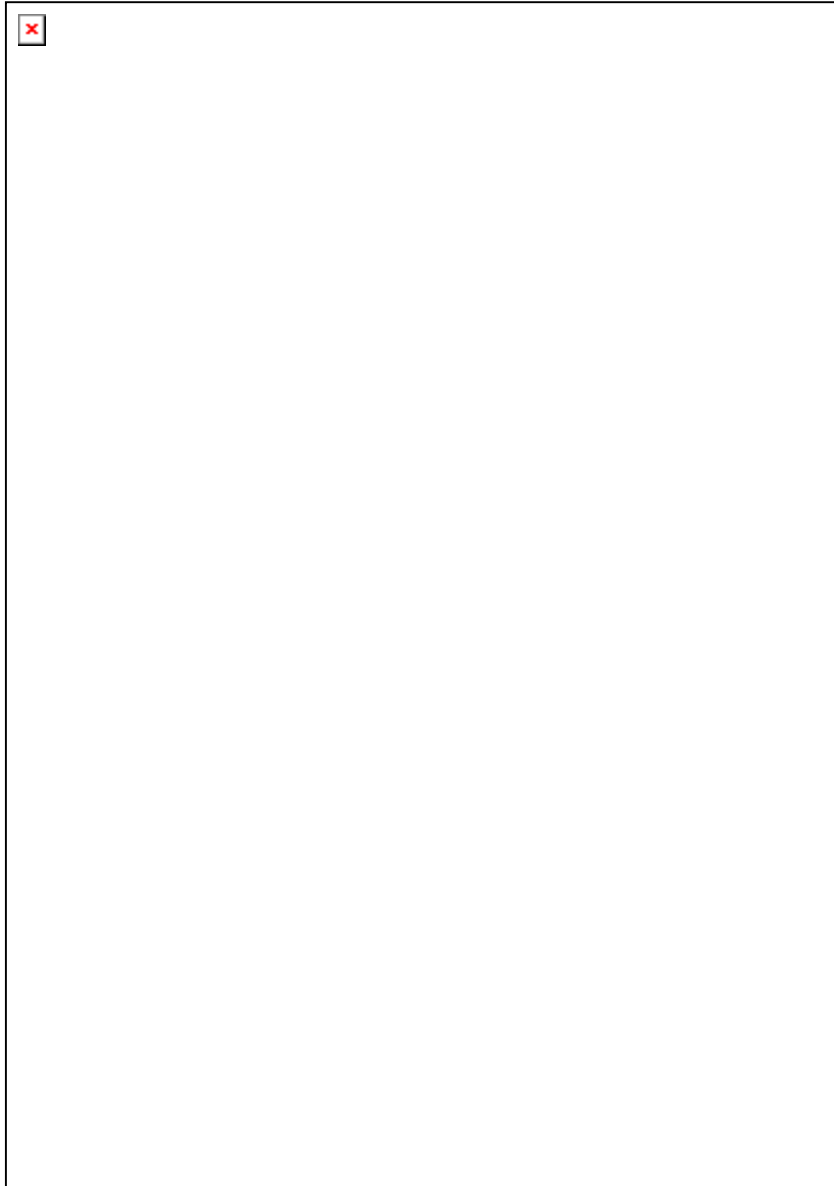
The Italian *giga* is a related instrumental air apparently derived from the English jig. It is not certain how the form was introduced in Italy, but its first known use was in G.B. Vitali's op.4 (*Balletti, correnti, gigue, allemande, e sarabande*, Bologna, 1668). No choreographies are available, so the dance cannot be compared with its English and French counterparts. Unlike the French gigue with its many unbalanced phrases, the beats in the *giga* are arranged in balanced groups of four and eight (ex.4). Harmonic and melodic sequences appear frequently, and the texture tends to be less complicated and more homophonic than in the French form. *Gighe* are particularly associated with violin music, with its characteristic chordal figurations and large melodic leaps, and many *gighe* occur as last movements in Italian solo and trio sonatas by composers such as Corelli,

Domenico Zipoli, G.M. Bononcini, Antonio Veracini, Geminiani, Tartini, F.M. Veracini, G.B. Sammartini and pseudo-Pergolesi. The *giga* was adopted by some French composers, notably J.M. Leclair and Mondonville, and by such Germans as Reincken, Telemann, Handel and J.S. Bach.



5. Giges after c1690.

French composers of the first half of the 18th century continued to use the gigue, particularly in keyboard and small ensemble suites. Many works by Marin Marais, J.F. Rebel, François Couperin, Charles Dieupart, Jacques Hotteterre, Michel de La Barre and Rameau, for example, include giges written in the tradition of D'Anglebert and Lebègue; some, however, also show influences from the Italian *giga* style, the new contredanse, or the emerging Rococo style. In fact it is virtually impossible to classify the gigue as a particular type after 1700 because it absorbed so many variants. The title 'gigue' may mean a French gigue, an Italian *giga*, or some combination of the two. Some of the longest, most complex and contrapuntal giges may be seen in the works of J.S. Bach, appearing under such diverse titles as 'gigue', 'giga', 'jig' and 'gigue' (see Little and Jenne, 1991). A few are clearly in the French style, such as those of the French Suite in C minor bwv813 and the B minor Partita for keyboard bwv831 (ex.5a). Those in the Italian style fall into two metric categories: one has ternary groupings on the lowest level of rhythm as in ex.4, such as those of the English Suites nos.1, 3, 4 and 6, the G major French Suite and the keyboard partitas nos.1, 3 (ex.5b), 4 and 6. A second type has a duple level of rhythm below the ternary groupings, often with harmonic changes within the ternary figure and few internal cadences (ex.5c), as in the English Suites nos.1 and 5 and the French Suites nos.1, 3, 4 and 6. Indeed, many Baroque giges present formidable problems to the modern interpreter, and scholars are still debating the question of whether the many giges notated with duple subdivisions of the beat (i.e. in C, C, 2/4) should be played in the uneven rhythms of a triple subdivision (4/4 with triplets, or the equivalent of 12/8). Another problem occurs when a dotted quaver and semiquaver figure is set simultaneously against a triplet: should one of the two figures be resolved to fit the other, and if so, which should take precedence, or should the counter-rhythm stand as notated? (These and related problems are debated by Collins and Jenne.) One of the most difficult giges of all is that of J.S. Bach's E minor keyboard partita, written in the mensuration (2/1 in most modern editions) with four minim beats to the bar. Handel's 'giges' offer fewer problems, since most of them are clearly of the Italian type.



The influence of gigue and *giga* continued into the late 18th century; 'gigue' was described by many theorists as a piece in 6/8 metre, with a cheerful affection and a lively tempo (Mattheson, *Kern melodischer Wissenschaft*, 1737, p.115; Kirnberger, *Kunst*, 1776–9, ii, 129; Türk, *Clavierschule*, 1789, p.401). As such one may consider as in gigue style the first movements of Mozart's Quartet in B \flat major k458 and the Quintet in E \flat major k614; the Oboe Quartet k370, last movement, Haydn's Symphony no.100 ('Military'), last movement, and pieces in Beethoven's piano sonatas such as the presto finale of op.2 no.1. The balanced, graceful phrases of these movements imply more influence from the *giga* than the gigue.

Pieces entitled 'jig' or 'gigue' appeared only occasionally in the 19th and 20th centuries, for example in Schumann, op.32; Debussy, *Images* for orchestra (1912); Reger, op.36 for keyboard, op.42 for violin solo and op.131c for cello solo; Schoenberg, suites op.25 and 29; Stravinsky, *Duo concertant* (1932) and *Septet* (1952–3); Henry Cowell, *Jig in four* (1936); Jean Françaix, *Sonatine* (1952); and Philipp Jarnach, *Quintett* op.10.

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MEREDITH ELLIS LITTLE

Gigue (ii)

(Fr. *gigue*, *gigle*; It. and Sp. *giga*).

A term widely used in medieval Europe to denote a bowed instrument. It is generally believed to have been the *rebec* because the name *gigue* gradually went out of fashion as that of the *rebec* gained ground in the 14th century and *gigue* was not normally synonymous with *vièle* or *fidel* according to both fictional literature and historical accounts, which often mention these instruments together. Johannes de Garlandia, in his early 13th-century *Dictionarius*, lists the *giga* and *viella* as being played in rich Parisian households. It is also known that three German *gigatores* performed at the Feast of Westminster in 1306, together with fiddlers, crowders and many other minstrels (Bullock-Davies, 106–8), and in 1375 the 'violam et gigam' were played by two German musicians in the presence of the Duke of Savoy (Bachmann, 150). There are many poetic descriptions in different languages of the *gigue* and *vièle* being played together in celebrations, particularly to accompany singing and dancing. However, the early 14th-century German poem *Der Busant*, in its vivid description of a 'fedele' having silk strings and decorations of gold, precious stones and ivory, finally declares 'Thus the *gige* was made', showing that, after all, the two words could sometimes mean the same instrument (Page, 241).

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MARY REMNANT

Gil, Gilberto [Moreira, Gilberto Passos Gil]

(b Salvador, Bahia, 29 June 1942). Brazilian composer, singer and instrumentalist. He first studied the accordion, then in 1960 organized the popular music ensemble Os Desafinados. In 1963, while at the Federal University of Bahia studying business administration, he composed his first piece, the bossa nova samba *Felicidade vem depois*. In 1964 he moved to São Paulo, participating in shows and composing film music, and had his first songs recorded, among which *Procissão* and *Roda* revealed his affinity with folk music. The pop singer Elis Regina promoted several of his pieces on television.

In late 1966 he went to Rio de Janeiro, where he performed alongside Vinicius de Moraes and Maria Betânia, and in 1967 abandoned business administration for music. His first LP, *Louvação* (1967), revealed a socio-political agenda centred on the plight of the poor, and was based on expressive cultural elements of the backlands of the state of Bahia. His song *Domingo no Parque* (1967) showed his interest in the Beatles and pop art, with an instrumental arrangement by the experimental composer Rogério Duprat and the backing of the pop group Os Mutantes. In 1968, together with Caetano Veloso, Gil was a main protagonist in the birth of 'Tropicalismo' (presaged by *Domingo no Parque*), with the release of the album *Tropicália ou Panis et Circencis*, which included *Batmacumba* (with Veloso), *Miserere nobis* and *Geléia Gera*. Considered a subversive figure by the military régime of the period, he was briefly imprisoned and soon afterwards left for England, where he remained until 1972. During this time he assimilated Anglo-American acoustic rock which, a few years later, became an important aspect of his phase of internationalization. Besides his popular album *Expresso 2222* (1972), the 1970s and early 80s marked a newly found empathy with the *sertão* (hinterland), as seen in the album *Refazenda*, and with black artistic and social consciousness, as on the album *Refavela*, which drew upon his own African-Brazilian heritage. Since the early 1980s he has become a major icon of Brazilian popular music and culture, touring extensively in Europe, the USA and Brazil.

In the 1980s and 90s Gil showed some concession to fashionable dance genres and aesthetic trends, but also produced some fine and innovative works. His great talent as a composer-poet, seen in such albums as *Tropicália 2* (with Veloso; 1993), *Gilberto Gil Unplugged* (1994) and *Quanta* (1997), together with his unique qualities as a vocalist and instrumentalist,

make him one of the most original figures of his time in Brazilian popular music.

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GERARD BÉHAGUE

Gilardi, Gilardo

(*b* San Fernando, 25 May 1889; *d* Buenos Aires, 16 Jan 1963). Argentine composer and teacher. He studied with his father and then with Pablo Berutti. An excellent teacher, he was professor of harmony, counterpoint, composition and fugue at the Buenos Aires National Conservatory and at the University of La Plata, whose fine arts school he directed. He was also a founder of the Grupo Renovación, a member of the Cinematography Academy and an adviser to the National Cultural Commission and to the National SO. Although in his early works he used the pentatonic scale within a nationalistic style, Gilardi's mature works show a more universal language, particularly such religious works as the *Misa de Requiem* and *Misa de Gloria* and the *Stabat mater* (1952). His first opera, *Ilse, o Amore di un giorno* (1919) is clearly influenced by Puccini, and his second, *La leyenda del urutaú*, is set at the time of the conquistadors and relates an indigenous legend about a bird with a nocturnal song. In this work Gilardi uses pentatonic scales and other indigenous themes and dances. The operas were first performed at the Teatro Colón in 1923 and 1929 respectively. He also composed a humorous symphonic piece for children, *El gaucho con botas nuevas* (1936), first performed in the USA with José Iturbi conducting.

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(selective list)

Stage: *Ilse, o Amore di un giorno* (op, 2), 1919, Buenos Aires, Colón, 13 July 1923; *La leyenda del urutaú* (op, prol, 3, J. Oliva Nogueira), 1929, Buenos Aires, Colón, 25 Oct 1934; incid music

Choral: *Misa de Requiem*, S, A, T, chorus, org, orch, 1914–18; *Misa de Gloria*, soloists, female chorus, org, orch, 1936; *TeD*, female chorus, orch, 1938; *El libertador* (cant.), spkr, chorus, orch, 1948; *Stabat mater*, S, A, chorus, org, orch, 1952

Orch: *Serie argentina*, 1929; *Piruca y yo*, 1938; *Obertura tritemática*, 1952; *Sinfonía cíclica*, 1961

Pieces for children's chorus, songs, chbr music, pf suites and preludes, film scores

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SUSANA SALGADO

Gilardoni, Domenico

(*b* Naples, 1798; *d* Naples, 1831). Italian librettist. Little is known about his background. Dogged by bad luck and ill-health, he died young, having written 20 librettos in five years; the whole of his short career was based in Naples. His first published libretto was for Bellini (*Bianca e Gernando*, 1826), but much of his early work was for the Teatro Nuovo and typically contained long stretches of prose and *buffo* roles in dialect; collaboration with Donizetti, from *L'esule di Roma* onwards, took him to the royal theatres, the S Carlo and the Fondo. When working with Donizetti he achieved a high level not matched when writing for others, probably due to the influence of the composer, who himself finished *Fausta* after the librettist's death. Although never officially described as a poet of the royal theatres, Gilardoni was widely credited with raising standards there. His most accomplished libretto was *Il paria*, set by Donizetti in 1829; his most frequently performed was certainly *Il ventaglio* (Raimondi, 1831), which demonstrates all too clearly the slack versification that often marred his work.

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JOHN BLACK

Gilbert, Anthony

(*b* London, 26 July 1934). English composer. After training as a translator he studied composition privately with Mátyás Seiber (1957–9) and at Morley College, London (1959–63) with Alexander Goehr and Anthony Milner. He worked as a music editor with Schott (1965–70) before beginning a teaching career at Goldsmiths College, London (1968–73; acting director of music 1971–3). He was appointed to the Royal Northern College of Music in 1973, where he was head of composition until 1999. Simon Holt, Priti Paintal and Luke Stoneham have been numbered among his students.

Tough yet often humorous, Gilbert's music reflects the uncompromising spirit of its creator. His dogged individualism is clear not only from his determination, relatively late in life, to become a composer, but also from his subsequent pursuit of artistic goals that answered personal challenges

rather than topical concerns of the avant-garde. Although he has written in most of the major genres, his output resists conventional classifications of either sensibility or technique. The common factor in his works is his fertile imagination, which is charged both by his musical ideas and his thoughts on the nature of performance.

In his *Missa brevis* (1964–5) and *Nine or Ten Osannas* (1967) Gilbert developed fresh meanings for serial and combinatorial raw materials by employing them with the formal concision of a miniaturist. In *The Incredible Flute Music* (1968) he used simultaneously fast and slow music to create a musical paradox. A new approach to familiar concepts is also characteristic of the Piano Sonata no.2 for four hands (1966). These scores, as well as the chamber-orchestral *Sinfonia* (1965), *Regions* for two orchestras (1966) and the Symphony (1973, rev. 1985), demonstrate his keen sense of instrumental scope and timbre. *Ghost and Dream Dancing* for orchestra (1974, rev. 1981), *Inscapes* for speaker, soprano and small ensemble (1975, rev. 1981), and *Long White Moonlight* for soprano and electric double bass (1980), mark a further stage in his exploration of unusual sonorities. The radio opera *The Chakravaka-Bird* (1977) and *Towards Asâvari* for piano and chamber ensemble (1978) attest to his interest in non-Western cultures.

Gilbert's works of the 1980s and 90s continue to stress both humour and seriousness. A relaxed voice is heard in the musical 'bestiaries' for chamber ensembles (the *Quartet of Beasts*, 1984; *Beastly Jingles*, 1984; and *Six of the Bestiary*, 1985) and in a number of pieces for sopranino recorder, such as *Midwales Lightwhistle Automatic* (1996). In contrast, the orchestral song cycle *Certain Lights Reflecting* (1989), to poems by the Tasmanian poet Sarah Day, and the Violin Concerto 'On Beholding a Rainbow' (1998) continue the style of composition that first brought Gilbert to prominence in the 1960s.

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Ops: The Scene Machine (1, G. Macbeth), 1970, Kassel, 4 April 1971; The Chakravaka-bird (radio op, A.K. Ramanujan, Daniel H.H. Ingalls, Gilbert, after Indian sources) 1977

Orch: *Sinfonia*, chbr orch, 1965; *Regions*, 2 orch, 1966; *Sym.*, 1973, rev. 1985 [incl. material from *Regions*]; *Ghost and Dream Dancing*, 1974, rev. 1981; *Welkin*, 1976; *Towards Asâvari*, pf, chbr orch, 1978; *Dream Carousels*, wind, 1988; ... into the Gyre of a Madder Dance, wind, 1994; *Vn Conc. 'On Beholding a Rainbow'*, 1998

Vocal: *Missa brevis*, SATB, 1964–5; *Love Poems* (F. Horovitz, Li Shangyin, G. Barron), S, ens, 1970; *Inscapes* (G.M. Hopkins), spkr, S, 2 ww, perc, 1975, rev. 1981; *Long White Moonlight* (Asian texts), S, elec db, 1980; *Beastly Jingles* (C.G. Leland, W. MacGonagll, anon.), S, ens, 1984; *Certain Lights Reflecting* (S. Day), Mez, orch, 1989; *Upstream River Rewa* (V. Naidu, after Mahabharata, A.K. Ramanuhan), nar, fl, vc, sitar, tabla, kbd, 1991; *Handles to the Invisible* (Day), SATB, 1995

Chbr and solo inst: *Sonata no.1*, pf, 1962; *Duo*, vn, va, 1963; *Sonata no.2*, pf 4 hands, 1966; *Brighton Piece*, perc, ens, 1967; *9 or 10 Osannas*, cl, hn, pf trio, 1967; *The Incredible Flute Music* (Peal I), fl, pf, 1968; *Treatment of Silence*, vn, tape, 1969; *Str Qt with Pf Pieces*, 1972; *Calls Around Chungmori*, fl, cl, va, vc, perc,

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NICHOLAS WILLIAMS

Gilbert, Geoffrey (Winzer)

(*b* Liverpool, 28 May 1914; *d* De Land, FL, 18 May 1989). English flautist. He gained a scholarship to the RMCM at the age of 14 and joined the Hallé Orchestra and the Royal Liverpool PO two years later. He was principal flute in the LPO under Beecham from 1933 to 1948, and later played in the BBC SO and RPO. In 1948 he founded the Wigmore Chamber Ensemble and directed it for over 20 years. He also gave the British premières of concertos by Ibert, Nielsen and Jolivet. In the 1930s Gilbert was greatly influenced by Marcel Moyse and studied for a while with René le Roy, adopting a silver flute and modifying his technique to play in the flexible and expressive French style, in contrast to the straighter, more reedy style favoured by English players on the wooden flute. Gilbert taught the French style to generations of English players at Trinity College of Music, London, and the GSM, and was director of wind studies at the RMCM from 1957 to 1969 before moving to Stetson University, Florida, for ten years. He also travelled widely to give masterclasses. His life and influence are documented by Angeleita S. Floyd in *The Gilbert Legacy* (Iowa, 1990).

EDWARD BLAKEMAN

Gilbert, Henry F(ranklin Belknap)

(*b* Somerville, MA, 26 Sept 1868; *d* Cambridge, MA, 19 May 1928). American composer. The son of a church organist and a soprano, he learnt to play the violin and piano, and studied theory and composition with George E. Whiting, George Howard and Edward MacDowell (1886–92), but never attained a thorough musical education. After working as a freelance

violinist, he held various posts for a printer, real-estate agency and music publishers, but poor health forced him into an early retirement. Among his other activities, he assisted Arthur Farwell with the Wa-Wan Press, devoted to the publication of American music, wrote articles for music journals and lectured on music. Advocating the use of musical humour and popular idioms in composition, he emphasized the need for independence from musical authorities and European-based ideals of beauty. The Wa-Wan Press published several of his piano pieces and songs, among them the popular *Pirate Song*.

In 1893 Gilbert visited the World's Columbian Exposition in Chicago, where he was introduced to ragtime and other world musics. Convinced of the importance of nationalistic forms of expression, he came to admire the styles of Dvořák, Grieg and several French and Russian composers, and collected and studied Amerindian, black American and Celtic traditional musics. His own compositions feature both lyrical and roughhewn melodies, are always tonal and usually diatonic, and are regularly shaped by popular and folk antecedents. Uncomplicated triadic harmonies, sharply outlined rhythms, duple metres, abrupt modulatory schemes and clearly sectionalized structures are characteristics of many of his works, particularly those influenced by black American music. *Comedy Overture on Negro Themes* and *The Dance in Place Congo* became quite popular and received many American performances, winning him praise as a composer and a number of commissions; some works were also performed in France and Russia where, championed by Glazunov, Gilbert attracted an enthusiastic following.

Gilbert's later music (from 1915) is less known. Beginning with the one-act opera *Fantasy in Delft* (1920), he put aside the influence of the black American tradition; his phrasing grew more flexible, rhythms became less regular and harmonies more subtle. Works such as the vivid suite from the *Pilgrim Tercentenary Pageant* (1921), the Whitmanesque Symphonic Piece (1925) with its loud rhythmic outbursts and Stephen Foster-like balladry and the poignant *Nocturne after Whitman* (1926), inspired by the Whitman lines beginning 'I am he that walks with the tender and growing night', capture the spirit of a wider America.

On the whole, Gilbert demonstrated a rugged independence of thought in his works. Though his music often sounded coarse to his critics, he considered his lucid, unaffectedly direct style admirable, attesting to a genuine honesty of expression. One of the first composers to be influenced by Amerindian and black American music, he felt a powerful desire to endow the majority of his works with an American character, whether particularized, wide-ranging or idealized. Beginning with *The Fantasy in Delft*, a fully developed personal style emerged that was not indebted to any particular nationalistic source. While his compositional techniques were European in derivation, the vitality of his music was uniquely American. To say something meaningful to ordinary Americans and to say it eloquently and without pretence, these were his guiding principles.

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for fuller list see Longyear (1968)

unpublished unless otherwise stated

dramatic

Cathleen ni Houlihan (incid suite of Irish melodies, W.B. Yeats), New York, 1903

Pot of Broth (incid song, Yeats), New York, 1903

Riders to the Sea (incid music, J.M. Synge), Boston, 1904; sym. prologue, rev. 1913 (1919), also for pf duet

The Twisting of the Rope (incid reel, D. Hyde), Boston, 1904

Uncle Remus (op, C. Johnston, after J.C. Harris), c1906, unfinished; source of Comedy Ov., Tempo di rag, [5] Negro Dances, [3] American Dances

The Intimate Story of Indian Tribal Life (The Story of a Vanishing Race) (E.S. Curtis), 21 small pieces for lectures, orch, 1911; source of [6] Indian Sketches, [5] Indian Scenes

Fantasy in Delft (op, 1, T.P. Robinson), 1915–20

Pilgrim Tercentenary Pageant: First Episode, band, 1921; orch suite, 1921

orchestral

Gavotte, 1890s; 2 Episodes, op.2, c1895 (1897) [no.2 also for pf]; Summer-Day Fantasie, op.4, c1899 [after H.D. Thoreau]; Americanesque, op.5, c1902–8 [pubd as Humoresque (1913)]; [3] American Dances, c1906 [arr. pf duet (1919)]; Comedy Ov. on Negro Themes, c1906 (1912) [also for pf duet]; The Dance in Place Congo, op.15, sym. poem, c1908, rev. 1916 (1922) [after G.W. Cable; perf. as pantomime-ballet, New York, 1918]; Strife, 1910–25; [6] Indian Sketches, 1911, rev. 1914 [also for pf duet]; Negro Rhapsody (Shout), 1912 (1915); To Thee, America (F. Manley), chorus, orch, 1914 [also for SATB, pf (1914)]; The Island of the Fay, sym. poem, 1923 [after E.A. Poe; rev. of pf work (1904)]; Dance, jazz band, 1924; Nocturne after Whitman, 1925–6; Sym. Piece, 1925; Suite, chbr orch, 1926–7

songs

In May (H. Heine), 1891; The Roses are a Regal Trop (T.B. Aldrich), 1893; A Group of [8] Songs, op.1 (1894) [no.2 orchd]; The Curl (A. Rives), op.3/2, 1897 (n.d.), orchd; The Lament of Deirdré (S. Ferguson), op.3/3, c1897 (1903); O were you my love yon lilac fair (R. Burns) (1897); Perdita (J.T. Field) (1897); The Pirate Song (R.L. Stevenson, A.C. Hyde) (1902) [orchd; arr. Bar, male chorus (1921)]; Salammbô's Invocation to Tánith (G. Flaubert), op.6 (1902), orchd; Zephyrus (H.W. Longfellow) (1903); Croon of the Dew (G.T. Phelps), op.7/2 (1904); [4] Celtic Studies (1905); Faery Song (W.B. Yeats) (1905); Tell me, where is fancy bred? (W. Shakespeare) (1905); 2 South American Gypsy Songs (L.A. Smith), with vn ad lib (1906); Orlamonde (M. Maeterlinck, trans. M.J. Serrano) (1907); Fish Wharf Rhapsody (G.W. Beauchamp [F. Manley]) (1909); The Owl (A. Tennyson) (1910); A Rouse for Roosevelt (G.L. Farwell) (1912); Give me the Splendid Silent Sun (W. Whitman) (1914); Homesick (H. Weedon) (1919); Breath of Night (G.T. Phelps); Loafing Souvenir (F. Manley); many others, incl. 16 under pseudonym of Frank Belknap

Edn: One Hundred Folk Songs from Many Countries (Boston, 1910)

chamber and solo instrumental

Gavotte, str qt, early 1890s, rev.; Scherzino, pf trio, ?1890s; Quartette, a, 1st movt, ?late 1890s; Waltz, str qt, ?late 1890s; Mazurka, Scherzo, pf (1902); 2 Verlaine

Moods, op.8, pf (1903); Tempo di rag, fl, ob, B♭-cornet, pf, 2 vn, vc, c1906–17 [also for pf]; [5] Indian Scenes, pf (1912); [5] Negro Dances, pf (1914); Str Qt, 1920; A Rag Bag, 6 pieces, op.19, pf (1927)

MSS in *US-Wc*, *US-Bp*

Principal publisher: Wa-Wan Press

WRITINGS

- 'American Spirit', *Wa-Wan Press Monthly*, vi (1907), 21–2
'Indian Music', *New Music Review*, xi (1912), 56–9
'Personal Recollections of Edward MacDowell', *New Music Review*, xi (1912), 494–8
'The American Composer', *MQ*, i (1915), 169–80
'Folk Music in Art Music; a Discussion and a Theory', *MQ*, iii (1917), 577–601
'The Disease of Harmony', *New Music Review*, xviii (1919), 269–72
'A Chapter of Reminiscences', *New Music Review*, xx (1921), 54–7, 91–4
'Concerning Jazz', *New Music Review*, xxi (1922), 438–41; repr. in *Etude*, liii (1935), 74 only
'Humor in Music', *MQ*, xii (1926), 40–55
'Notes on a Trip to Frankfurt in the Summer of 1927; with Some Thoughts on Modern Music', *MQ*, xvi (1930), 21–37

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H.G. Sear: 'Henry Franklin Belknap Gilbert', *MR*, v (1944), 250–59
K.M.E. Longyear: *Henry F. Gilbert: his Life and Works* (diss., U. of Rochester, 1968)
K.E. and R.M. Longyear: 'Henry F. Gilbert's Unfinished *Uncle Remus* Opera', *Yearbook for Inter-American Musical Research*, x (1974), 50–57
A. Nesnow, ed.: *Henry Gilbert Papers* (New Haven, CT, 1983)
N.E. TAWA (text), KATHERINE LONGYEAR (work-list, bibliography)

Gilbert, Jean [Winterfeld, Max]

(*b* Hamburg, 11 Feb 1879; *d* Buenos Aires, 20 Dec 1942). German composer and conductor. As a child he took piano lessons and later studied music in Kiel, Sondershausen and Berlin. He began his professional career in 1897 as a theatre conductor in Bremerhaven, moved to Hamburg in 1898 and, after military service, to Berlin in 1902. He adopted his *nom de plume* for his first operetta, *Das Jungfernstift* (1901). He conducted with a touring circus and at provincial theatres, and achieved wide and lasting success with his operetta *Die keusche Susanne* (1910). He then returned to Berlin as conductor and composer to the Thalia-Theater and produced a rapid succession of operettas – he was to compose more than 50 in all – in the lively, commercial style of the Berlin school, among them *Polnische Wirtschaft* (1910), *Autoliebchen* (1912), *Die*

elfte Muse (1912), *Puppchen* (1912) and *Die Tangoprinzessin* (1913); most of these achieved international currency. His postwar successes included *Die Frau im Hermelin* (1919, Berlin), and *Katja die Tänzerin* (1923, Vienna), but his later operettas, film scores and theatrical management ventures were less successful. In 1933 he emigrated to Buenos Aires, where he became conductor for a radio station. His son Robert Gilbert (1899–1978) wrote the words for many German films and operettas, including Benatzky's *Im weissen Rössl*, for which he also composed one song; in addition he adapted numerous American musicals for the German stage.

WORKS

Operettas, most first performed in Berlin; for more detailed list see GroveO

Das Jungfernstift, 8 Feb 1901; Der Prinzregent, 12 Sept 1903; Jou-Jou, 23 Oct 1903; Onkel Casimir, 1 Nov 1908; Polnische Wirtschaft, 26 Dec 1909; Die keusche Susanne, 26 Feb 1910; Die lieben Ottos, 30 April 1910; Die moderne Eva, 11 Nov 1911; Autoliebchen, 16 March 1912; So bummeln wir, 21 Nov 1912; Puppchen, 19 Dec 1912; Die elfte Muse, 23 Nov 1912 (rev. as Die Kinokönigin; Die Reise um die Erde in vierzig Tagen, 13 Sept 1913; Die Tangoprinzessin, 4 Oct 1913; Fräulein Trallala, 15 Nov 1913; Die Sünden des Lulatsch, 15 March 1914; Wenn der Frühling kommt, 28 March 1914

Kam'rad Männe, 3 Oct 1914; Woran wir denken, 25 Dec 1914; Jung muss man sein, 27 Aug 1915; Drei Paar Schuhe, 10 Sept 1915; Das Fräulein von Amt, 2 Sept 1915; Der tapfere Ulan, 20 Nov 1915; Arizonda, 1 Feb 1916

Blondinchen, 4 March 1916; Die Fahrt ins Glück, 2 Sept 1916; Das Vagabundenmädel, 2 Dec 1916; Die Dose Sr. Majestät, 7 March 1917; Der verliebte Herzog [Prinz], 1 Sept 1917; Der ersten Liebe goldene Zeit, 8 March 1918; Eheurlaub, 1 Aug 1918; Zur wilden Hummel, 10 March 1919; Die Schönste von allen, 22 March 1919; Die Frau im Hermelin, 23 Aug 1919; Der Geiger von Lugano, 26 Sept 1920; Onkel Muz, 2 April 1921; Die Braut des Lukullus, 26 Aug 1921; Prinzessin Olala, 17 Sept 1921; Dorine und der Zufall, 15 Sept 1922; Katja die Tänzerin, 5 Jan 1922; Die kleine Sünderin, 1 Oct 1922; Das Weib in Purpur, 21 Dec 1923

Die Geliebte seiner Hoheit, 24 Sept 1924; Der Gauklerkönig, 1924; Zwei um Eine, 1924; Uschi, 24 Jan 1925; Annemarie, 4 July 1925; Spiel um die Liebe, 18 Dec 1925; Der Lebenskünstler, 25 Dec 1925; In der Johannismacht, 1 July 1926; Lene, Lotte, Liese, Josefinens Tochter, 14 Jan 1926; Eine Nacht in Kairo, 22 Dec 1928; The Red Robe, 25 Dec 1928; Hotel Stadt Lemberg, 1 July 1929; Die Männer der Manon, 1929; Das Mädels Steuer, 17 Sept 1930; Lovely Lady, 25 Feb 1932; Die Dame mit dem Regenbogen, 25 Aug 1933

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B. Grun: *Kulturgeschichte der Operette* (Munich, 1961, 2/1967)

O. Schneiderei: *Operette von Abraham bis Ziehrer* (Berlin, 1966)

R. Traubner: *Operetta: a Theatrical History* (New York, 1983)

ANDREW LAMB

Gilbert, Kenneth (Albert)

(b Montreal, 16 Dec 1931). Canadian harpsichordist and organist. After receiving his diploma from the Montreal Conservatory in 1953, he continued his musical education in Paris, studying the organ with Gaston Litaize, composition with Nadia Boulanger and the harpsichord with Ruggero Gerlin. From 1955 to 1967 he was a church organist and choirmaster in Montreal, as well as a concert organist and harpsichordist in Canada and the USA. During this time he was a leading figure in the organ reform movement in Canada, which brought about the installation of many new tracker-action instruments. After his London début in 1968 he performed extensively in Europe but continued to appear frequently in North America. He has occupied a number of teaching posts in Canadian and European universities and conservatories, and in 1989 was appointed professor of harpsichord at the Salzburg Mozarteum.

Gilbert's repertory includes a wide range of Baroque works for harpsichord and organ, but he is especially acclaimed for his stylistically elegant interpretations of French music of the 17th and 18th centuries. He has made numerous recordings, including all of François Couperin's *Pièces de clavecin*, which he has also edited. His other editions include the complete sonatas of Domenico Scarlatti, the harpsichord works of Rameau and D'Anglebert, the toccatas of Frescobaldi and Michelangelo Rossi, and his own keyboard transcriptions of the lute music of Kapsberger. Gilbert's collection of instruments includes harpsichords by Taskin, Goermans and Delin.

HOWARD SCHOTT

Gilbert, Olive

(b Carmarthen, c1880; d Hove, 19 Feb 1981). English contralto. She trained with the Carl Rosa Opera Company, and sang at Covent Garden and the Lyceum and Strand theatres. She was appropriately cast as a singing teacher with an operatic background in two of Ivor Novello's Drury Lane musicals: as Madame Simonetti in *Careless Rapture* (1936), and as Cäcilie Kurt in *The Dancing Years* (1939). She became a stalwart of Novello's unofficial repertory company with whom she spent the best part of her career. With Muriel Barron she introduced one of Novello's most popular songs, the duet 'We'll gather lilacs' in *Perchance to Dream* (1945), a show which displayed both her powerful contralto voice and a gift for comic acting. Her relationship with Novello also extended beyond the stage, as his unofficial housekeeper in London. She later appeared as Sister Margaretta in a long run of *The Sound of Music* (1961–7) and then in the London production of *Man of La Mancha* (1968).

PAUL WEBB

Gilbert Islands [now Republic of Kiribati].

See Micronesia, §III.

Gilberto, João (do Prado Pereira de Oliveira)

(b Juazeiro, Bahia, 10 June 1931). Brazilian popular singer, composer and guitarist. He moved to Rio de Janeiro at the age of 18, singing mostly Romantic *samba-canções* in various groups and frequenting the nightclub Plaza in Copacobana and the Murray Recordshop in downtown Rio de Janeiro. His first solo recording came in 1952, but it was the July 1958 record containing Jobim's *Chega de Saudade* and his own *Bim-bom* that called attention to his new singing style, unassuming but secure and very intimate. In April 1958 he had accompanied on the guitar the pop singer Elisete Cardoso singing *Chega de Saudade*, and revealed for the first time his distinctive guitar beat that came to be known as the *violão gago* (stammering guitar), a trademark of the bossa nova made up of previously unknown syncopated patterns on the samba beat. In November of the same year he recorded Jobim's *Desafinado* and his own *Oba-lá-lá*; with direct reference to the new trend in the lyrics of the song, *Desafinado* became a sort of hymn of bossa nova. In March 1959 the LP *Chega de Saudade* was released, featuring Gilberto as a solo singer with arrangements by Jobim, and became the model of bossa nova aesthetics, with Gilberto as its most sought-after representative. In his next album, *O amor, o sorriso e a flor* (1960), he recorded another famous song by Jobim, *Samba de uma nota só*, which won him great popularity.

In 1962 Gilberto took part in the Bossa Nova Carnegie Hall concert and decided to settle in New York. He then collaborated with Stan Getz, and the resulting album *Getz/Gilberto*, although not released until 1963, received six Grammy awards and sold almost a million copies. Between short trips to Brazil he appeared in various shows in America, and in the late 1960s and early 70s lived in Mexico, where his *João Gilberto en México* album was released in 1971. Returning to the USA, the rest of his career saw a number of new recordings of classic Brazilian, American and even Italian and French songs in his inimitable Brazilian accent and bossa nova style: understated, restrained and relaxed, these recordings are all the more appealing and emotional for their simplicity.

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A de Campos, ed.: *Balanço da Bossa: Antologia crítica da moderna música popular brasileira* (São Paulo, 1968, 3/1978)
G. Béhague: 'Bossa and Bossas: Recent Changes in Brazilian Urban Popular Music', *EthM*, xvii (1973), 209–33
B. Borges: *Música popular do Brasil/Brazilian Popular Music* (São Paulo, 1990)

GERARD BÉHAGUE

Gilboa, Jacob

(b Košice, 2 May 1920). Israeli composer of Czech birth. At first educated in Vienna, he emigrated to Israel in 1938 studying architecture at the Haifa

Technological Institute and music at the Jerusalem Music Academy and Teachers Seminary, from which he graduated in 1947. His composition teachers were Tal and Ben-Haim. Before 1957 Gilboa's music was tonal, showing the Middle Eastern influence typical of the Israeli 'Mediterranean' style. After attending the Cologne new music courses given by Stockhausen and Pousseur in 1963, his work changed radically to include clusters, quarter-tones, electronics and unconventional instrumental combinations, generally deployed in miniature forms. Among many awards he won the Israel Composers and Authors Association Prize on four occasions and the Prime Minister's Award in 1983; he has also represented Israel at the ISCM festival four times (1969, 1973, 1978, 1989). In 1973 he contributed an untitled article, and one on the 1973 ISCM Festival in Reykjavik, to the periodical *Musical Prose* (no.1, p.7; no.3–4, p.1); in 1983 he wrote on 'Fashions and Styles' in the yearbook *New Music in Israel* (1981–3, pp.24–6).

WORKS

(selective list)

Inst: Crystals, fl, va, vc, pf, perc, 1967; Pastels, 2 prepared pf, 1970; Cedars, orch, 1971–2; Lament of Klonimos, orch, 1974; Microtoccata, pf, 1976; Kathros u-Psanterin, orch, 1978; Kathros, vn, 1979; Reflections on 3 Chords of Alban Berg, pf, 1979; Gittit, chbr orch, hp/pf obbl, 1980; 7 Ornaments on a Theme by Paul Ben-Haim, pf, orch, 1981; Sonata, vc, pf, 1983; Str Qt, 1984; 3 Lyric Pieces in Mediterranean Style, chbr orch, 1984; Ce qu'a vu le vent d'est, pf, 1985; 3 Strange Visions of Hieronymus Bosch, org, 1987; Blossoms in the Desert, fl, pf, 1993

Vocal: 12 Glass Windows of Chagall in Jerusalem, S, 5 female vv, ens, 1966; Dew, children's chorus, hp, 1972; Irit Flowers, C, fl, vn, va, vc, perc, 1986; Steps of Spring, children's/women's chorus, 1986; Lyric Triptychon, Mez, girls' chorus, synth, chbr orch, 1992; 4 Gobelins for Franz Kafka, S, vn, va, vc, hp, pf, 1993

Works with tape: From the Dead Sea Scrolls, chorus, children's chorus, 2 org, orch, tape, 1972; Bedu: Metamorphoses on a Bedouin Call, Bar, fl, vn, vc, pf, tape, 1975; The Beth-Alpha Mosaic, Mez, chbr ens, tape, 1976; 3 Red Sea Impressions, vn, cl, gui, hp, org, pf, tape, 1978; 3 Vocalises for Peter Breughel, Mez, chbr orch, tape, 1979; The Grey Colours of Käthe Kollwitz, Mez, chbr orch, synth, tape, 1990

MSS in *IL-J, Tmi*

Principal publisher: Israeli Music Publications

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- P. Gradenwitz:** *Music and Musicians in Israel* (Tel-Aviv, 1978), 21–2, 123, 128
- Z. Keren:** *Contemporary Israeli Music* (Ramat Gan, 1980), 85–7
- D. Golomb and B.-Z. Orgad:** *Guide for Listening to Israeli Compositions* (Tel-Aviv, 1984), 120–30
- A. Tischler:** *A Descriptive Bibliography of Art Music by Israeli Composers* (Warren, MI, 1988), 110–13
- O. Tourny:** *Jacob Gilboa: Compositeur israelien contemporain* (Lyons, 1988)

Gilchrist, Anne Geddes

(*b* Manchester, 8 Dec 1863; *d* Lancaster, 24 July 1954). English musical antiquary and authority on folk music, psalmody and hymnody. Trained at the Royal Academy of Music, she began research in folklore in 1895, when she noted similarities between newly discovered folksongs and the modal tunes of 16th- and 17th-century hymns. Between 1895 and 1910 she collected folklore in south-eastern and northern England; her main interest, however, was historical research and fellow scholars benefited particularly from her expertise in sourcing tunes. She joined the Folk-Song Society in 1905 as part of a new wave of collector-musicians associated with its revitalization and contributed numerous articles and notes to the *Journal of the Folk-Song Society* and its successor the *Journal of the English Folk Dance and Song Society*; from 1906 until her death she also served as a member of the editorial board, where she worked closely with Frank Kidson and Lucy Broadwood. A liberal Presbyterian, her attention to nonconformist religious music was unusual among contemporary folklorists and was reflected in articles for *The Choir* written between 1920 and 1937. Admitted as a Fellow of the Society of Antiquaries in 1935, she was appointed as OBE in 1945 for services to folksong. Her book and manuscript collection is held in the Vaughan Williams Memorial Library, London.

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- E.A. White and M. Dean-Smith:** *An Index of English Songs Contributed to 'The Journal of the Folk-Song Society' and its Continuation 'The Journal of the English Folk Dance and Song Society' to 1950* (London, 1951)
- M. Dean-Smith:** 'The Gilchrist Bequest', *JFDSS*, vii (1952–5), 218–27
- M. Dean-Smith:** 'The Work of Anne Geddes Gilchrist, OBE, FSA, 1863–1954', *PRMA*, lxxxiv (1957–8), 43–53
- V. Gammon:** 'Folk Song Collecting in Sussex and Surrey 1843–1914', *History Workshop Journal*, x (1980), 61–89

GEORGINA BOYES

Gilchrist, William Wallace

(*b* Jersey City, NJ, 8 Jan 1846; *d* Easton, PA, 20 Dec 1916). American composer and conductor. The family moved to Philadelphia in 1855. Starting in 1865, he studied singing, the organ and composition with Hugh A. Clarke for three years. After a brief period in Cincinnati he returned to Philadelphia in 1874, and became organist and choirmaster at St Clement's Episcopal Church. Around 1877 he became organist at Christ Church, then moved to the Church of the New Jerusalem (Swedenborgian), where he served for many years as organist and choirmaster. Among the composition prizes he won were the Abt Male Singing Society Prize in 1878, the Cincinnati Festival Association Prize in 1882 for his setting of Psalm xlvii (judged by Saint-Saëns, Carl Reinecke and Theodore Thomas), and three prizes awarded by the Mendelssohn

Club of New York in the 1880s. Colleagues honoured him with six testimonial concerts between 1882 and 1916.

Gilchrist founded the Philadelphia Mendelssohn Club, which he conducted from 1874 to 1914; he taught privately and at the Philadelphia Musical Academy from around 1881, and conducted the Symphony Society of Philadelphia from 1892 to 1899. In 1891 he founded the Manuscript Music Society, dedicated to the promotion and performance of music by local composers. The University of Pennsylvania awarded him an honorary doctorate in 1896, the year he became one of the founder members of the American Guild of Organists.

Gilchrist was a serious, romantic composer whose works are thoughtfully constructed. Important American firms published most of the choral music and songs. The Philadelphia Orchestra performed his Symphony in C during its first season in 1901. He edited the Presbyterian Church's official hymnal (1895) and *The Hymnal for Use in Congregational Churches* (1902), and co-edited 17 widely used music readers.

WORKS

(selective list)

vocal

God is our Refuge and Strength (Psalm xlvii), S, 4vv, orch (New York, 1882)

8 Songs (Boston, 1885)

The Rose (J.R. Lowell), ballad, Mez, 4vv, orch, vs (New York, 1887)

Prayer and Praise, solo vv, 4vv, pf/org (New York, 1888)

The Legend of the Bended Bow (F. Hemans), cant., Mez, male vv, pf 4 hands (New York, 1888)

330 Exercises for Sight Singing Classes (Philadelphia, 1891)

Uplifted Gates, 4vv, pf 4 hands (New York, 1894)

Songs for the Children (Philadelphia, 1897)

A Christmas Idyll, solo vv, 4vv, orch (Boston, 1898)

6 Scotch Songs (R. Burns) (Philadelphia, 1898)

The Syrens (Lowell), 4 female vv, fl, hn ad lib, vn, vc, pf (New York, 1904)

An Easter Idyll, solo vv, 4vv, orch, org, vs (New York, 1907)

2 Tennyson Songs (Boston, 1908)

The Lamb of God (orat, J. Montgomery), vv, orch/org (New York, 1909)

The Knight of Toggenberg (trans. from F. von Schiller), ballad, A, female vv, orch, vocal score (Boston, 1911)

instrumental

Orch: Sym. no.1, C, 1891, *US-PHf*, Sym. no.2, D, inc., completed by W. Happich, 1933, *PHf*, Sym. poem, g, c1910, *PHf*; Suite, G, pf, orch, *PHf*

Chbr: Une petite suite, pf 4 hands (Boston, 1885); Nonet, g, fl, cl, hn, str, pf, 1910, *PHf*; Quintet [no.1], c, pf, str, unpubd; Quintet no.2, F, pf, str, perf. 1914, *PHf*

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DAB (F.H. Martens)

The National Cyclopedic of American Biography, x (New York, 1900/R),
350

Obituary, *Philadelphia Public Ledger* (21 Dec 1916), 17

F.A. Wister: *Twenty-five Years of the Philadelphia Orchestra* (Philadelphia, 1925), 12–13, 95, 235

M.F. Schleifer: *William Wallace Gilchrist, 1846–1916: a Moving Force in the Musical Life of Philadelphia* (Metuchen, NJ, 1985)

MARTHA FURMAN SCHLEIFER

Gilels, Emil (Grigor'yevich)

(*b* Odessa, 19 Oct 1916; *d* Moscow, 14 Oct 1985). Russian pianist. He began his piano studies with Yakov Tkach and Bertha Ringold at the Odessa Institute of Music and Drama and gave his first recital at the age of 12. In 1931 he won the National Competition of the Ukraine and the following year played for Artur Schnabel, who expressed astonishment at his virtuoso prowess. Between 1935 and 1937 he studied with Heinrich Neuhaus in Moscow and in 1936 he was awarded second prize in the International Competition in Vienna. His first prize in the 1938 Concours Eugène Ysaÿe in Brussels brought him to international prominence and launched a career which was soon thwarted by the start of World War II. Gilels returned to Russia, working as Neuhaus's assistant at the Moscow Conservatory, where he taught intermittently throughout his life. After the war he played throughout the Soviet bloc countries and also gave two-piano recitals with Jacov Flier and concerts with his violinist sister Elizabeth. In 1945 he formed a trio with Leonid Kogan (his brother-in-law) and Rostropovich and in 1947 he appeared as a soloist outside the USSR for the first time, later touring Italy, Scandinavia, Switzerland, France and Belgium. His long delayed American début took place in 1955 when he appeared with the Philadelphia Orchestra under Ormandy in Tchaikovsky's First Concerto. He repeated this concerto with Bernstein in New York and gave a unanimously praised solo recital at Carnegie Hall. His British début in 1959 met with similar acclaim. By 1968 he was touring for as many as nine or ten months every year. In 1981 he suffered a heart attack after giving a recital at the Concertgebouw in Amsterdam, and from then on his health declined.

Gilels's recordings, many pirated, chart a development from early impulsiveness and heaven-storming bravura to readings no less exciting but imbued with the greatest subtlety, delicacy and inner concentration. His youthful manner is exemplified by discs of Liszt's *Fantasia on Themes from Le nozze di Figaro* and Ravel's *Toccata*, his later performances by a selection from Grieg's *Lyrical Pieces* in which, to quote his own words, he 'discovered a whole new world of intimate feeling'. He recorded his commanding, intensely poetic readings of the Beethoven and Brahms concertos several times, and had virtually completed a set of Beethoven's sonatas at the time of his death. His magisterial technique and rich, sumptuous sonorities are supremely in evidence in his 1955 recording of Rachmaninoff's Third Concerto, while his highly strung reading of Skryabin's Fourth Sonata recorded at a Moscow recital displays the sort of wildness he allowed himself when playing before Russian audiences. Gilels was awarded the Stalin Prize in 1946 and declared a People's Artist in 1954. He received the Order of Lenin in 1961 and again in 1966, the Order of Commandeur Mérite Culturel et Artistique de Paris in 1967 and Belgium's Order of Leopold in 1968.

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H.O. Spingel: 'Emil Gilels: Phänomen der Tasten', *Fono Forum*, vi (1961), 14 [with discography]
F. Schwarz: *An Emil Gilels Discography* (London, 1980)

BRYCE MORRISON

Giles, Alice (Rosemary)

(*b* Adelaide, 9 May 1961). Australian harpist. Having studied with the Salzedo method exponents June Loney (Sydney) and Alice Chalifoux (Cleveland, Ohio), she came to prominence as winner of the 1982 Israel Harp Contest. In 1994 she recorded a CD devoted to the solo harp music of Carlos Salzedo, and the same year was co-founder of *Eolus*, the international society dedicated to promoting his work and ethos. With an interest in experimental techniques and a repertory centring on later 20th-century works, she has recorded the Ginastera and Jolivet concertos, is a notable interpreter of Berio's *Sequenza II* and has commissioned several new works for the Camac 'Blue' electric harp she acquired in 1999. She taught at the Frankfurt Hochschule from 1990 to 1998, and in 1999 was appointed to teach at the School of Music in Canberra.

ANN GRIFFITHS

Giles [Gyles], Nathaniel

(*b* in or nr Worcester, *c*1558; *d* Windsor, 24 Jan 1634). English composer, organist and choirmaster. He was the son of William Gyles (*d* 1568), a parishioner of St Clement's, Worcester, and a member of a well-known Worcester family. Thomas Giles, vicar-choral at St Paul's Cathedral, London, was apparently not related. Nathaniel was probably a pupil of John Colden (*d* 1581), Master of the Choristers at Worcester Cathedral from 1569 to 1581; he was a witness to Colden's will, and a beneficiary. Giles succeeded Colden at the cathedral until Michaelmas 1585, when he became Master of the Children, lay clerk, and one of the organists at St George's Chapel, Windsor. On 14 June 1587, Giles married Anne Stainer at St Helen's, Worcester. One of their sons (also called Nathaniel *b* 1591) received the DD and became a canon of both Windsor and Worcester.

Giles received the BMus from Oxford on 26 June 1585, at which time he described himself as having been a student of music for 12 years (i.e. since 1573, when he was 15 years old). It is possible that he had been a clerk at Magdalen College in 1577. He supplicated for the DMus in 1607; for some reason he did not compose the required 'choral Hymn of 8 Parts', but the doctorate was finally granted in 1622.

He was appointed Gentleman and Master of the Children of the Chapel Royal on 9 June 1597; he kept both this and the Windsor appointments until his death. From 1600 to 1602 he was involved in the production of choirboy plays, and collaborated with Henry Evans at the Blackfriars Theatre, beginning in the autumn of 1600. Giles and Evans ran into trouble

for using the authority of Queen Elizabeth to conscript boys more with a view to their acting in the plays than for their singing in the Chapel Royal choir. Because of a complaint their collaboration ended in 1602, although the choirboys continued to be used in plays into the reign of James I. According to Wood, Giles was 'noted as well for his religious life and conversation (a rarity in musicians) as for excellence in his faculty'. He was buried in the chapel at Windsor.

Giles's anthems, only a few of which were printed, reflect the contemporary diversity of approaches to the genre: the two works in Leighton's *Teares or Lamentations* (1614⁷) are in simple four-part homophony; others, such as the five-part *O give thanks to the Lord*, are densely contrapuntal. Most are verse anthems, calling for an alternation of soloists and chorus with organ accompaniment. In his service music, Giles was partial to canon technique; one entire service is canonic.

WORKS

MSS source information for all sacred works in Daniel and Le Huray

Edition: *Nathaniel Giles: Anthems*, ed. J.B. Clark, EECM, xxiii (1979) [A]

First Service (TeD, Jub, Ky, Cr, Mag, Nunc), 8/6vv, 1641⁵

Second Service (TeD, Jub, Ky, Cr, Mag, Nunc), 6/6vv; Mag, Nunc only complete

Short Service, 2 parts in 1 (TeD, Jub, Ky, Cr), 2vv, inc.

3 full anthems (1 text only), 3–5vv, insts, A

16 verse anthems (6 inc.), 10 in A

2 sacred songs, A

6 motets (3 without text), 2, 3, 5vv

2 madrigals, 4, 5vv, *GB-Lbl*, *Lcm*

1 consort song, ed. in MB, xxii (1967)

1 acc. song, *GB-Lbl*

Blessed are all they that fear the Lord, attrib. in one source to Giles and Gibbons, is by Gibbons; Lord in thy wrath, attrib. in some MSS to Giles, is probably by John Amner; O Lord, in thee is all my trust, attrib. in some MSS to Giles and Tallis, is probably by Tallis; O Lord, thou hast searched me out and known me, attrib. in one source to Giles, is also attrib. to Adrian Batten; Thou God, that guid'st, attrib. in one source to Giles and Byrd, was published in Barnard (1641⁵) under Byrd's name.

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Gilfert, Charles H., jr

(b ? Hesse-Cassel, Germany, 1787; d New York, 30 July 1829). American theatre manager and composer. He probably arrived in New York in 1802. He is listed as a music teacher in the New York Directory for 1805, presented a concert and ball in Charleston, South Carolina, in 1807, and opened the Commonwealth Theater in New York in 1813. After that date his activities are clearly documented. In 1815 he moved to Charleston where he served as musical director of the theatre managed by his father-in-law Joseph George Holman. After Holman's death in 1817, Gilfert assumed management of the Charleston theatre and the following year established a theatre circuit that included Savannah and Augusta. In 1817 he had created a circuit in Virginia which included theatres in Norfolk and Richmond. These two circuits continued until 1825 when, owing to financial problems, Gilfert moved to Albany, New York. Two years later he returned to New York City where he opened the San Souci Theater. He remained there until his death.

Five songs, three to poems by Thomas Moore, were composed before 1813, but most of his 32 extant songs date from 1813–25, his years of intense theatre activity. Seven were from ballad operas: *The Spanish Patriots* (1814), *Freedom Ho* (1815), *The Champions of Freedom* (1816) and *Virgin of the Sun* (1823). Gilfert's 27 extant piano pieces include eleven waltzes, three marches, eight sets of variations and five other pieces.

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JAMES R. HINES

Gilfry, Rodney

(b Covina, CA, 11 March 1959). American baritone. He made his European début in 1986 at Hamburg as Mozart's Figaro. After singing Demetrius (*A Midsummer Night's Dream*) at Los Angeles in 1988, he returned in roles that included the four villains (*Les contes d'Hoffmann*), Mozart's and Rossini's Figaro, Orestes (*Elektra*), Ford, Papageno, Guglielmo, Don Giovanni (of which he has made a vivid recording under Gardiner) and Malatesta. In 1988 he also sang Petya in Liebermann's *La forêt* at Schwetzingen and, in 1989, Lescaut (*Manon*) and Otho (*L'incoronazione di Poppea*) at Geneva. From 1990 he has appeared regularly at Zürich, where he has undertaken such roles as Mercutio (*Roméo et Juliette*), Ernesto (*Il pirata*), Massenet's Herod, and Ford. Gilfry's other parts have included the title role in the US première of Wolfgang Rihm's *Oedipus* at

Santa Fe (1991), Olivier (*Capriccio*) at Chicago (1994) and Valentin (*Faust*) in San Francisco (1995). He made his Metropolitan debut as Demetrius in 1996. His strong lyric baritone and fine stage presence make him an ideal Billy Budd, a role he sang at Geneva (1994) and for his debuts at Covent Garden (1995) and the Opéra Bastille (1996).

ELIZABETH FORBES

Gil García, Bonifacio

(*b* Santo Domingo de la Calzada, Logroño, 14 May 1898; *d* Madrid, 22 Dec 1964). Spanish folklorist and composer. He received his early musical education in Burgos, where, influenced by the musicologist Nemesio Otaño, he became deeply interested in traditional folk music. He qualified as a military bandmaster in 1923 and served as bandmaster for the Spanish army until 1960. In 1926 he founded the Conservatory of Music at Badajoz, where he was the director and an instructor for 20 years. As an active collaborator with the Centro de Estudios Extremeños (1926–46) and the Spanish Institute of Musicology (from 1944) he participated in many field trips throughout the provinces of Extremadura (1924–31), La Rioja (1944–5), Granada (1946, 1960), Ciudad Real (1947), Toledo (1949), Cádiz (1957), Badajoz (1958) and Ávila (1959). He was a fellow of the Fundación Juan March, a corresponding member of the Hispanic Society of America and a member of the IFMC, and chaired many conferences throughout Spain as well as in Paris, Oporto and Lisbon. As a composer he is best remembered for his symphonic poem *En una aldea extremeña* (1944) and the oratorio *El Santo* (1964). Gil García's works are fundamental to the study of Spanish folk music; they provide both penetrating insights, and innumerable transcriptions of texts and melodies with contextual analyses. His two most important studies are the *Cancionero popular de Extremadura* (1931, for which he acquired the First National Prize in Music in 1932) and the *Cancionero taurino* (1964–5); he also produced numerous essays and anthologies of popular songs, and edited recordings.

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- 'Folklore musical extremeño', *Revista de estudios extremeños*, ix (1935), 205–16; x (1936), 51–62, 183–92, 291–303; xi (1937), 87–106
- 'El canto de relación en el folklore infantil de Extremadura', *Revista de estudios extremeños*, xvi (1942), 263–95
- 'Romances populares de Extremadura', *Revista de estudios extremeños*, xvii (1943), 123–64, 265–80; xviii (1944), 53–82, 165–92, 385–416; pubd separately (Madrid, 1944)
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Giliardi, Arnolfo [Ser Arnolfo da Francia; Arnolfo d'Arnolfo]

(fl 1473–92). Franco-Flemish composer. From 1473 to 1492 he lived and worked sporadically in Florence, employed as a singer at the cathedral, the baptistry and the SS Annunziata. He also taught music to the novices at the Ss Annunziata's convent, where he resided for a number of years. He was a friend of Lorenzo de' Medici, for whom he recruited singers, and he knew the English theorist John Hothby, who mentioned him (Arnulphus Gilardus) in the *Dialogus in arte musicae*. In 1479 he was commissioned by the cathedral to write music for Holy Week (now lost) that was performed there well into the 16th century; a ceremonial motet in honour of Siena, *Sena vetus*, was composed for an unnamed patron in the mid-1480s. Only one work, *Le souvenir*, is set to a French text; it quotes the opening of Morton's chanson of the same name, though it continues differently. *Piangeran gli occhi mey* and *O invida fortuna* may be contrafacta of French chansons. The sacred works are set in alternatim style and paraphrase chant melodies while making abundant use of fauxbourdon. The surname 'Giliardi' comes only from the ascription of *Piangeran gli occhi*, which is hard to read with confidence. There is a distinct possibility that he is to be identified with the theorist [Arnulf of St Ghislain](#) and/or the writer and musician [Arnoul Greban](#).

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Magnificat, 3vv, *F-Pn*

Magnificat, 4vv, *I-Md*, ed. in AMMM, xv (1969)

Ave maris stella, 3vv, *A-Wn*, Sup only; *F-Pn*, anon.

Le souvenir, 3vv, attrib. Arnulfus G, *I-Rvat* C.G.XIII.27, ed. in A. Atlas: *The Cappella Giulia Chansonier* (New York, 1975–6)

O invida fortuna, 3vv, *Fn* Magl.XIX.176, ed. in D'Accone, 1970

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FRANK A. D'ACCONE

Gille, Jacob Edvard

(*b* Stockholm, 10 Aug 1814; *d* Stockholm, 8 Nov 1880). Swedish composer. As a musician, Gille seems to have been largely self-taught, and his principal occupation was as a notary in the government service. Despite his lack of formal training, he managed to acquire an impressive degree of technical skill, and his musical activities were varied and numerous. From 1842 to 1844 he taught the piano at the Stockholm Sångförening, and from 1850 to 1876 he was organist and choir director at the Catholic church in Stockholm, for which he wrote nine masses and many other works. He was also a conductor at two private Stockholm theatres, the Humlegårdsteater and the Mindre Teater, and he was elected to the Royal Academy of Music, Stockholm, in 1865.

Gille's output was large, comprising most musical genres. His choral works, in particular the masses, may be said to represent the tenets of a moderate Cecilianist position, although the contrapuntal writing is seldom carried through with any consistency and frequently lapses into pure homophony; at times, influences from composers like Spohr and Mendelssohn are clearly evident. A markedly linear texture predominates in his three organ sonatas (one of which consists of a fugue and two double fugues 'à 3 soggetti') which, however, remain little more than contrapuntal exercises. His orchestral and chamber music has in common with that of his Swedish contemporaries a strong debt to Viennese Classical models, both in formal structure and harmonic-melodic details. His composition textbook, 'based on Albrechtsberger, Fux, Koch, Beethoven, Schilling and others', provides a clue to his stylistic ideals. Although hardly original or imaginative, in his preference for large forms and his technical knowledge, Gille far surpasses the average Swedish amateur composer of his time.

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[principal source S-Skma](#)

Stage: 4 operas, *Masken*, 1845, *Abraham*, 1854, *Lamech med svärdet*, 1855, inc., *Allt för kungen*, 1872; incid music for *Douglas*, 1856

Other vocal: *Guds lof, orat*; 9 masses, incl. no.7, A (Stockholm, 1863); *Requiem*, c, chorus, 3vv, orch, 1851; *Te Deum*, chorus, org, acc., 1864; *Konung Davids 51. psalm*, solo vv, chorus, orch; *Stabat mater*, 1844; secular cants., incl. *Höstjakten* [Autumn Hunt], male vv, orch, 1846, songs

Orch: 5 syms. incl. *Midsommar Festen Symphonie*, F, op.29, perf. 1850, *Populär Symphonie*, G; *Conc.-Ouverture*, e; *Ouverture*, D, op.60

Other inst: 5 str qts, 4 pf trios, pf sextet, duos, vn, pf; pf works incl. 3 sonatas; org works incl. 3 sonatas

For fuller list, see *SBL*.

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See Trebelli, Zélia.

Gillebert [Guillebert] de Berneville

(fl c1250–80). French trouvère. The approximate period of Gillebert's activity can be deduced from references in his poems to prominent nobles and figures within the Arras poetic circle (Berneville is situated 7 km south-west of Arras). Among his four *jeux-partis*, Henri III, Duke of Brabant, and Thomas Herier appear as partners, while Charles d'Anjou, Raoul de Soissons, the Châtelain de Beaumetz, Hue d'Arras and a countess, possibly Béatrice de Brabant (sister of Henri III and widow of Guillaume de Dampierre) appear as judges. Dedictees of chansons by Gillebert include Charles d'Anjou, Huitace de Fontaines, Béatrice d'Audenaarde and Colart le Boutellier. Apparently his poetry was much appreciated: *Je n'ëusse ja chanté* was designated a *chanson couronnée* by the Arras *puy*, seven works (including one uncertain and one doubtful) served as models for ten later poems, and Gillebert was probably the intended subject of a flattering reference in Roussiaus le Taillier's *Arras est escole de tous biens entendre* (R.630). Nevertheless, few of his poems survive in a large number of sources.

Neither original nor profound, Gillebert's talent lay in facility, grace and mastery of form. Playful and parodistic elements appear to advantage in, for example, *L'autrier d'Ais a la Chapele* and *Thumas Herier, j'ai partie*. He had a definite preference for short lines and heterometric constructions. Only five of his works use decasyllables (and only three of those consistently) while no more than seven are isometric. The number of lines per strophe is usually greater than the average in works by other poets; only four of his works have eight lines or fewer per strophe. Most frequently, three different line lengths are used per strophe, but *J'ai fait maint*, *J'ai souvent d'Amours*, *Je feisse chançons* and *Hé, Amours* each have four different line lengths, and *D'amours me vient* has six. Refrains are used prominently in half of the poems.

Most of the melodies are simple and forthright but not imaginative. Nearly a third unfold within the interval of a 6th, from the sub-final to the 5th degree, with occasional upward embellishment by one step. In a few other melodies this basic ambitus is exceeded only in one phrase. On the other hand there are four melodies, *Amours, vostre seignourie, Aucune gent, Onques mais si esbahis* and *Ja mès chançon*, that display the range of a 10th or 11th (*Ja mès chançon* departs sufficiently from the norm of Gillebert's modal practice to raise doubts concerning the accuracy of the single ascription). With the exception of *De moi douloureux*, which is of disputed authorship, all melodies are in bar form. Normally the first and third phrases end with *ouvert* cadences, while the second and fourth close on the final. In seven works the second phrase is basically a variant of the first. Some of the melodies clearly lack invention: the caudas often contain

varying amounts of literal or varied repetition, a tendency that is most prominent in *Au besoing voit*.

Partly because of the limited range of the melodies, partly because of their repetition structure, there is normally a strong insistence on the final as a main tonal centre. Nevertheless there are occasional significant differences in modal structure between different readings of the same work. Although clear evidence of mensural notation is rare (as in the Chansonnier Cangé's reading of *Au besoing voit*), the disposition of ligatures in more than a third of the melodies is sufficiently regular and other melodies are frequently syllabic enough for an assumption of modal rhythm to appear acceptable. Normally it is the 2nd mode that is implied, although *Onques d'Amours*, which is decasyllabic, seems to call for the 3rd mode. But there are some phrase constructions that proceed from simple beginnings to more elaborate cadences and the stylistic appropriateness of modal rhythm for these is more doubtful.

Sources, MS

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Edition: *Trouvère Lyrics with Melodies: Complete and Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

Abbreviations: (V) etc. indicates a MS (using Schwan sigla: see Sources, ms) containing a late setting of a poem; when the letter appears in italics, the original setting cannot be identified with certainty.

Adès ai esté jolis, R.1553

Amours, je vous requier et pri, R.1075 [text only]

Amours, pour ce que mes chans soit jolis (jeu-parti), R.1560 [model for: Anon., 'De vous, Amours, me complaing par raison', R.1889]

Amours, vostre seignourie, R.1211

Au besoing voit on l'ami, R.1028

Au nouviaus tens que li ivers se brise, R.1619; ed. in Gennrich (1926), 413

Aucune gent m'ont enquis, R.1528

Biaux Guillebert, dites s'il vous agree (jeu-parti), R.491 (with Henri III, Duke of Brabant) [model for music of: Anon., 'Au comencier de l'amour qui m'agree', R.488]; ed. in Gérard, 295

Cuident dont li losengier, R.1287 [model for: Anon., 'Je ne vueil plus de Sohier', R.1310]

Dame de Gosnai, gardés (jeu-parti), R.931 (no music)

D'amours me vient li sens dont j'ai chanté, R.410

Fois et amours et lèautés, R.934 (R)

Haute chose a en Amour, R.1954 [model for: Estiene de Meaux, 'Trop est mes maris jalous', R.2045]; ed. in van der Werf, 139

Hélas je sui refusés, R.939 [model for: Anon., 'Lasse, por quoi refusai', R.100]

J'ai fait maint vers de chanson, R.1857 [model for: Anon., 'Je chant par droite raison', R.1883; Anon., 'De la mere au Sauveour', R.2013; Anon., 'Longuement ai a folor', R.1986]

J'ai souvent d'Amours chanté, R.414 = 412

Jamais ne perdroie maniere, R.1330

Ja mès chançon ne feroie, R.1720

Je feisse chançons et chans, R.263

Je n'ëusse ja chanté, R.417

Jolivetés de cuer et remembrance, R.246 (V, R)

L'autrier d'Ais a la Chapele, R.592 (a, K, N, X)

Li joli pensé que j'ai, R.49

Merci, Amours, car j'ai vers vous mespris, R.1566

Onques d'Amours n'ai nule si grief paine, R.138

Onques mais si esbahis, R.1539

Puis qu'Amours se veut en moi, R.1669a = 1282bis

Tant me plaist a estre amis, R.1515 (V)

Thumas Herier, j'ai partie (jeu-parti), R.1191 [modelled on: Moniot d'Arras, 'Li dous termines m'agree', R.490]

works of uncertain authorship

Dehors Loncpré el bosquel, R.750 [model for Anon., 'Avant hier en un vert pré', R.471]

De moi douloureux vos chant, R.317; ed. in Gennrich (1925), 49

works of doubtful authorship

Hé, Amours, je fui nouris, R.1573 [model for: Anon., 'Mout sera cil bien nouris', R.1570; Anon., 'Aucune gent m'ont blasmé', R.405a]

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THEODORE KARP

Gilles, Jean

(*b* Tarascon, nr Avignon, 8 Jan 1668; *d* Toulouse, 5 Feb 1705). French composer. The son of an illiterate labourer, Gilles enrolled on 6 May 1679 in the choir school of the Cathedral of St Sauveur at Aix-en-Provence. His teacher was Guillaume Poitevin, who also taught a number of Provence's

other most reputable composers, including Campra and Blanchard. In 1687 Gilles left the boys' choir but continued in the service of the cathedral. On 5 November 1688, at Poitevin's request, he shared the positions of *sous-maître* and organist with another student, Jacques Cabassol. Poitevin retired on 4 May 1693 and Gilles succeeded him as *maître de musique*. But despite an increase in his salary and several remunerative privileges his action in April 1695 in leaving without notice to become *maître de musique* of Agde Cathedral indicates that he was dissatisfied with his lot at Aix.

He soon attracted the attention of the Bishop of Rieux, who wanted him to succeed Campra as *maître de musique* of the Cathedral of St Etienne at Toulouse, although the position had recently been given to Michel Farinel. Farinel, for unknown reasons, left Toulouse in November 1697, and on 18 December 1697 Gilles, who was in Toulouse at the time, was appointed to direct the choir school.

In 1701 the Duke of Burgundy and the duc de Berry, grandsons of Louis XIV, visited Toulouse with great ceremony. Four of Gilles's motets, including *Diligam te*, *Domine*, were performed with applause during the celebrations. With the attention this event brought him, Gilles's reputation grew, and in July 1701 he was offered the directorship of the choir school at Notre Dame des Doms, Avignon. Evidently he agreed to accept, and Rameau was appointed to deputize until he arrived, but although Gilles may have spent a short time at Avignon he never left his post at Toulouse. He renewed his contract there for four years on 3 December 1701 and the chapter records show that he was still there when he died (there is no evidence to support suggestions that he died in Avignon).

In the 18th century Gilles's *Messe des morts* became one of the most famous works in all France. According to M.A. Laugier's *Sentiment d'un harmoniphile* (Amsterdam, 1756), 'Today there is seldom a funeral service with music (meloyl) without a performance of Gilles's mass'. It was performed at services for Rameau in 1764 and for Louis XV ten years later. It was praised by many critics, including Mattheson, who called it 'one of the most beautiful of musical works'.

With the motets of Lalande, Gilles's Requiem and the motets *Diligam te* and *Beatus quem elegisti* remained popular at the Concert Spirituel during the first three-quarters of the 18th century. *Diligam te* remained in the repertory of the royal chapel at Versailles until the fall of the monarchy in 1792.

Gilles's motets are constructed on the same principles as Lalande's, that is in the form of the Versailles *grand motet*. Like Lalande's, his orchestra is relatively independent of the chorus. His harmony is less dissonant than Lalande's; he made less use of 7ths. His fast movements often suggest dance rhythms, with frequent use of hemiola in those in triple time. His motets show his early maturity, and his earliest surviving works demonstrate exceptional expression and pathos, particularly the Lamentations (probably dating from 1692), which constitute one of the few choral settings for Holy Week by a French composer.

The choral writing in Gilles's later works shows a convincing balance between polyphony and homophonic declamation. His well crafted and expressive fugal choruses usually contribute substantially to the overall structure of his works. In the *Messe des morts*, for example, after a pattern alternating polyphony with homophonic, dance-like textures, the fugal 'Requiem aeternam' crowns a polyphonic development that has been unfolding throughout the work. In the *Te Deum* of 1697 two choral fugues ('Te per orbem' and 'Aeterna fac') frame an arresting trio, 'Tu devicto mortis' for three *basses-tailles*, which forms the centre of a completely symmetrical 11-movement structure. A similar design is found in the seven-movement *Cantate Jordanis incolae*.

The works identified as *petis motets* in two anthologies are known, or presumed, to be from larger works by Gilles; *Afferte Domine* and *Cantemus Domine* in the *Recueil de mottets* (F-Pc Rés.1899), however, are from *grands motets* by Lalande. Gilles undoubtedly composed *petis motets*, but none has survived in its original form.

WORKS

Messe en D, 5vv, bc, F-Pc

Messe des morts, BL, 5vv, str, bc (Paris, 1764), with carillon added at the end of the mass by Mr Corrette; ed. L. Boulay and J. Prim (Paris, 1958); ed. in RRMBE, xlv (1984)

Grands motets, soloists, chorus (4 or 5vv), bc, most with str, some with wind (fls/obs/hns): Beatus quem elegisti; Benedictus Dominus Deus meus; Cantate Jordanis incolae; Diligam te, Domine, ed. in Hajdu, 1973; Dixit Dominus; Dixit Dominus ('très court'); Domine Deus meus; Laetatus sum; Laudate nomen Domine; Paratum cor meum; Te Deum, 1697, ed. H.A. Durand (Paris, 1962); Trois Lamentations ?1692, ed. M. Prada (Béziers, 1987); Velum templi scissum est; *AIXmc, C, Pc, Pn, US-Wc*

Petits motets (taken from grands motets) in *Recueil de mottets à une et deux voix*, Pc, Rés.1899, 7 ed. G. Morche, Le pupitre, 1v (1975): Beatus quem elegisti; Cantate Jordanis; Cantus dent uberes; Diligam te, Domine; Domine salvum fac regem; Dominus illuminatio; Salve virgo florens; Usquequo Domine

Petits motets (taken from grands motets) in *Recits et duo de Msr De La Lande et de quelques autres maitres*, 1v, bc, MS dated 1765 in *Pn*, Vm 13123: Beatus quem elegisti; Diligam te, Domine; Dominus Deus meus; Laudans invocabo; O res mirabilis; Pinguescent specio; Qui tollis peccata mundi; Te decet

Laudate Dominum in sanctis ejus (doubtful), *AIXmc*

Lost, cited in Signorile: Messe en G; Salvum me fac

Others lost (listed by Bougerel) include the grands motets: Beatus vir qui timet Dominum; Cantus dent uberes; Deus, judicium tuum regi (2 settings); Deus, venerunt gentes; Jubilate Deo; Magnificat (3 settings); Quemadmodum desiderat cervus; and the motets 'sans symphonie': Beatus vir qui non abiit; Benedicam Dominum; Benedic, anima mea; Confitebor tibi; Cum invocarem; Custodi me, Domine; Dominus illuminatio mea; Judica, Domine; Lauda, anima mea, Dominum; Saepe expugnaverunt me

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JOHN HAJDU HEYER

Gilles le Vinier.

See [Le Vinier, Gilles](#).

Gillespie, Dizzy [John Birks]

(*b* Cheraw, SC, 21 Oct 1917; *d* Englewood, NJ, 6 Jan 1993). American jazz trumpeter, composer and bandleader. He was one of the principal developers of bop in the early 1940s, and his styles of improvising and trumpet playing were imitated widely.

1. Life.

Gillespie taught himself to play the trombone and the trumpet and later took up the cornet. His musical ability enabled him to attend Laurinburg Institute, North Carolina, in 1933, for the school needed a trumpet player for its band. During his years there he practised the trumpet and piano intensively, still largely without formal guidance. In 1935 he moved to Philadelphia and soon joined a band led by Frankie Fairfax, which also included the trumpeter Charlie Shavers. Shavers knew many of the trumpet solos of Roy Eldridge, and Gillespie learnt them by copying Shavers. While he was in Fairfax's band his clownish behaviour led to the nickname Dizzy.

Moving to New York in 1937, Gillespie earned a job with Teddy Hill's big band, largely because he sounded much like Eldridge, who had been Hill's trumpet soloist; the band toured France and Great Britain for two months. On his return to New York Gillespie worked with Al Cooper's Savoy Sultans and the Afro-Cuban band of Alberto Socarras as well as with Hill. In 1939 he joined Cab Calloway's big band, where, largely because of his

friendship with Mario Bauzá, who was also in the band, he began to develop an interest in the fusion of jazz and Afro-Cuban music. During the same period he was beginning to diverge from Eldridge's playing style both formally, in his solos with the band – such as *Pickin' the Cabbage* (1940, Voc./OK) – and in an informal context, with the group's double bass player Milt Hinton.

While on tour in 1940 Gillespie met Charlie Parker in Kansas City. Soon he began participating in after-hours jam sessions in New York with Parker, Thelonious Monk, Kenny Clarke and others. This group of young, experimenting players gradually developed the new, more complex style of jazz that was to be called bop. Recordings, such as *Kerouac* (1941, on the album *The Harlem Jazz Scene*, Eso.), made at Minton's Playhouse, exemplify this emergent style.

A dispute with Calloway led to Gillespie's dismissal in 1941. He then worked briefly with many leaders, including Lucky Millinder and Earl Hines (whose band also included Parker). With Millinder he recorded a near-bop solo within a swing-band context on *Little John Special* (1942, Bruns.). After his solo the band plays a riff which he developed into the composition *Salt Peanuts*. During the winter of 1943–4 Gillespie led a small group with the double bass player Oscar Pettiford. In 1944 Billy Eckstine, the singer with Hines's band, formed a bop band and engaged Gillespie to play and to be musical director. At about the same time Gillespie made some of the first small-group bop recordings, including *Salt Peanuts* (1945, Guild) and *Hot House* (1945, Guild), under his own name with Parker.

In 1945 Gillespie organized his own short-lived big band and in March formed a bop quintet with Parker. He later expanded the group to a sextet, but his desire to lead a big band inspired him to try once more in 1946. The following year the band made pioneering attempts to fuse Afro-Cuban rhythms with jazz (see [Afro-Cuban jazz](#)). Gillespie added percussionist Chano Pozo to the band which recorded *Cubana Be/Cubana Bop* (1947, Vic.; written by George Russell) and *Manteca* (by Gillespie, Pozo and Gil Fuller). In addition to Pozo the band included, in 1946, John Lewis, Milt Jackson and Kenny Clarke, who, with Percy Heath, went on to form the Modern Jazz Quartet. After disbanding in 1950 Gillespie organized a sextet.

Gillespie toured as a featured soloist with Stan Kenton from late 1953 to early 1954 and then resumed his role as leader. In 1954 he began using a trumpet built for him with the bell pointing upwards at a 45° angle. The design became his visual trademark (see illustration).

In 1956, after several years leading small groups, Gillespie formed another big band specifically to tour the Middle East and South America on cultural missions for the US State Department. Two years later he returned to leading small groups, with which he continued to perform and record extensively into the late 1980s. In addition he appeared occasionally in all-star groups such as the Giants of Jazz (1971–2), a sextet with Kai Winding, Sonny Stitt, Thelonious Monk, Al McKibbin and Art Blakey, and was a regular performer on Caribbean cruise ships that featured jazz artists. In 1988 he formed the Latin-jazz orientated United Nation Superband. He became an elder statesman of jazz, and his outgoing personality and

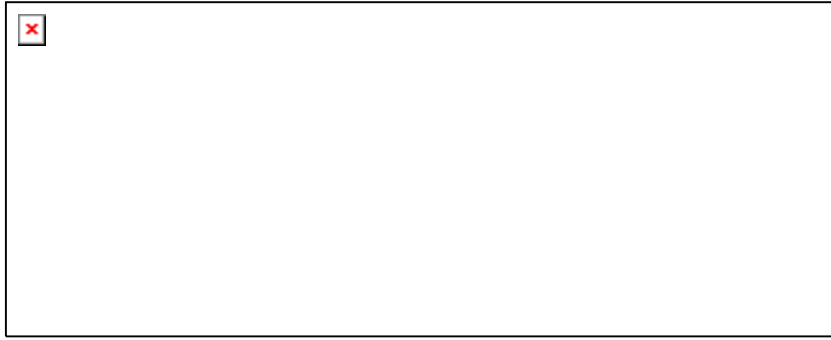
impish sense of humour endeared him to the general public through appearances on television.

2. Musical style.

Gillespie's first recorded solos sound much like those of Roy Eldridge. But during the years 1939 to 1944 he established his own style: he began using a lighter vibrato; his phrasing contained both swing quavers (ex.1a) and even quavers (ex.1b) instead of being dominated by the former; his melodies became more chromatic (sometimes self-consciously so), especially in his extensive use of the lowered second degree of the scale (used more sparingly by his swing-era elders Eldridge and Coleman Hawkins); and early versions of some of his characteristic melodic formulas (such as the phrase in triplets in ex.2) began to appear. By the mid-1940s his mature style was fully formed.



Gillespie's was a dramatic style, filled with startling contrasts. Simple, almost folklike phrases could suddenly give way to long, complex phrases filled with fast notes (ex.3). Similarly, soft, mid-register phrases could suddenly give way to high notes played fortissimo. And the drama was visual as well as aural, for he allowed his cheeks to fill with air when he played; over the years his cheek muscles stretched, and the increase in the size of his face when he played was striking. His tone was less full and rich than that of some of his predecessors and many of his followers, and sometimes he seemed little concerned about accurate intonation. But his fertile melodic and rhythmic imagination, his technical facility and his tireless dedication to bop earned him a place among the great figures of jazz history.



Gillespie wrote and collaborated with others on a variety of well-known pieces: the chromatic *Woody 'n' You*, filled with half diminished seventh chords, one of his favourite harmonic sonorities; the simple, humorous and riff-like *Salt Peanuts* (based on *I got rhythm* and written in collaboration with Kenny Clarke); the frantically fast *Bebop*; the Latin-tinged *A Night in Tunisia* and *Manteca*; the melodically complex *Groovin' High* (based on *Whispering*) and *Anthropology* (based on *I got rhythm* and written in collaboration with Charlie Parker); the harmonically ingenious *Con Alma*; and the basic blues theme *Birks Works*.

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(selective list)

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Oral history material in *US-NEij*

THOMAS OWENS

Gillet, Georges(-Vital-Victor)

(*b* Louvier, 17 May 1854; *d* Paris, 9 Feb 1920). French oboist and teacher. He studied at the Paris Conservatoire with Charles Colin, receiving his *premier prix* in 1869. His orchestral positions included the Théâtre Italien (1872–4), Concerts Colonne (1872–6), Société des Concerts du Conservatoire (1876–99) and the Opéra-Comique (1878–95). From 1879 he also played for 15 years with the Société de Musique de Chambre pour Instruments à Vent, with which he took part in many premières, including Gounod's *Petite symphonie* and the Lefebvre Suites. In 1881 he became the youngest-ever professor at the Paris Conservatoire, a position which allowed him to exercise considerable influence on the development and technique of his instrument until his retirement in 1919. He was responsible for the establishment of the Triébert model A6 as the *Système du Conservatoire*, and his *Etudes pour l'enseignement supérieur du hautbois* have become a staple part of the oboist's practice routine. In 1904 he was made a member of the Légion d'Honneur. The most famous for his students were Louis Bas, Louis Bleuzet, Georges Longy, Marcel Tabuteau, Alfred Bartel, Pierre Mathieu, and his nephew Fernand Gillet (1882–1980), who was principal oboe in the Boston SO from 1925 to 1946 and taught at the New England Conservatory in Boston, and in Montreal.

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GEOFFREY BURGESS

Gillett & Johnston.

English firm of bell founders. It pioneered the extension of the range of the carillon with both higher- and lower-pitched bells. Between World Wars I and II its exports of carillons, with those of [John Taylor & Co.](#), made the carillon widely known outside Europe for the first time.

The firm was founded by a clockmaker, William Gillett, who had a shop first in the village of Hadlow, Kent, then in Clerkenwell, London, in the early 19th century. In 1844 it moved to Croydon, Surrey, where it began manufacturing tower clocks under the name Gillett & Bland. In 1877 Gillett formed a partnership with Arthur Johnston (*d* 1916). Under the name of Gillet & Johnston the firm cast chimes and swinging peals. In the late 1890s the firm, following principles developed by Canon A.B. Simpson through his research on bell partials, devised a method of casting bells better in tune with themselves and with others in a set (see [Bell \(i\), §2](#)). Cyril Frederick Johnston (1884–1950) succeeded his father in 1916 and continued his work on bell tuning. In 1918 he began to make small carillons; these instruments provided the basis for the development of the first four and a half octave carillon (53 bells), for Park Avenue Baptist Church, New York (1925). Johnston's casting of bells (the largest, an e, weighed 9.98 tonnes) and the mechanism he devised to play them earned him a reputation as an excellent designer and engineer. The lower bells, however, developed an unwanted partial, a 'wild' fourth, which was never completely eradicated. Other important 'grand' carillons built by the firm include those for the University of Chicago (72 bells; 1932), the Parliament Buildings, Ottawa (53 bells; 1927), and the Catholic University of Leuven (48 bells; 1928). The firm's interest in carillons waned after the death of C.F. Johnston.

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PERCIVAL PRICE/KAREL KELDERMANS

Gillier, Jean-Claude

(b Paris, 1667; d Paris, 30 May 1737). French composer. He entered the choir school at Notre Dame in 1674 under the instruction of Jean Mignon. He was in Amsterdam sometime around 1690, but had returned to Paris by 1692. In 1693 he was appointed *basse de violon* player in the orchestra of the Comédie-Française, a post he held for 30 years. By 1694 he was working for the playwright Regnard and until 1717, when he stopped writing for the Comédie-Française, he collaborated with several authors, notably F.-C. Dancourt with whom he worked on many productions, both for the Comédie-Française and for aristocratic entertainments. Apparently the plays of Regnard and Dancourt, with Gillier's music, together with Molière's dramas, provided the aging Louis XIV with what little entertainment he permitted himself. From 1713 onwards, Gillier was involved in the productions of the Théâtres de la Foire, working extensively with Lesage and other popular playwrights, including Fuzelier, D'Orneval and Favart; he was concerned in some musical capacity with over 70 plays up to 1735. He may have made several visits to England: his *Collection of New Songs ... Sett to Musick by Mr. Gillier* was published in London about 1698, he provided two songs for William Burnaby's *The Ladies' Visiting-day*, given in 1701, took part in a concert in York Buildings in 1703, and wrote the music for Farquhar's *The [Beaux] Stratagem* in 1707; a later visit, between 1716 and 1727, is supported by the publication of a *Recueil d'airs ... sérieux et à boire ... composé en Angleterre ... en MDCCXXIII*, and by a record of payment from Lincoln's Inn Fields to 'Mr Gillier of the Musick for a Hand Organ used in Proserpine' during the 1726–7 season (probably *The Rape of Proserpine* by Lewis Theobald). Despite Gillier's large output, and his long period in the public eye, his career is little documented and his death went largely unremarked. But his collaborators Lesage and D'Orneval paid enthusiastic tributes to his fame, talents and devotion in the 1722 edition of *Le Théâtre de la Foire*, which included as an appendix the music to the plays published.

The tone of Gillier's work at both theatres seems to have been one of cautious innovation. His first commission with Regnard, *La sérénade*, involved simply the overhauling of once-used *airs*; but there was a public demand for music with plays, and instrumental sections were increasingly used. The addition of prologues to old plays gave opportunity for newly composed music, as did the divertissements often added after the final acts. The format of the plays written for the fairs was less amenable to new music. The vaudeville, with new words set to a well-known tune, was the staple fare, and it was the musician's job to find a tune appropriate to the new words, possibly to orchestrate it, and to direct its performance. Much of the entertainment lay in the skill with which familiar tunes were adapted to new situations: a *double entendre* could be implied by the choice of a tune whose original first line (or *timbre*) would conflict with the new words. Dialogue songs were effective in this respect. In *La princesse de Carizme* (Lesage, 1718) Harlequin and the Prince converse, with alternating lines of the same tune, outside an asylum, while three inmates interrupt, each with his own *timbre*; the effect is of a jigsaw of familiar tunes, made incongruous by juxtaposition.

One of Gillier's main contributions was the introduction of an increasing proportion of new music. As in the plays for the Comédie-Française, there was opportunity for original composition in the divertissements, and in the

vaudeville finale. His tunes are folklike and easily singable. His orchestration is mainly restricted to strings, though music for special occasions or depicting an exotic situation may demand larger or more varied forces. When *Les musettes de Suresnes* (possibly a revised version of the Dancourt play *Les vendanges de Suresnes*, given at the Comédie-Française in 1695) was given at Lyons in 1710 between 15 and 25 separate parts were required, while the parody of *Télémaque* given in 1715 required eight violins, one contrabass, flute, oboe, bassoon, two horns and harpsichord. This was the most ambitious orchestration yet attempted at the Théâtre de la Foire; Gillier's normal restraint may be attributed more to the restrictions imposed by the Opéra on other theatres than to any lack of imagination.

Gillier had an elder brother Pierre (*b* Paris, 1665), sometimes known as 'Gillier l'aîné' while Jean-Claude was called 'le jeune'; a pupil of Michel Lambert, Pierre held a musical appointment in the royal household and by 1691 was established as a singing teacher. He published a collection *Livre d'airs de symphonies meslez de quelques fragmens d'opéra* (1697), and songs in Ballard collections between 1699 and 1713. A son of Jean-Claude, known as 'Gillier le fils', was a bass player in the Comédie-Française orchestra and collaborated with playwrights and the Opéra-Comique in the 1720s and 30s; he may have contributed music to the plays *Le bouquet de roy* and *Les deux suivantes* (both given at the Foire St Laurent, 1730) and *L'Europe et la Paix*, and he wrote songs which were published in the *Mercure de France*. A Gillier known as 'the younger' was active in London about the middle of the century; this may be 'le fils', but proof of any relationship to the other Gilliers is lacking. He was an instrumental composer, publishing eight trio sonatas and a concerto (London, 1755) and, as his opp.2 and 3, two sets of harpsichord lessons.

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Gillier, Jean-Claude

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com	comédie
CF	Comédie-Française
SG	Foire St Germain
SL	Foire St Laurent
B	Recueil d'airs sérieux et à boire (Paris, 1698–1724)
R	Airs de la Comédie française (Paris, 1704–13)

dramatic

La sérénade (J.F. Regnard), CF, 3 June 1694, airs in 3e Recueil d'airs des comédies modernes (1706)

La foire des Bezons (F.-C. Dancourt), CF, 13 Aug 1695, airs (1696), vaudeville 'Au bon papa d'une fillette', in *Mercure de France* (Oct 1735)

Les vendanges de Suresnes (Dancourt), CF, 15 Oct 1695, airs (1700)

Le bal (Regnard), CF, 14 June 1696
 La Foire St Germain (Dancourt), CF, 19 Jan 1696, airs in *Airs de la Comédie italienne* (1696) and R (1704–5)

Le moulin de Javelle (Dancourt), CF, 7 July 1696, airs (1696)
 Les eaux de Bourbon (Dancourt), CF, 4 Oct 1696, divertissement (1697)

Amphion (op, 3), 1696, F-Pn
 Les vacances (Dancourt), CF, 31 Oct 1696

Le charivary (Dancourt), CF, 19 Sept 1697, airs (1697)
 Le retour des officiers (Dancourt), CF, 19 Oct 1697, airs, divertissement, symphonie (1698)

Les plaisirs de l'amour et de Bacchus (idylle), 1697, F-Pn
 Les curieux de Compiègne (Dancourt), CF, 4 Oct 1698, airs and full score (1698)

Le mary retrouvé (Dancourt), CF, 29 Oct 1698, airs (1699) and in B (1698)
 Les festes du cour (com, prol, 1, Dancourt), CF, 1699, rev. 5 Sept 1714, prol and divertissements (n.d.), airs (1714)

La noce interrompue (C. Dufresny), CF, 1699, cited in MGG1
 Le vert-galant (com, 1, Dancourt), CF, 1699, rev. 24 Oct 1714

L'hymenée royale (divertissement, S.-J. Pellegrin), 'présenté à la Reyne des Romains', 1699 (1699)
 La fête de village (com, 3, Dancourt), CF, 13 July 1700, prol and airs in B (1700), rev. as *Les Bourgeoises de qualité*, CF, 25 Sept 1724

Les trois cousines (com, prol, 3, Dancourt), CF, 18 Oct 1700, prol in B (1700), airs in R (1704–5)
 Les trois gascons (com, 1, N. Boindin), CF, 4 June 1701, music also attrib. N.R. de Grandval

Colin-Maillard (com, 1, Dancourt), CF, 28 Oct 1701, airs (n.d.), and in R (1704–5)
 The Ladies' Visiting-day (com, W. Burnaby), London, Lincoln's Inn Fields, 1701; only 2 songs by Gillier, 'Chloe is divinely fair', 'For mighty love's unerring dart' (London, c1701)

Le bal d'Auteuil (com, prol, 3, Boindin), CF, 22 Aug 1702, music also attrib. Grandval
 L'opérateur Bary (com, prol, 1, Dancourt), CF, 11 Oct 1702, ?lib (1702), airs in B (1702)

Le mari sans femme (com, 1, Montfleury), CF, 1702, airs in R (?1702)
 L'inconnu (Dancourt), CF, 1703, divertissements (n.d.), airs, collab. M.A. Charpentier, in B (1703)

Les amants magnifiques (Dancourt), CF, 1703, airs in R (1704–5)
 Les agréments de Psiché de village, CF, 1704, cited in MGG1

Les folies amoureuses (com, prol, 3, Regnard), CF, 15 Jan 1704, divertissements and symphonies générales in R (1704–5)
 Le port de mer (com, 1, Boindin), CF, 27 May 1704, music also attrib. Grandval, airs and closing vaudeville in B (1704)

Le galant jardinier (com, 1, Dancourt), CF, 22 Oct 1704, airs in R (1704–5)
 Le médecin de village (com, 1, ?Romanet), CF, 1704, divertissement (n.d.), airs in R (1704–5)

Circé (tragédie à machines, ?Dancourt), CF, 1705 [revival]
 L'impromptu de Livry (comédie-ballet, 1, Dancourt), Livry-le-Château, 12 Aug 1705, airs (1705)

Le divertissement de Sceaux (comédie-ballet, Dancourt), Château de Sceaux, 3 Sept 1705
 The [Beaux] Stratagem (G. Farquhar), London, Queen's Theatre, 8 March 1707 (London, c1707)

Le diable boiteux (com, prol, 1, divertissement, Dancourt), pt.i (prol, 1), CF, 1 Oct 1707, pt.ii (prol, 2), CF, 20 Oct 1707, ?lib (1707), airs (1708), music also attrib. Grandval

L'Amour diable (com, 1, M.-A. Legrand), CF, 30 June 1708, ?lib (1708)

La famille extravagante ou Les proverbes (com, 1, Legrand), CF, 20 Sept 1709, music also attrib. Grandval, ?lib (1709), divertissement (n.d.)

L'amant masqué (com, 1, Dufresny), CF, 8 Aug 1709

La Foire St Laurent (com, 1, Legrand), CF, 20 Sept 1709, music also attrib. Grandval

La joueuse (com, 5, divertissements, Dufresny), CF, 22 Oct 1709

Le naufrage, ou La pompe funèbre de Crispin (com, 1, Lafont), CF, 14 June 1710, ?lib (1710)

L'Amour charlatan (Dancourt), CF, 1710, ?lib (1710), divertissements (1710)

Céphale et Procris (com, prol, 3, Dancourt), CF, 27 Oct 1711, divertissements (n.d.)

Sancho Pança gouverneur (com, 5, Dancourt), CF, 15 Nov 1712, ?lib (1713)

Arlequin, roi de Serendib (pièce, 3, A.-R. Lesage), SG, 3 Feb 1713

L'impromptu de Suresne (comédie-ballet, prol, 1, Dancourt), Suresnes, 21 May 1713, prol and divertissements (1718)

Arlequin Thétis (1, Lesage, parody of B.L. de Fontanelle: *Thétis et Pelée*), SL, 25 July 1713

Arlequin invisible chez le roi de Chine (pièce, 1, Lesage), SL, 30 July 1713

Arlequin Mahomet (pièce, 1, Lesage), SL, 25 Sept 1714

Le tombeau de Nostradamus (oc, 1, Lesage), SL, 25 Sept 1714

La foire de Guibray (prologue en vaudevilles, Lesage), SL, 25 ?Sept 1714

Arlequin sultane favorite (oc, 3, J.-F. Letellier), SG, 3 Feb 1715

Arlequin défenseur d'Homère (oc, 1, L. Fuzelier), SL, 25 July 1715

Colombine Arlequin et Arlequin Colombine (oc, 1, Lesage), SL, 25 July 1715

Les eaux de Merlin (oc, prol, 1, Lesage), SL, 25 July 1715

Le temple du destin (oc, 1, Lesage), SL, 27 July 1715

La ceinture de Venus (oc, 2, Lesage), SG, 1715

Télémaque (1, Lesage, parody of Pellegrin: *Télémaque*), SG, 1715

Le temple de l'ennui (Lesage and Fuzelier), SG, 3 Feb 1716

L'école des amants (oc, 1, Lesage), SG, 3 Feb 1716

Le tableau du mariage (oc, 1, Lesage), SG, 3 Feb 1716

Arlequin traitant (oc, 3, D'Orneval), SG, 27 March 1716

Le triple mariage (com, 1, P.-N. Destouches), CF, 7 July 1716, airs, divertissement (1716)

Le Pharaon (oc, 1, Fuzelier), SG, 20 Feb 1717

Le métempsicose des amours ou Les dieux comédiens (com, prol, 3, Dancourt), CF, 17 Dec 1717, ?lib (1718); as *La métempsicose*, perf. for Prince de Conti, 1718 (1718)

Les animaux raisonnables (1, Fuzelier and M.-A. LeGrand), SG, 25/27 Feb 1718; collab. J. Aubert

Le monde renversé (oc, 1, Lesage), SL, 2 April 1718

La querelle des théâtres (Lesage), SL, July 1718

La princesse de Carizme (oc, 3, Lesage), SL, July 1718, music also attrib. Lacoste

Les amours de Nanterre (oc, 1, Lesage), SL, 1718

Les funérailles de la foire (oc, 1, Lesage), SL, 1718

Le jugement de Paris (Lesage, parody of Pellegrin: *Le jugement de Paris*), SL, 1718

L'île des Amazones (oc, 1, Lesage), SL, 1720

La statue merveilleuse (oc, 3, Lesage), SL, 1720

La forêt de Dodone (oc, 1, Lesage, Fuzelier and D'Orneval), SG, 3 Feb 1721

Arlequin Endymion (pièce, 1, Fuzelier), SG, Feb 1721

Le rappel de la foire à la vie (oc, 1, Lesage, Fuzelier and D'Orneval), SL, 1 Sept 1721

Le régiment de la calotte (oc, 1, Fuzelier, Lesage and D'Orneval), SL, 1 Sept 1721, collab. Aubert

Pierrot Romulus ou Le ravisseur poli (oc, 1, Fuzelier), SG, 3 Feb 1722

Le remouleur d'amour (oc, 1, Fuzelier, Lesage and D'Orneval), SG, 3 Feb 1722

L'ombre du cocher poète (Fuzelier), 1722

Les dieux à la foire (Fuzelier), 1723

Les trois commères (A. Piron), 1723

Le mariage du caprice et de la folie (oc, 1, A. Piron), SL, 16 Aug 1724

L'enchanteur mirliton (Fuzelier), SL, 21 July 1725

Les enragés (oc, 1, Lesage), SL, 21 July 1725

Les noces de la folie ou Le temple de mémoire (oc, 1, Fuzelier), SL, 21 July 1725

Les pèlerins de la Mecque (oc, 3, Lesage), SL, 29 July 1726

Les comédiens corsaires (Fuzelier), SL, 20 Sept 1726

La gran'mère amoureuse (pièce, 3, Fuzelier, parody of P. Quinault: *Atys*), SG, 1726

L'amante retrouvée (oc, 1, F. de Largillière), SL, 6 Aug 1727 (1728)

Sancho Pança gouverneur ou La bagatelle (oc, prol, 2, Thierry), SL, 28 Aug 1727, unpubd, *F-Pn* [?lib only]

Achmet et Almanzine (oc, 3, Lesage, Fuzelier and D'Orneval), SL, 30 June 1728

La Pénélope moderne (oc, 2, Fuzelier, Lesage and D'Orneval), SL, 6 Sept 1728

Les amours de Protée (Fuzelier), 1728

La reine du Barostan (oc, 1, Lesage and D'Orneval), SG, ?8 Feb 1729

Les couplets en proces (Lesage and D'Orneval), SG, 18 Feb 1729; rev. as *La Basoche du Parnasse* (oc, 1), SL, 6 Sept 1738

Argénie (oc, 3, C.-F. Pannard and F.-C.B. de Pontau), SG, 26 Feb 1729, unpubd

Le corsaire de Sale (oc, 1, Lesage and D'Orneval), SL, 20 Aug 1729

Les spectacles malades (Lesage and D'Orneval), SL, 20 Aug 1729

L'impromptu du Pont-Neuf (oc, 1, Pannard, Lesage and D'Orneval), SL, 9 Sept 1729, 2 vaudevilles, 'Au jardin de Versailles', 'Plein d'une ardeur extrême', in *Mercur de France* (Sept 1729)

La princesse de Chine (oc, 3, Lesage and D'Orneval), SL, 1729, music also attrib. Lacoste, couplet 'Ma foy! di diamantine' in *Mercur de France* (June 1729)

Le malade par complaisance (oc, 3, Fuzelier, Pontau and Pannard), SG, 3 Feb 1730

L'Opéra-comique assiégé (oc, 1, Lesage and D'Orneval), SG, 26 March 1730

L'industrie (Fuzelier, Lesage and D'Orneval), SL, 27 June 1730

Les routes du monde (oc, 1, Fuzelier, Lesage and D'Orneval), SL, 27 June 1730

Zémire et Almazore (oc, 1, Fuzelier, Lesage and D'Orneval), SL, 27 June 1730

L'amour marin (oc, 1, Fuzelier, Lesage and D'Orneval), SL, 5 Sept 1730

L'espérance (oc, 1, Fuzelier), SL, 5 Sept 1730

L'indifférence (Fuzelier, Lesage and D'Orneval), SL, 5 Sept 1730

Roger de Sicile, surnommé le roi sans chagrin (oc, 3, Lesage and D'Orneval), SL, 28 July 1731

La nièce vengée ou Les petits comédiens (oc, prol, 1, Pannard and B.-C. Fagan), SL, 27 Aug 1731 (St Laurent, 1750)

L'acte pantomime ou La comédie sans paroles (Pannard), SG, 13 Feb 1732

Les désespérées (Lesage), SL, 7 July 1732

Sophie et Sigismund (oc, 1, Lesage and D'Orneval), SL, 7 July 1732

La sauvagesse (oc, 1, Lesage and D'Orneval), SL, 7 July 1732

La reveil de l'Opéra-Comique (D. Carolet), SL, 18 Aug 1732

La lanterne magique ou Le Mississippi du diable (oc, 3, Carolet), SL, 19 Aug 1732 (St Laurent, 1732) [?lib only]

La parterre merveilleux (Carolet), SL, 19 Aug 1732

Le rival de lui-même (oc, 1, Carolet), SL, 19 Aug 1732

La mère jalouse (oc, 1, Carolet), SL, 19 Sept 1732

L'allure (oc, 1, Carolet), SL, 27 Sept 1732 (1732)

La comédie sans hommes (Pannard), 1732

Les mariages du Canada (oc, 1, Lesage), SL, July 1734

La première représentation (Lesage), SL, July 1734

La répétition interrompue ou Le petit-maître malgré lui (oc, 1, C.-S. Favart, Pannard and Fagan), SL, 6 Aug 1735, rev. SG, 14 March 1757, vaudeville 'Mars et l'Amour en tous lieux', in *Mercure de France* (Aug 1735); music in *Le Théâtre de Pannard* (Paris, 1763)

La foire de Bezons (ballet-pantomime, 1, Favart), SL, 11 Sept 1735

Le mari préféré (Lesage), 1736

L'art et la nature (Pontau), 1737

other vocal

A Collection of New Songs: with a Thorowbass to Each Song, 1v, hpd/theorbo/lute/spinet (London, 1698)

Recueil d'airs françois, sérieux et à boire ... composé en Angleterre (London, 1723)

Musick made for the Queens Theatre (?London, n.d.)

Songs pubd separately and in 18th-century anthologies

Benedictus, 4vv, insts, *D-DS*, cited in *EitnerQ*

Gillier, Jean-Claude

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G. Cucuel: *Les créateurs de l'opéra-comique français* (Paris, 1914)

C.D. Brenner: *A Bibliographical List of Plays in the French Language, 1700–89* (Berkeley, 1947, 2/1979)

C.R. Barnes: 'Instruments and Instrumental Music at the "Théâtres de la Foire" (1697–1762)', *RMFC*, v (1965), 142–68

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M. Benoit and N. Dufourcq: 'Documents du Minutier central', *RMFC*, ix (1969), 216–38

M. Benoit: *Versailles et les musiciens du roi, 1661–1733* (Paris, 1971)

Gillis, Don

(*b* Cameron, MO, 17 June 1912; *d* Columbia, SC, 10 Jan 1978). American composer. He was trained in music at Texas Christian University (BA and BM) and later studied at North Texas State University (MM 1943). After a year as production director for NBC radio in Chicago, he was transferred in 1944 to New York, where he was a producer and also composed, conducted and wrote radio scripts (for, among other programmes, the NBC SO broadcasts under Toscanini). From 1958 to 1961 Gillis was vice-president of the National Music Camp at Interlochen, Michigan. After serving as chairman of the music department at Southern Methodist

University (1967–8) and chairman of fine arts and director of media instruction at Dallas Baptist College (1968–72), he was appointed composer-in-residence and director of the institute for media arts at the University of South Carolina (1973–8).

Although he composed widely, if conservatively, in traditional genres, Gillis often based his music on American subject matter and popular and traditional musical source materials. But he was best known as a delver into wit and whimsy: as early as 1937, in *The Woollyworm* and *Thoughts Provoked on Becoming a Prospective Papa*, both for orchestra, he revealed a jocular bent, which was turned almost full circle in the highly successful 'symphony for fun', *Symphony no.5½* (1947), one of the few American works ever performed by Toscanini; it was also choreographed for the Festival Ballet, London, under the direction of Dorati. A number of his works for band have become staples in the repertory. He is the author of *The Unfinished Symphony Conductor* (1967) and *The Art of Media Instruction* (1973).

WORKS

Ops: *The Park Avenue Kids* (1), 1957; *Pep Rally* (2, Gillis), 1957; *The Libretto* (1), 1958; *The Legend of Star Valley Junction*, 1961–2; *The Gift of the Magi* (1, after O. Henry), 1966; *World Premiere*, 1966–7; *The Nazarene* (liturgical drama, 1), 1967–8; *Behold the Man*, 1973;

Other orch: *The Panhandle*, suite, 1937; *The Woollyworm*, 1937; *Thoughts Provoked on Becoming a Prospective Papa*, suite, 1937; 10 syms., 1936–67; *Intermission – 10 Minutes*, 1940; *Prairie Poem*, tone poem, 1943; *The Alamo*, tone poem, 1944; *A Short Ov. to an Unwritten Opera*, 1944; *To an Unknown Soldier*, tone poem, 1945; *Rhapsody*, hp, orch, 1946; *Tulsa: a Sym. Portrait in Oil*, 1950; *Dude Ranch*, suite, 1967; 2 pf concs.

Band: *Band Concert Suite*, 1958; *The Land of Wheat*, 1959; *Saga of a Pioneer*, 1961

Str qts, 1936–47

Other chbr and solo inst: 3 suites, ww qnt, 1938, 1939, 1939; *Sonatina*, 4 tpt, 1943

Vocal: *The Crucifixion*, nar, soloists, chorus, orch, 1937; *The Raven*, nar, orch, 1937; *This is Our America*, Bar, orch, 1945; *Ceremony of Allegiance*, nar, band, 1964; *Toscanini: a Portrait of a Century*, nar, orch, 1967; *The Secret History of the Birth of a Nation*, nar, chorus, orch, 1976

Ballets, other vocal, band, and inst works

MSS and papers in *US-DN*, *US-FW*

Principal publishers: Belwin-Mills, Boosey & Hawkes, Broadman, Treasure

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W.E. Fry: *The Band Music of Don Gillis: an Annotated Catalog* (DMA diss., U. of North Carolina, Greensboro, 1991)

H. WILEY HITCHCOCK/MICHAEL MECKNA

Gilly, Dinh

(*b* Algiers, 19 July 1877; *d* London, 19 May 1940). French baritone. After studies in Toulouse and Rome he won a *premier prix* at the Paris Conservatoire in 1902 and made his *début* on 14 December of that year as Silvio in *Pagliacci* at the Opéra, where he remained until 1908. He sang in Latin America, Spain, Germany and Monte Carlo. From 1909 to 1914 he was a member of the Metropolitan Opera, with which he sang Sonora in the world première of *La fanciulla del West*, Rigoletto, Count di Luna, Amonasro, Lescaut (*Manon*), Albert (*Werther*) and other leading roles. In 1911 he made his Covent Garden *début* as Amonasro and also sang Jack Rance (in the first London *Fanciulla*), Sharpless, Rigoletto and Athanaël in *Thaïs*. He appeared in several later seasons and was last heard in 1924 as Germont. He was admired as a highly musical and expressive singer, an excellent linguist and a fine actor. He taught in London, where his pupils included John Brownlee. Between 1908 and 1928 he made approximately 40 recordings displaying a rounded tone, a sophisticated style and a dramatic presence.

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H. Harvey: 'Dinh Gilly', *Record Collector*, v (1950), 147–54 [with discography by J. Dennis]

M. Scott: *The Record of Singing*, ii (London, 1979), 40–41

HAROLD BARNES/R

Gilman, Benjamin Ives

(*b* New York, 19 Feb 1852; *d* Boston, 18 March 1933). American psychologist and ethnomusicologist. He studied at Williams College (AB 1872) and did postgraduate work as a Fellow in Logic at Johns Hopkins University (1881–2); he then attended the University of Berlin (1882), was a graduate student in psychology at Harvard (1883–5) and in 1886 studied at the University of Paris. He lectured at Princeton, Columbia and Harvard on the psychology of music (1890–92) and was assistant professor of psychology at Clark University (1892–3). He then became secretary of the Boston Museum of Fine Arts until his retirement in 1925.

Much of Gilman's musical research was given impetus by Mary Hemenway, who commissioned an expedition to study the Pueblo Indians; in 1890 she entrusted the study of the songs to Gilman, who was the first to scientifically analyse Amerindian melodies through recordings. He held that the Amerindians had their own set of conscious norms for intervallic relationships and, in his article on Zuñi melodies (1891), showed minute discrepancies in the deviations from the Western tempered scale. Stumpf pointed out technical flaws in the equipment that affected the recordings' reliability, while John Comfort Fillmore argued that the deviations from the Western scale were accidental and insignificant. Gilman's publication nevertheless served as a model for many later treatises based on recorded material.

In 1891 the Hemenway Expedition moved on to Hopi villages. The Hopi transcriptions, which include a chapter with a detailed description of his methodology, appeared both in standard music notation and in a more precise graphic notation. His tabular analysis of melodic intervals in the songs used the 'cents' measurement employed by A.J. Ellis and the German comparative musicologists. In 1893 Hemenway commissioned Gilman to record exotic music at the World's Columbian Exposition in Chicago. He had already recorded Chinese music for his 1892 article and returned with 101 cylinders of the performances at the Javanese, Samoan, Serbian and Kwakiutl Indian exhibits, which he never published; these appear to be the earliest extant recordings of indigenous music from Java, Samoa and Serbia. He also devoted six cylinders to the tunings of the individual gamelan instruments. The cylinder recordings he prepared for the 1893 exhibition were rediscovered in 1976 and now provide fundamental evidence of change in the structure and form of these musics during the 20th century.

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- 'Zuni Melodies', *Journal of American Ethnology and Archaeology*, i (1891), 63–91
- 'On some Psychological Aspects of the Chinese Musical System', *Philosophical Review*, i (1892), 54–71, 154–78
- 'Hopi Songs', *Journal of American Ethnology and Archaeology*, v (1908) [whole issue]
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- J. Hickerson:** *Annotated Bibliography of North American Indian Music North of Mexico* (diss., Indiana U., 1961)

SUE CAROLE DeVALE

Gilman, Lawrence

(*b* Flushing, NY, 5 July 1878; *d* Franconia, NH, 8 Sept 1939). American music critic. He was self-taught in music, and by 1907 was proficient enough to prepare thematic guides to Richard Strauss's *Salome* and Debussy's *Pelléas et Mélisande*. After serving as music critic (1901), assistant editor (1903) and managing editor (1911) of *Harper's Weekly* he joined the staff of *Harper's Magazine* (1913) and then became music, drama and literary critic for the *North American Review*. In 1923 he was

appointed music critic for the *New York Tribune* (later *Herald-Tribune*), a post he held until his death. From 1919 to 1939 he was programme annotator for the New York National SO (after 1928 the Philharmonic SO) and from 1921 to 1939 for the Philadelphia Orchestra; he was also radio commentator for the broadcasts conducted by Toscanini (1933–5).

Gilman's criticism was rooted in the tradition that holds that music is ideally a vehicle for the expression of philosophical ideas: he was a champion of Wagner, the impressionists (especially Debussy and Loeffler) and MacDowell. Although he published no essays on the course of music after 1914 he remained a sympathetic and intelligent critic of later musical developments. Devotees of opera considered him to be particularly gifted in describing the individual styles of singers.

WRITINGS

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Edward MacDowell (London, 1906, enlarged 2/1909/R, with introduction by M.L. Morgan)
Debussy's 'Pelléas et Mélisande' (New York, 1907)
Stories of Symphonic Music: a Guide to the Meaning of Important Symphonies, Overtures and Tone-Poems from Beethoven to the Present Day (New York, 1907/R)
Strauss' 'Salome' (London and New York, 1907)
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J. Horowitz: *Understanding Toscanini* (New York, 1987)

WAYNE D. SHIRLEY

Gilmore, Patrick S(arsfield)

(*b* Ireland, 25 Dec 1829; *d* St Louis, 24 Sept 1892). Irish-American bandmaster, impresario and composer. His birthplace cannot be confirmed (Ballygar, Co. Galway or Mullingar, Co. Westmeath), but his early years were spent in Ballygar. He began his musical career as a cornet player in the Athlone Amateur Band (Co. Westmeath) before emigrating to the USA in October 1849. He settled in Boston, where he secured a position with the music dealer and publisher John P. Ordway. He was also agent for and played the tambourine and cornet with the minstrel group, Ordway's

Aeolian Vocalists. His first position as a bandleader was with the Charlestown Band, from which he went on to lead other Massachusetts Bands – the Suffolk Band (1852), the Boston Brigade Band (1853), and (in 1855) the Salem Brass Band. The Salem band acquired an enviable reputation under his direction, performing on many important occasions including the inaugural parade for President James Buchanan in Washington in 1857. Gilmore resigned the Salem post in 1858 to establish his own ensemble, known as Gilmore's Band. Its first appearance, at the Boston Music Hall on 9 April 1859, was followed by a series of concerts that were very favourably received. During the Civil War the band became attached to the 24th Massachusetts Infantry Regiment as part of the Union Army.

In 1864 Gilmore organized the first of the gigantic concerts that established his national reputation. For the inauguration of Michael Hahn as Governor of Louisiana he assembled a band of 500 members, a chorus of 6000, 50 cannons, and 40 soldiers to strike anvils, and even arranged for the simultaneous ringing of all the church bells in the city. These forces were doubled and tripled for the National Peace Jubilee and Musical Festival (1869) and the World Peace Jubilee and International Music Festival (1872), both held in Boston. The first of these attracted enormous crowds to the specially constructed 50,000-seat auditorium, where an orchestra of 1000 (led by Ole Bull), a chorus of 10,000 and six bands (including a bass drum measuring 8-feet in diameter with a shell of 25-feet in circumference) performed. Euphrosyne Parepa-Rosa sang the Bach–Gounod *Ave Maria* accompanied by 200 violinists. For the 1872 festival Gilmore obtained the services of Johann Strauss and his orchestra from Austria, the Band of the Grenadier Guards from England, the French Garde Républicaine band, the Prussian band of the Kaiser Franz Grenadiers, the US Marine Band and a host of instrumental and vocal performers totalling over 20,000 people.

Gilmore left Boston in 1873 to associate himself with the 22nd Regiment of New York. For his new band he recruited the very finest instrumentalists, and it became the foremost professional band in the USA for the next 19 years. In 1875 he leased P.T. Barnum's Hippodrome, which he converted into a picturesque indoor park, renaming it Gilmore's Garden; the band presented a highly successful series of 150 concerts there. Tours to the West Coast and Europe followed in 1876 and 1878, with Emma Thursby and Lillian Nordica as vocal soloists. Gilmore's band opened the first season at Manhattan Beach in summer 1879 and returned annually thereafter. Its winter season usually included promenade concerts at the 22nd Regiment Armory and other venues in New York. During the 1880s the Gilmore Band made extensive autumn and spring tours of the USA, performing one or two concerts each day. The summer season at Manhattan Beach was always extremely successful, as was an annual residency at the St Louis Exposition. Gilmore died while fulfilling that engagement in 1892 and was buried in New York with all the pomp accorded to a dignitary and leader of the highest order.

Gilmore composed a number of Civil War songs, including *Freedom on the Old Plantation*, *The Spirit of the North* and *God save the Union* (1861); his most popular song was *When Johnny comes marching home* (1863), which first appeared as part of *The Soldier's Return March* and was later

published separately under the pen name Louis Lambert. He also composed numerous marches (including *The Twenty-Second Regiment March*) and other short instrumental pieces, some of which were published under the imprint of Gilmore & Russell. In addition he was engaged in the manufacture of brass instruments as a partner in the firm of Gilmore, Graves & Co. (later Gilmore & Co., and Wright, Gilmore & Co.). Gilmore's reputation, however, rested on his activities as a bandmaster and impresario.

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FRANK J. CIPOLLA

Gilse, Jan (Pieter Hendrik) van

(*b* Rotterdam, 11 May 1881; *d* Oegstgeest, 8 Sept 1944). Dutch composer. He studied composition and conducting with Franz Wüllner at Cologne University (1897–1902). In 1902 he was awarded a prize for his First Symphony by the Beethoven Haus in Bonn. After studying with Humperdinck at the Akademische Meisterschule in Berlin, he worked as a conductor at the Bremen Opera, then at the Noord-Nederlandsche Opera in Amsterdam. In 1909 his Third Symphony was awarded the Michael Beer prize, which enabled him to work and study in Italy for two years. Afterwards he settled in Munich. During World War I van Gilse and his family returned to the Netherlands, and in 1917 he was appointed conductor of the Utrecht SO, with whom he gave many performances of works by contemporary French and Dutch composers. A conflict with the young Dutch composer Willem Pijper led to his resignation in 1922. After a short stay in Switzerland van Gilse settled in Berlin, where he started work on his autobiography (MS, *NL-DHgm*). He returned to the Netherlands, where he was appointed principal of the Utrecht Conservatory. In 1937 he resigned his position in order to devote himself to composition. In 1940 he completed his opera *Thijl*, based on the story of Tijn Uilenspiegel. After the Germans invaded the Netherlands in May 1940, van Gilse publicly opposed the banning of Jews from concert halls. After organizing a petition in protest against the Nazification of Dutch artistic life, he was accused of high treason and went into hiding. During this period his two sons, also

active in the resistance movement, were killed by the Nazis. Van Gilse could not cope with his grief and died after a short illness.

In addition to his work as a composer, van Gilse played a role in founding institutions designed to promote the interests of Dutch composers: the Genootschap van Nederlandsche Componisten (1911), the Bureau voor Muziek Auteursrecht (BUMA, the composers' performing rights society, 1913). In 1935 van Gilse founded the Stichting Nederlandsche Muziekbelangen to promote the performance of Dutch music. The foundation's archive containing microfilms of Dutch music manuscripts became, after van Gilse's death, the basis of the publishing house Donemus (founded in 1947).

Van Gilse took a relatively long time to develop a personal style as a composer. His German training, and the music of Mahler especially, left its mark on his early works up to 1916. Those written during and shortly after his years in Utrecht (1917–22) testify to his intensive study of the works of French composers such as Debussy, Ravel and Roussel, particularly in their use of short motifs, augmented chords, parallel harmonies and their striving after colourful, transparent orchestration. From these German and French influences, a synthesis gradually developed, culminating in the cantata *Der Kreis des Lebens* (1928–9), the opera *Thijl* (1938–40) and the unfinished declamation *Rotterdam* (1942). In these three works van Gilse achieved an individual style, which rejects the anti-Romanticism of the French-style works. In *Rotterdam* and *Thijl* he makes use of elements from folk music.

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Choral: Sulamith, S, T, B, chorus, orch, 1902; Eine Lebensmesse, S, A, T, B, 2 mixed choruses, 2 children's choruses, orch, 1904; Der Kreis des Lebens (R.M. Rilke), S, T, chorus, orch, 1929

Orch: Concert Ov., c, 1900; Sym. no.1, F, 1901; Sym. no.2, E♭, 1903, rev. 1928; Sym. no.3 'Erhebung', d, S, orch, 1907; Variaties over een St Nicolaasliedje, 1909, arr. pf 4 hands, 1910; Sym. no.4, A, 1910–15; 3 Tanzskizzen, pf, chbr orch, 1926, arr. 2 pf, 1926; Prologus brevis, 1928; Kleine wals, 1936; Treurmuziek bij den dood van Uilenspiegel, 1940

Chbr: Nonet, ob, cl, bn, hn, 2 vn, va, vc, db, 1916; Str Qt, 1922; inc.; Trio, fl, vn, va, 1927

Solo vocal: 3 Gesänge (F. Nietzsche, M. Madeleine, D. Mollinger-Hooÿer), c, orch, 1905; 3 Gesänge (R. Tagore: *Gitanjali*), S, orch, 1915; 3 Gesänge (R. Tagore: *Der Gärtner*), S, orch, 1921–3; 4 Gedichte (C.F. Meyer), low v, pf, 1927; other songs, 1v, pf, mainly 1901–11 incl. settings of R. Dehmel, G. Keller, D. von Liliencron and M. Maeterlinck

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HANS VAN DIJK

Gilson, Paul

(*b* Brussels, 15 June 1865; *d* Brussels, 3 April 1942). Belgian composer and teacher. He was given his first lessons in music theory by the organist of Ruisbroek, a village near Brussels, where he spent his youth, and he studied elementary harmony with C. Duyck, the director of the Anderlecht school of music. However Gilson was in the main self-taught; precociously talented, he started to compose at the age of 16. His aesthetic outlook was determined by two revelatory experiences before he was 21. In 1883 he was present at the Théâtre Royal de la Monnaie for a performance of *Der Ring des Nibelungen* by Angelo Neumann's company, and three years later the 'Concerts Populaires' in Brussels revealed to him the music of The Five. He learnt his craft more through the study of scores than in Gevaert's composition course, which he followed at the Brussels Conservatory (1887–9). In 1889 he was awarded the Prix de Rome for his cantata *Sinai*, a public performance of which aroused unwonted enthusiasm. The prizewinner's traditional journey took him to Bayreuth (1892), Paris (1893–4) and Italy (1895). The first performance of his *La mer*, on 20 March 1892 in Brussels, was a great success, and Gilson was acclaimed as the most representative Belgian composer of his time. This opinion was confirmed by the success the work had abroad, except in Paris. Appointed professor of harmony at the Conservatories of Brussels (1899) and Antwerp (1904), he gave up these two positions when he became inspector of music education (1909–30).

Gilson composed his most important works between 1890 and 1905. *La mer*, a set of 'symphonic sketches' intended to illustrate a mediocre poem by Eddy Levis, is his greatest work. This Impressionist piece, based on a single theme, comprises four movements in sonata form. Gilson obeyed the traditional rules of harmony but his orchestration was quite original. Like Strauss he manipulated orchestral masses with shrewdness, exploited differences of timbre to good effect and created an impression of grandeur by means of rich polyphonic writing. The qualities to be found in *La mer* reappeared in later compositions, although without providing any full confirmation of Gilson's putative talents. The oratorio *Francesca da Rimini*, based on Dante, is a work of exemplary clarity in its construction, although its language is markedly conventional. This work has the effect of a huge

fresco which astonishes but leaves one unmoved. Gilson's only major work with no literary basis was the *Variations symphoniques*, originally composed for brass ensemble; this brilliant work gives proof of unusual inventive verve. Seeking a success in the theatre, Gilson composed *Prinses Zonneschijn* in the Wagnerian tradition. The score develops from two contrasting leitmotifs, one of them ascending, symbolizing youth and light, the other descending, evoking death and hate.

Whatever the qualities of these scores, none of them achieved the success of *La mer*. Disillusioned and embittered, Gilson was further exasperated by the way in which music was evolving. As a self-taught man who knew his craft in depth, he could not countenance the deliberate rejection of the rules which he had taken so much trouble to assimilate and on which he had founded his aesthetic ideas. Although a Romantic in imagination, he was fundamentally a Classical composer: he used only traditional forms and his harmonic language became more and more reliant on familiar chords. Since he was a poor melodist, he followed the example of the Russian school in making use of folk music and investigating the picturesque. Although his rhythmic writing was sometimes well conceived, Gilson was above all a master of orchestration.

After 1905 he somewhat neglected composition. He gave up writing more extended works, composed a lot for wind band or brass band, took up chamber music and also wrote a great deal for the voice. In addition he rewrote several of his scores. His most remarkable work of this period was the *Suite nocturne* for piano. This work, whose source was Bertrand's *Gaspard de la nuit*, is notably adventurous in certain passages of successive dissonant chords. Gilson also devoted increasingly more time to teaching. Although he was not a conservatory teacher for long, he played a central role in that he gave lessons throughout his life and wrote important theoretical works. His monumental *Traité d'harmonie* demonstrates his encyclopedic musical learning: to his theoretical exposition he appended numerous examples by major composers from J.S. Bach to Debussy, Ravel, Stravinsky and Schoenberg. He did his utmost to understand the developments of his contemporaries and to recognize that no rule is to be regarded as absolute. Despite his tolerance, Gilson held conventional rhetoric and traditional syntax in respect.

This is even more noticeable in his work on orchestration, *Le tutti orchestral*, in which the greater part of the examples are selected from the works of Beethoven, Wagner and Richard Strauss. Gilson thought it possible to enhance the effect of any music through orchestration – he even arranged some of Debussy's preludes. He considered that the orchestra of the Romantics was best suited to this, as he thought that the most mediocre music might be saved by means of grandiloquent artifices. Among his many pupils, those who remained faithful to his ideas grouped together in 1925 to form the 'Synthétistes'. Their aims were defined somewhat vaguely: 'To mould into well-defined, well-balanced forms everything that contemporary music has to offer: to synthesize'. The Synthétistes were not united by a common aesthetic and the formation of the group was due in large part to a need for publicity, since it was not easy for young composers to get their works published and played. Among the

most important composers of the group were Bernier, Brenta, Poot and de Bourguignon who joined the group later.

In 1925 the same Gilson pupils also founded the *Revue musicale belge*, which continued in existence until 1939. Poot was its editor-in-chief and Gilson its artistic director. Gilson was involved in music criticism throughout his life and worked for numerous newspapers and journals. He also wrote a number of booklets for Belgian radio and left a short autobiography of a fairly anecdotal nature. In his writings one finds again that spirit of tolerance which marks his theoretical works, and his analysis of *The Rite of Spring* in the *Revue musicale belge* is a perfect illustration of this. According to Gilson, 'everything in this music is adventurous', but he emphasized the influence of Rimsky-Korsakov. He admitted that 'there is more than one concept of aesthetics' and 'that everyone is more or less bound by certain traditions, those which are rooted in the impressions one has received in one's youth', so that 'today's youth ... is in a better position than the men of yesterday and the day before to appreciate without bias Stravinskian tendencies'. Undoubtedly Gilson felt himself to be in the latter group. Gilson's importance lies above all in his activities as a teacher. A whole generation of Belgian composers profited from his vast musical learning, although it went back only as far as J.S. Bach. Despite his evident good intentions, he retained in his teaching the prejudices that resulted from his view of fidelity to tradition.

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HENRI VANHULST

Gimel.

See [Gymel](#).

Giménez [Jiménez] (y Bellido), Jerónimo

(*b* Seville, 10 Oct 1854; *d* Madrid, 19 Feb 1923). Spanish composer and conductor. He studied music first with his father and then the violin with Salvador Viniegra. At the age of 12 he joined the orchestra of the Teatro Principal in Seville as a first violinist and at 17 became director of the Opera. Receiving a scholarship from the Diputación of Cádiz, he went to the Paris Conservatoire, where he studied with Alard, Savart and Thomas, winning first prizes in harmony and counterpoint in 1877. After travelling in Italy, he became director of the Teatro Apolo in Madrid in 1885, then of the Teatro de la Zarzuela, where he gave the first performance in Spain of Bizet's *Carmen*. He was also director of the Unión Artístico-Musical and the Madrid Concert Society, where he introduced works from the Classical German repertory and modern French and Russian compositions. He wrote orchestral and instrumental music, but his chief interest was the zarzuela, especially the *género chico* (one-act zarzuela). His music was inspired by Spanish folksong and folkdance, and his orchestration achieved skilled colouristic and dramatic effects. Orchestral selections from his chief works, *De vuelta del vivero*, *La tempranica* and *La boda de Luis Alonso*, remain popular favourites. He was elected to the Real Academia de Bellas Artes on 23 March 1914, but never took up this position.

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zarzuelas

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†A.B.C. (fantasía cómico-lírica, 1, Perrín and Palacios), 1908; La dos rivales, 1908; La eterna revista (J. Asensio Más and J. Capella), 1908, collab. Chapí; El grito de independencia, 1908; La leyenda mora, 1908; El trust de las mujeres, 1908; †Las mil y pico de noches (1, Perrín and Palacios), 1909; El patinillo, 1909; †Pepe el liberal (sainete lírico, 1, Perrín and Palacios), Cómico, 19 Feb 1909; †Los juglares (poema escénico, 2, Shaw and R. Asensio), 13 Dec 1911; Lirio entre espinas, 1911; †La suerte de Isabelita (1, M. Sierra), 1911, collab. Calleja; Los viajes de Gulliver (3, Paso and Abati), 1911, collab. Vives

Los ángeles mandan, 1912; El coche del diablo, 1912; El cuento del dragón, 1912; Las hijas de Venus, 1912; †¡Los hombres que son hombres! (sainete, 2, J. Moyrón), 1912; Ovación y oreja, 1913; El príncipe Pío, 1913; El gran simulacro, 1914; Malagueñas, 1914; El ojo de gallo, 1914; Las castañuelas, 1915; Cine fantomas, 1915; La pandereta, 1915; La última opereta, 1915; Ysidrín, o Las cuarenta y nueve provincias, 1915; †La embajadora (3, Lepina and G. del Toro), 1916; La Eva ideal, 1916; La guitarra del amor, 1916, collab. T. Bretón

†La costilla de Adán (fantasía cómico-lírica, 1, Moyrón and Toro), 1917; Esta noche es nochebuena, 1917; El Zorro, 1917; Abejas y zánganos, 1918; La bella persa, 1918; †Tras Tristán (1, J.R. Martín), 1918; La España de la alegría, 1919; El gran Olávide, 1919; Soleares, 1919; La cortesana de Omán, 1920

Without date: Ardid de guerra; Caballeros en plaza; El estudiante de maravillas; Las figuras de cera; Los húngaros; Panorama nacional; Peluquero de señoras; La puerta del infierno; Un viaje de los demonios; Los voluntarios; Ya soy propietario

instrumental

Orch: Tempranica, fantasía (Barcelona, c1900); 2 syms.

Other works: 3 cadenzas, for Beethoven's Vn Conc. (Madrid, n.d.); Cavatina, vn/vc, pf (Madrid, n.d.); Polaca de concierto, pf, publ

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GUY BOURLIGUEUX

Giménez, Raúl (Alberto)

(b Santa Fé, Argentina, 14 Sept 1950). Argentine tenor. He studied in Buenos Aires, making his début there in 1981 as Ernesto (*Don Pasquale*). In 1984 he sang Filandro (Cimarosa's *Le astuzie femminili*) at Wexford, returning as Lurcanio (*Ariodante*). He made his US début at Dallas (1989) and his Covent Garden début (1990) as Ernesto, returning as Almaviva and Don Ramiro (*La Cenerentola*). His repertory also includes Ferrando, Fenton, Elvino (*La sonnambula*), Tonio (*La fille du régiment*) and Lynceus (Salieri's *Les Danaïdes*), which he sang at Ravenna (1990) and has recorded; but his high-lying, keenly focussed voice and virtuoso coloratura technique are heard to best advantage in Rossini, in whose operas he is a specialist: as Gernando/Carlo (*Armida*), Giocondo (*La pietra del paragone*), Florville (*Signor Bruschino*), Roderick Dhu and James V (*La donna del lago*), Count Alberto (*L'occasione fa il ladro*), Lindoro (*L'italiana in Algeri*) and Argirio (*Tancredi*), which he sang at La Scala (1993). Giménez's Rossini recordings include Don Ramiro, Narciso (*Il turco in Italia*) and Almaviva, the role of his Metropolitan début in 1996.

ELIZABETH FORBES

Gimpel, Bronislav

(b Lemberg, 29 Jan 1911; d Los Angeles, 1 May 1979). American violinist. He studied first with his father, Adolf Gimpel, then with Moritz Wolfstahl in Lwów, Robert Pollack at the Vienna Conservatory (1922–6) and finally with Flesch (1928–9). In 1926 he was invited to play Paganini's famous Guarneri and this was followed by command performances before the King of Italy and Pope Pius XI. He was a prizewinner in the 1935 Wieniawski Competition. He led orchestras in Königsberg (1929–31), Göteborg (1931–6) and Los Angeles (1937–42); he also founded and conducted the Hollywood Youth Orchestra. After serving in the US Army (1942–5), he resumed his career in the USA and Europe. He was leader of the American Artist Quartet, and a member of the New Friends of Music Piano Quartet and the Mannes Piano Trio (1950–56). He toured Europe as a soloist from 1947 to the mid-1960s, held a masterclass in Karlsruhe (1959–61) and was leader of the Warsaw Quintet (1962–7). From 1967 to 1973 he was professor at the University of Connecticut and leader of the New England String Quartet. His many recordings cover most of the solo and chamber music repertories. Particularly impressive is his album of Bach's solo works.

Gimpel played with flair and effortless technique. His fiery temperament matured and mellowed in later years. His vibrato was intense and his interpretations authoritative. For a time he performed large-scale concertos such as Beethoven's or Mendelssohn's without a conductor.

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BORIS SCHWARZ/MARGARET CAMPBELL

Gimpel, Jakob

(*b* Lemberg [now L'viv], 16 April 1906; *d* Los Angeles, 12 March 1989). American pianist and teacher of Polish birth. Having graduated from the Lwów (formerly Lemberg) Conservatory at the age of 15, he went to Vienna and became a pupil of Steuermann, also taking private lessons in composition from Berg. He made his Vienna début in 1923. Before World War II Gimpel toured with the violinists Erica Morini and Nathan Milstein, and also with his younger brother, Bronislav. He emigrated to the United States in 1939, settling in Los Angeles. One of the first pianists to record for the newly founded company Vox, he also made widely admired discs for Columbia. In 1954 he resumed playing in Europe. Gimpel gave concerts with the Palestine SO (later the Israel PO) from its inception and maintained a busy career until the time of his death. He taught at the California State University at Northridge from 1971 to 1986. Especially effective in large-scale works, Gimpel never quite achieved the reputation he deserved. A dynamic and authoritative player in Beethoven's 'Emperor' Concerto and Brahms's D minor Concerto, he was equally at home in less familiar works by such composers as Reger and Szymanowski. He had a thoroughly schooled and well-controlled virtuoso technique which, allied to an ability to phrase with sophistication, ensured that his performances were invariably distinguished.

JAMES METHUEN-CAMPBELL

Ginastera, Alberto (Evaristo)

(*b* Buenos Aires, 11 April 1916; *d* Geneva, 25 June 1983). Argentine composer. His original creative achievement established his position as one of the leading 20th-century composers of the Americas.

1. Life.

2. Style and works.

WORKS

WRITINGS

BIBLIOGRAPHY

DEBORAH SCHWARTZ-KATES

Ginastera, Alberto

1. Life.

Born to Argentine parents of Catalan and Italian descent, Ginastera showed an early inclination towards music, receiving his first formal training at the age of seven. Five years later he enrolled in the Williams Conservatory, graduating in 1935 with a gold medal in composition. The following year he entered the National Conservatory of Music, studying harmony with Athos Palma, counterpoint with José Gil and composition with José André. An auspicious opportunity came in 1937 when Juan José Castro conducted the first performance of an orchestral suite from his ballet *Panambí* at the Teatro Colón. This performance, which took place while Ginastera was still a student, revealed a work of rhythmic verve and orchestral brilliance, establishing his reputation as an Argentine composer of significance. A year later he completed his professional training at the National Conservatory, receiving the Professor's Diploma for his *Psalm cl*, submitted as a graduation piece.

One year after the successful première of his complete ballet *Panambí* in 1940, Lincoln Kirstein, director of the American Ballet Caravan, commissioned a second choreographic work, *Estancia* (1941). Even though Kirstein's troupe disbanded in 1942, postponing the staged production of the ballet for the next ten years, Ginastera extracted an orchestral suite from its score which was received warmly on its 1943 performance. The fresh spontaneity of shorter pieces of the early 1940s, such as *Malambo* (1940), *Cinco canciones populares argentinas* (1943) and *Obertura para el 'Fausto' criollo* (1943), contributed to his growing stature as one of the most technically adept and musically eloquent composers associated with the nationalist movement.

His teaching career began in 1941 when he joined the faculties of the National Conservatory and the San Martín National Military Academy. On 11 December of that year he married Mercedes de Toro, with whom he had two children. His circumstances in Argentina remained stable until 1945, when the Peronist regime forced his resignation from the National Military Academy for signing a petition in support of civil liberties. He took advantage of a Guggenheim grant (received in 1942 but postponed during the war) to travel to the USA with his family, where he remained from December 1945 until March 1947. There he visited Juilliard, Harvard, Yale, Columbia and Eastman music schools and heard performances of his works by the NBC Orchestra, Pan American Union and League of Composers. He benefited from the guidance of Copland, whom he had previously met in 1941, participating in his Tanglewood composition course, absorbing his stylistic influence and forging a close personal friendship.

In 1948 he played a fundamental role in founding the Argentine section of the ISCM, and he organized and became director of the conservatory of music and theatre arts at the National University of La Plata. His String Quartet no.1 of that year figures as one of his most powerful musical statements, fusing abstract folk music segments with traditional constructive principles and contemporary techniques. In 1951 the ISCM selected this work for performance at its 25th festival in Frankfurt. This marked Ginastera's first trip to Europe, where he also participated in meetings of the International Music Council of UNESCO. Following this exposure he travelled frequently abroad, receiving performances on ISCM

programmes in Oslo in 1953 (Piano Sonata no.1), Stockholm in 1956 (*Pampeana no.3*), Rome in 1959 (String Quartet no.2) and Madrid in 1965 (*Cantata Bomarzo*).

In Argentina he faced further difficulties with the Perón government. In 1952 he was forced to resign his directorship at La Plata and did not regain his post until 1956, the year following Perón's defeat. Despite the professional difficulties of those years, his creative output flourished, and he produced three superbly crafted works, the Piano Sonata no.1 (1952), *Variaciones concertantes* (1953) and *Pampeana no.3* (1954), that earned him great recognition. While outside commissions alleviated some of the financial strain, he still needed to compose film music to support himself. It should be noted, however, that this cinematic output (1942–58) both preceded and postdated the Perón years (1946–55), and there is considerable evidence to suggest that, under Copland's influence, he regarded film composition as a vital communicative media.

In 1958 he earned a full professorship at La Plata, but resigned later that year when asked to organize and direct the faculty of musical arts and sciences at the Catholic University of Argentina. There he served as dean (1958–63), developing a progressive music programme that offered advanced degrees in composition, musicology, sacred music and education. In 1958 he composed the String Quartet no.2 in which he combined a masterful synthesis of previous styles and techniques with early incursions into serialism. At its première by the Juilliard String Quartet it was hailed as the culmination of the First Inter-American Music Festival. From this point forward his international reputation was assured. Brilliant first performances of his Piano Concerto no.1 and *Cantata para América mágica* at the Second Inter-American Music Festival consolidated his artistic stature. He now composed almost exclusively by commission.

When the Latin American Centre for Advanced Musical Studies at the Instituto Torcuato di Tella was founded in 1962, Ginastera was asked to assume its leadership. The following year he resigned all other university posts to devote his full attention to this endeavour and to composing. Under his direction (1963–71), the di Tella music centre promoted avant-garde techniques, offering young Latin American composers two-year fellowships to study with a distinguished faculty that included Copland, Messiaen, Xenakis, Nono and Dallapiccola. His own music of the period also assumed experimental directions. His grand opera *Don Rodrigo* (1963–4) incorporated serialism, structural symmetry, microtones and extended vocal techniques. The New York City Opera selected this work to inaugurate its new performance venue at the New York State Theatre at Lincoln Center; its spectacular performance there on 22 February 1966 engendered an overwhelming critical response and established Ginastera's reputation as a major opera composer. The success of *Don Rodrigo* sparked a new commission for *Bomarzo* (1966–7) from the Opera Society of Washington. Its first performance met with ebullient praise, but its explicit eroticism provoked heated controversy. The municipality of Buenos Aires cancelled a production of the opera that was scheduled to take place later that year, and Ginastera responded by refusing to allow performances of his works until the ban was rescinded.

A troubled period in his life ensued, with a difficult marital situation leading to a separation from his wife in 1969. Distraught and unable to work, he was overwhelmed by unfinished commissions, particularly for his third opera, *Beatrix Cenci*, whose first performance was scheduled to take place at the Kennedy Center to inaugurate its new opera house. A deep and enduring bond with the Argentine cellist Aurora Nátola rekindled his creativity in time to complete the work, which was well received despite its difficult genesis. In September 1971 he married Aurora, settling permanently with her in Switzerland and devoting his time entirely to composition.

During his last 12 years he composed prodigiously, creating some of his most innovative works, including the monumental *Turbae ad passionem gregorianam* (1974), along with a significant body of cello music. He died with many commissions unfulfilled, though he did complete seven of the eight symphonic frescoes of his final *Popol vuh* (1975–83), bequeathing the work in a performable state. He was a member of the National Academy of Fine Arts of Argentina (1957), the Brazilian Academy of Music (1958), the American Academy of Arts and Sciences (1965) and the American Academy of Arts and Letters (1968). He received honorary doctorates from Yale (1968) and Temple University (1975). He was awarded the grand prize of the Argentine National Endowment for the Arts in 1971 and the UNESCO International Music Council music prize in 1981.

[Ginastera, Alberto](#)

2. Style and works.

Traditional studies have divided Ginastera's output into three stylistic periods: firstly 'objective nationalism' (1934–47), in which he referred directly to Argentine folk materials with traditional tonal means, secondly 'subjective nationalism' (1947–57), in which he integrated sublimated symbols in forging an original Argentine style, and thirdly 'neo-Expressionism' (1958–83), in which he combined magic surrealism with dodecaphony and avant-garde procedures. Even though Ginastera formulated this periodization himself, he did so in the late 1960s, thus excluding a large body of later works from consideration. If we accept his schemata without revision, his third period would encompass almost 30 works composed over a period of 26 years. Moreover, careful examination of the repertory reveals that his late style is far from monolithic. Beginning with *Puneña no.2* (1976), Ginastera applied complex post-serial techniques to recreate the spirit of the Americas as exemplified in its collective indigenous heritage. It is therefore reasonable to add a fourth period, 'final synthesis' (1976–83) to account for this unique blending of tradition and innovation.

Although Ginastera's officially numbered catalogue begins with his ballet *Panambí*, he started composing in the early 1930s. His unrelenting sense of self-criticism, however, caused him to withhold or destroy many works. According to a recent inventory of the Paul Sacher Archives, where his original manuscripts are housed, 25 early surviving pieces remain unnumbered (Kuss and Handschin, 25–7). Of these, the *Impresiones de la Puna* for flute and string quartet (1934), has recently been reinstated and stands as a charming example of his youthful style. Despite its unabashed

affiliation with Impressionism, it prefigures definitive features of his subsequent works including the identification of nationalism with a determined geographical region (in this case, the *puna*, or plateau of the Andes), the iconic representation of localized instrumental prototypes (most notably the indigenous *kena*, referentially invoked by the flute), and the unification of musical works through recurrent motivic cells (here, the three-note Andean formula that serves as an opening motto).

The point of departure for understanding Ginastera's early style is the system of musical codes that Argentine composers formulated during the late 19th century to convey their national identity. Some of the most characteristic formulas associated with this system include melodies based on vernacular scales, rhythms rooted in stylizations of Argentine dances, textures imitative of idiomatic guitar writing, voicings in 3rds modelled on Iberian folk polyphony, and harmonies derived from bimodal relationships. Before Ginastera, many nationalist composers concentrated on cultivating intimate miniatures based on Argentine folk genres, and he continued in this tradition with his earliest repertory, which is dominated by solo piano pieces and songs. His *Cinco canciones populares argentinas* stylized the *chacarera*, *triste*, *zamba*, *arorró* and *gato* genres. He openly modelled this song cycle on the post-Romantic vocal works of Carlos López Buchardo (1881–1948), to whom he dedicated the collection and whose *Cinco canciones argentinas al estilo popular* (1935) are suggested by its title. Yet even within these early works Ginastera exceeded traditional expectations in passages employing bold polytonal juxtapositions, non-functional parallel progressions and dissonant pandiatonic harmonies.

From his earliest works he showed a remarkable ability to forge new symbols expressive of Argentine musical identity. In doing so he drew his inspiration from the *gauchesco* tradition that upheld the gaucho (horseman) as an idealized national emblem. He created a powerful image of this figure with a chord derived from the open tuning of the gaucho's guitar strings. The resulting sonority, *E–A–d–g–b–e'*, evokes a sound image of the instrument, while embodying a second folk identity as a reordered form of the Argentine minor pentatonic scale, E–G–A–B–D.

A second potent symbol that Ginastera constructed was the *malambo*, a competitive choreographic genre in which a gaucho affirmed his strength and virility by challenging his opponent with increasingly vigorous dance steps. Few memorable representations of the *malambo* existed in the art music literature prior to Ginastera's works, and the original Argentine folk models were distinguished more for their choreographic display than for their musical interest. What mattered most to him, however, was the abstract idea of the dance, and his original characterizations of it will remain among his enduring contributions. In representing the *malambo*, he associated its characteristic foot-tapping motion (known as *zapateo*) with six rapid quavers per measure, evoking an image of the gaucho's moving feet. Upon this pattern he superimposed codified dance rhythms of genres such as the *gato* and *zamba*, accelerating and intensifying this rhythmic complex with percussive Bartókian ostinatos.

Two of his early orchestral works, *Estancia* and *Obertura para el 'Fausto' criollo*, relate to Argentine nationalism through their reference to *gauchesco*

literary sources. The *Estancia* ballet incorporates sung and spoken passages from the Argentine epic poem *Martín Fierro* (1872). It evokes profoundly nationalist sentiments by combining these eloquent verses with ballet scenes that portray the changing times of day on an Argentine ranch. Abundant stylizations of gaucho music (including the guitar chord and *malambo*) enhance Ginastera's nationalist representation, whose effect is produced less by the integration of such elements than by their evocative power and cumulative effect. The *Obertura para el 'Fausto' criollo* is a humorous work based on the poem *Fausto* (1866), which tells of a gaucho's misadventures when he visits Buenos Aires and stumbles upon a performance of Gounod's *Faust* at the Teatro Colón. To portray this comic situation, Ginastera's music interweaves memorable passages from Gounod's opera with Argentine folk features; as in the original *gauchesco* poetry, his juxtaposition of urban and rural contradictions is witty, sophisticated and ingeniously arranged.

During his second stylistic period, Ginastera elaborated abstract musical forms with complete technical mastery. In his String Quartet no.1 and Piano Sonata no.1 he evolved specific musical prototypes for each movement, the possibilities of which he explored throughout his career. A work generally opened with a bithematic sonata movement whose initial motivic cells generated melodic, harmonic and formal processes. He cast his second movements into mysterious scherzos that echoed sublimated *malambo* rhythms using evanescent pianissimo effects. He balanced the chromatic intensity of his expressive third movements with diatonic *malambo* finales which achieved an unprecedented vigour through their increasing use of irregular beat patterns and changing metres.

Ginastera counterbalanced his concern for strict construction by enhancing the improvisatory freedom of his music. His *Pampeana no.1* (1947) and *Pampeana no.2* (1950) both bear the subtitle 'rhapsody' and feature extended solo cadenzas. All three *Pampeanas* and the *Variaciones concertantes* share an expressive melodic prototype that embellishes a central reiterated pitch and uses irregular declamatory rhythms (ex.1, cello). This musical idea exemplifies the very essence of his 'subjective nationalism'. While the theme itself is wholly original, it embodies Ginastera's assimilation of improvised vernacular idioms, and, as such, represents his own rhapsodic utterance rooted in Argentine tradition. During this period he distilled Argentine folk music references down to their bare symbolic essence; at the same time, he accorded such symbolic structures an extended formal function. He endows the arpeggiated opening chord (ex.1, harp) with multiple structural roles. Delineating the guitar's open strings, it generates the harmonic milieu of the work, establishes E as the pitch centre and summarizes the other main key areas of the work as B, D, A and G, thus projecting its linear properties onto the long range tonal structure.

The composers of the Second Viennese School provided important models for Ginastera's adaptation of dodecaphony during his third stylistic period. His *Cantata para América mágica* (1960), for soprano and 53 percussion instruments, reveals the influence of Webern. Its fourth movement is palindromic, repeating its materials in retrograde after arriving at a central 12-note cluster. It uses a symmetrical series reminiscent of Webern, with

its second hexachord a transposed retrograde of the first. Tritones and minor 2nds dominate the row, with the latter most often transcribed as major 7ths or minor 9ths, resulting in a pointillist sonic effect. Ginastera's free use of the series, his preference for multiple 12-note rows and his predilection for opera, however, reveal his affinity with Berg. Schoenberg also influenced Ginastera's stylistic development, in his use of *Klangfarbenmelodie* in *Milena* (1971) and String Quartet no.3 (1973), and in his addition of a soprano to the latter ensemble, specifically recalling Schoenberg's String Quartet no.2. In general, Expressionism dominated his aesthetic outlook of the period, while he enhanced its intensity with microtones, clusters, indeterminacy, polymetre and unusual sound effects.

His three operas portray a grim, pathological world, inhabited by violent, grotesque and tormented characters, and exemplified by the portrayal of incest, torture, execution and patricide in *Beatriz Cenci*. Ginastera's talent for matching his theatrical situation with a corresponding sonic equivalent, usually orchestral, produces an intensely dramatic effect. All three operas employ atonality, serialism, microtones, spatial effects and extended vocal techniques; they differ, however, in their progressive development of his musico-dramatic conception. The first opera, *Don Rodrigo*, has an architectonic design that has been widely discussed (Ginastera, 1964; Suárez Urtubey, 1965; Orrego-Salas, 1967; Kuss, 1980). It uses three balanced acts, organized symmetrically into exposition, crisis and dénouement; each act is further subdivided into three scenes retaining the same dramatic progression. In *Bomarzo* Ginastera refers to tripartite internal divisions, but creates an overriding sense of expansion through his use of 'clusters' (massive sound columns), 'clouds' (suspended sound mobiles) and 'constellations' (erupting sound cascades). In *Beatriz Cenci* he significantly departs from symmetrical structures and enhances musico-dramatic unity through an enrichment of aleatory, colouristic and cinematic effects. After the success of his *Turbae ad passionem gregorianam*, a theatrical concert version of the Passion story, Ginastera conceived of a fourth opera, *Barabbas*, based on a biblical theme and relying on continuous music within each act. This project was left incomplete.

Ginastera's fascination with the dramatic also inspired the large body of concertos he composed during the period, including one for harp (1956–65), one for violin (1963), two for piano (1961, 1972) and two for cello (1968, rev. 1977; 1980–81). He highlighted the talents of the orchestral principals in the second movement of his Violin Concerto, entitled *Adagio per 22 solisti*, which he conceived 'as an homage to the soloists of the New York Philharmonic'. Throughout his concertos he brought virtuosity to the foreground by creating innovative first-movement structures which begin with bravura cadenzas and conclude with brilliant studies or variations, each of which features a formidable technical challenge. He applied avant-garde techniques to the traditional conception of the concerto, collaborating closely with the performers upon whom the success of his works depended.

Following his second marriage he created fresh, lyrical pieces in honour of Aurora as his new companion, collaborator and interpreter. He relaxed the austerity of previous dramatic works in favour of a new intimacy, in which he set exquisite love poetry, including that of García Lorca (String Quartet

no.3, 1973) and Neruda (*Serenata*, 1973). Programmatic references involve plays on the word 'aurora' in *Variazioni e Toccata sopra 'Aurora lucis rutilat'* (1980) and other works. He entwined such amorous symbolism deeply into his cello compositions. The slow movement of his Sonata (1979) alludes to love motifs drawn from his operas and contains an expressive melodic setting of the word 'amor' from his String Quartet no.3 (ex.2). In his Cello Concerto no.2, created for Aurora on their tenth wedding anniversary, he adds romantic epigraphs to a reworking of his earlier Sonata, interweaving veiled references to the cello theme from the third movement of Brahms's Piano Concerto no.2 into the newly composed first movement.

Ginastera's final compositions form a consummate synthesis of his creative trajectory. With the exception of his Guitar Sonata (1976, rev. 1981), which musically refers to the gaucho, he departed from specifically Argentine folk models and aligned himself with a pan-continental Americanism. As he explained in an interview (Tan, 1984, p.7):

I am evolving ... This change is taking the form of a ... reversion ... to the primitive America of the Mayas, the Aztecs, and the Incas. This influence in my music I feel as not folkloric, but ... as a kind of metaphysical inspiration ... what I have done is a reconstitution of the transcendental aspect of the ancient pre-Columbian world.

He verged on an aesthetic breakthrough in works such as his Piano Sonata no.2 (1981), which prefigures a new fusion of indigenous and post-serial styles with its cellular ostinatos, percussive rhythms, chromatic clusters and irregular metres. His visionary *Popol vuh*, based on the Mayan creation story, embarked on a new integration of 'primitive' melody and kaleidoscopic sound colour. This final synthesis closed the circle he began with his earliest numbered work, *Panambí*, which likewise conjoined indigenous elements with what were then radical references to Stravinsky and serial technique. As a composer who delighted in symmetry, he personally came to embody his own aesthetic by returning at the end of his life to the wellsprings of his earliest inspiration.

Ginastera, Alberto

WORKS

dramatic

op.

- 1 Panambí (ballet, 1, F. Errico, after Guaraní legend), 1934–7; Buenos Aires, Colón, 12 July 1940
- 8 Estancia (ballet, 1), 1941; Buenos Aires, Colón, 19 Aug 1952
- 31 Don Rodrigo (op, 3, A. Casona), 1963–4; Buenos Aires, Colón, 24 July 1964
- 34 Bomarzo (op, 2, M. Mujica Láinez), 1966–7; Washington DC, 19 May 1967
- 38 Beatrix Cenci (op, 2, W. Shand and A. Girri), 1971; Washington DC, 10 Sept 1971
- Barabbas (op, after M. de Ghelderode), 1977, inc.

orchestral

- 1a Panambí, suite, 1935–7; Teatro Colón Orch, cond. J.J. Castro, Buenos Aires, 27 Nov 1937 [from ballet Panambí, op.1]

—	Concierto argentino no.1, pf, chbr orch, 1936, withdrawn
8a	Estancia, suite, 1941; Teatro Colón Orch, cond. F. Calusio, Buenos Aires, 12 May 1943 [from ballet Estancia, op.8]
—	Symphony no.1 ('Porteña'), 1942, withdrawn
9	Obertura para el 'Fausto' criollo, 1943; Chile SO, cond. J.J. Castro, Santiago, Chile, 12 May 1944
—	Symphony no.2 ('Elegíaca'), 1944, withdrawn
17	Ollantay, 3 sym. movts, 1947; Teatro Colón Orch, cond. E. Kleiber, Buenos Aires, 29 Oct 1949
23	Variaciones concertantes, chbr orch, 1953, Asociación Amigos de la Música Orch, cond. I. Markevitch, Buenos Aires, 2 June 1953
24	Pampeana no.3, sym. pastoral, 1954; Louisville SO, cond. R. Whitney, Louisville, 20 Oct 1954
25	Harp Concerto, 1956–65; N. Zabaleta, Philadelphia Orch, cond. E. Ormandy, Philadelphia, 18 Feb 1965
28	Piano Concerto no.1, 1961; J.C. Martins, National SO, cond. H. Mitchell, Washington DC, 22 April 1961
30	Violin Concerto, 1963; R. Ricci, New York PO, cond. L. Bernstein, New York, 3 Oct 1963
31a	Sinfonía 'Don Rodrigo': see choral and solo vocal
33	Concerto per corde, str orch, 1965; Philadelphia Orch, cond. Ormandy, Caracas, 14 May 1966
34a	Music from Bomarzo, suite: see choral and solo vocal
35	Estudios sinfónicos, 1967; Vancouver SO, cond. M. Davies, Vancouver, 31 March 1968
36	Cello Concerto no.1, 1968, P. Olefsky, Dartmouth SO, cond. M. di Bonaventura, Hanover, NH, 7 July 1968; rev. 1977, A. Nátola-Ginastera, National SO, cond. M. Rostropovich, Washington DC, 31 Jan 1978
39	Piano Concerto no.2, 1972; H. Somer, Indianapolis SO, cond. K. Schermerhorn, Indianapolis, 22 March 1973
44	Popol vuh, 1975–83; St Louis SO, cond. L. Slatkin, St Louis, 7 April 1989, inc. [7 of 8 movts completed]
46	Glosses sobre temas de Pau Casals, str orch, str qnt, 1976; Interamerican Youth Str Orch, cond. A. Schneider, San Juan, Puerto Rico, 14 June 1976
48	Glosses sobre temas de Pau Casals, orch; 1976–7; National SO, cond. Rostropovich, Washington DC, 24 Jan 1978 [version of op.46]
50	Cello Concerto no.2, 1980–81; Nátola-Ginastera, Buenos Aires PO, cond. S. Wislocki, Buenos Aires, 6 July 1981
51	Iubilum, sym. celebration, 1979–80; Teatro Colón Orch, cond. B. D'Astoli, Buenos Aires, 12 April 1980

choral and solo vocal

(selective list)

—	El arriero canta, chorus, 1937, withdrawn
3	2 canciones (F. Silva Valdés), 1v, pf, 1938; Buenos Aires, 25 Aug 1939
4	Cantos del Tucumán (R. Jijena Sánchez), 1v, fl, hp, 2 Amerindian drums, vn, 1938; Buenos Aires, 26 July 1938
5	Psalm cl, chorus, boys' chorus, orch, 1938; Teatro Colón Orch and Chorus, cond. A. Wolff, Buenos Aires, 7 April 1945
10	5 canciones populares argentinas (trad.), 1v, pf, 1943; Buenos Aires, 17 July 1944
11	Las horas de una estancia (S. Ocampo), 1v, pf, 1943; Montevideo, 11 June

	1945
14	Hieremiae prophetae lamentationes, chorus, 1946; Lagún Onak Chorus, cond. Castro, Buenos Aires, 21 July 1947
27	Cantata para América mágica (pre-Columbian text), S, perc orch, 1960; R. Adonaylo, National SO, cond. Mitchell, Washington DC, 30 April 1961
31a	Sinfonía 'Don Rodrigo' (Casona), S, orch, 1964; S. Bandin, Spanish National Orch, cond. R. Frühbeck de Burgos, Madrid, 31 Oct 1964 [from op Don Rodrigo, op.31]
32	Cantata Bomarzo (Mujica Láinez), T/Bar, nar, chbr orch, 1964; R. Murray, National SO, cond. W. Hendl, Washington DC, 1 Nov 1964
34a	Music from Bomarzo, suite, chorus, orch, 1970; rev. orch, S/cl, 1970 [from op Bomarzo, op.34]
37	Milena (cant., F. Kafka), S, orch, 1971; P. Curtin, Denver SO, cond. B. Priestman, Denver, 16 April 1973
40	String Quartet no.3: see chamber and solo instrumental
42	Serenata (P. Neruda), Bar, solo vc, wind qnt, 2 perc, hp, db, 1973; J. Díaz, Nátola-Ginastera, Chbr Music Society of Lincoln Center, cond. Ginastera, New York, 18 Jan 1974
43	Turbæ ad passionem gregorianam (Vulgate Bible, Liber usualis), T, Bar, B-Bar, chorus, boys' chorus, orch, 1974; Mendelssohn Club Chorus, Philadelphia Orch, cond. R. Page, Philadelphia, 20 March 1975

chamber and solo instrumental

—	Piezas infantiles, pf, 1934, withdrawn
—	Impresiones de la Puna, fl, str qt, 1934
2	Danzas argentinas, pf, 1937
—	Sonatina, hp, 1938
6	3 piezas, pf, 1940
7	Malambo, pf, 1940
12	12 Preludios americanos, pf, 1944
13	Duo, fl, ob, 1945
15	Suite de danzas criollas, pf, 1946, rev. 1956
16	Pampeana no.1, rhapsody, vn, pf, 1947
18	Toccata, Villancico y Fuga, org, 1947
19	Rondó sobre temas infantiles argentinos, pf, 1947
20	String Quartet no.1, 1948; Mozart Qt, Buenos Aires, 24 Oct 1949
21	Pampeana no.2, rhapsody, vc, pf, 1950
22	Piano Sonata no.1, 1952
26	String Quartet no.2, 1958, rev. 1968; Juilliard Str Qt, Washington DC, 19 April 1958
29	Piano Quintet, 1963; Chigiano Qnt, Venice, 13 April 1963
40	String Quartet no.3 (R. Alberti, F. García Lorca, J.R. Jiménez), S, str qt, 1973; B. Valente, Juilliard Str Qt, Dallas, 4 Feb 1974
41	Puneña no.1, fl, 1973, inc.
45	Puneña no.2, vc, 1976
47	Sonata, gui, 1976, rev. 1981
49	Sonata, vc, pf, 1979
51a	Fanfare, 4 tpt, 1980 [from orch work Iubilium, 1979–80]
52	Variaciones e Toccata sopra 'Aurora lucis rutilat', org, 1980
53	Piano Sonata no.2, 1981
54	Piano Sonata no.3, 1982

film scores

Malambo (dir. A. de Zavalía), 1942; Rosa de América (dir. Zavalía), 1945; Nace la libertad (dir. J. Saraceni), 1949; El puente (dir. C. Gorostiza), 1950; Facundo, el tigre de los llanos (dir. M. Tato), 1952; Caballito criollo (dir. R. Pappier), 1953; Su seguro servidor (dir. E. Togni), 1954; Los maridos de mamá (dir. Togni), 1956; Enigma de mujer (dir. E.C. Salaberry), 1956; Hay que bañar al nene (dir. Togni), 1958; Primavera de la vida (dir. A. Mattson), 1958

incidental music

Don Basilio malcasado (T. Carella), 1940; Doña Clorinda la descontenta (Carella), 1941; Las antiguas semillas (J. Vier), 1947; El límite (Zavalía), 1958; A María el corazón (Zavalía, after C. de la Barca), 1960; La doncella prodigiosa (Zavalía), 1961

MSS in CH-Bps

Principal publisher: Boosey & Hawkes

Ginastera, Alberto

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(selective list)

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'Personal Viewpoint', *Tempo*, no.81 (1967), 26–9

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- J.A. Alcaraz:** *Hablar de música: conversaciones con compositores del continente americano* (Mexico City, 1982), 153–61
- F. Spangemacher, ed.:** *Alberto Ginastera* (Bonn, 1984)
- L. Tan:** 'An Interview with Alberto Ginastera', *American Music Teacher*, xxxiii/3 (1984), 6–8
- LAMR*, vi/1 (1985) [incl. articles by G. Chase, W.S. Pope, C.S. Smith, R. Stevenson]
- A. Nátola Ginastera and M. Kuss:** introduction to *Alberto Ginastera: a Complete Catalogue* (New York, 1986) [Boosey & Hawkes catalogue]
- M. Kuss and L. Handschin:** 'Alberto Ginastera: Musikmanuskripte', *Inventare der Paul Sacher Stiftung*, viii (Winterthur, 1990)
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- G. Scarabino:** *Alberto Ginastera: técnicas y estilo (1935–1954)* (Buenos Aires, 1996)
- D. Schwartz-Kates:** *The 'Gauchesco' Tradition as a Source of National Identity in Argentine Art Music (ca. 1890–1955)* (diss., U. of Texas, 1997)

Gindron, François

(*b* c1491; *d* ?Lausanne, after 1560). Swiss composer and clergyman. He spent his life at Lausanne. He is first mentioned in 1518 as the priest in charge of the cathedral choir (he was a minor cleric and not a canon as some writers have stated). In 1531 he was appointed a church councillor, and he participated in the dispute of October 1536 between Roman Catholic and Reformed theologians at the cathedral. On 16 February 1537 he renounced the Catholic faith in favour of Calvinism. From then on he was comfortably off and took part in civic affairs. In 1552 he was given permission by the Berne authorities, then in control of the region of Vaud, to have a collection of psalms printed. According to the preface to his *Proverbes de Salomon, ensemble l'Ecclésiaste, mis en cantiques et rime françoise selon la vérité hébraïque, par A.D. du Plessis* (Lausanne, 1556; music lost) he was pensioned off by Berne in 1556. A total of five pieces by him appear in publications prepared in Geneva by Simon Du Bosc and Guillaume Guérout (RISM 1555¹⁴ and 1555¹⁵).

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- L. Guillo:** *Les éditions musicales de la Renaissance lyonnaise* (Paris, 1991)

PAUL-ANDRÉ GAILLARD

Giner y Vidal, Salvador

(*b* Valencia, 19 Jan 1832; *d* Valencia, 3 Nov 1911). Spanish composer. Born into a family of musicians, he had his first lessons from his father, studying later under the organist of Valencia Cathedral, Pascual Pérez y

Gascón. From 1875 to 1879 he worked in Madrid, afterwards returning to Valencia where he was an active promoter of music. He played an important part in the foundation of the city's conservatory and was appointed director in 1894 in succession to José María Úbeda. He formed the municipal band and the choral society El Micalet, which in 1928 became the Giner Institute of Music. Giner was responsible for the introduction to Valencia of concert music as it is now understood, and he also tried to create nationalist music by composing operas based on Valencian folk music. Although they were failures he did succeed in writing characteristically Valencian music, notably the symphonic poems *Una nit d'albaes* and *Es chopà ... hasta la Moma*, and *L'entrà de la murta*, written for the municipal band in 1903. But it is liturgical music which has pride of place in his output. He composed a requiem in 1878 for the funeral of Queen Mercedes. An even finer requiem setting was written in 1880 after the death of Cristobal Pascual y Genís; this is a work of remarkable vividness and strength.

WORKS

(selective list)

stage

¿Con quién caso a mi mujer? (zar, 3, Chocomeli), Valencia, Principal, 2 May 1883; El rayo de sol (zar, 3, Nogués), Madrid, Jovellanos, 10 Nov 1875; Sagunto (comic op, 3, Cebrián), Valencia, Principal, 20 Dec 1890; Los mendigos (zar, 3, Guillén), Valencia, Principal, 1896; El soñador (comic op, 3, Danvila), Valencia, Principal, 10 April 1901; El fantasma (comic op, 3, Giner), Valencia, Principal, 13 April 1901; Morel (comic op, 3, Chocomeli), Valencia, Principal, 18 April 1901

choral

Sacred: 18 masses, solo vv, unacc. or with chorus, org, orch; 11 requiem masses, chorus unacc. or with orch; responsories for the dead; motets, hymns, settings of pss, Miserere and Lamentations

Secular: 43 works, incl. *La feria de Valencia*, 1871; *La festa del poble*; *La trilla*, 1896; *La tempestad*, 1897; *Al surcar el lago*, 1875; *Ecos del Turia*

orchestral

Sym., on themes from Mercadante's *Le 7 parole di nostro signore*, 1858; Sym. 'Las fases del campo', 1864; *Elegia a Rossini*, 1878; 8 sym. poems, incl. *Es chopà ... hasta la Moma*, 1886; *Una nit d'albaes*, 1881; *El festín de Baltasar*, 1893

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A. Fernández-Cid: *Cien años de teatro musical en España (1875–1975)* (Madrid, 1975)

J. Climent: *Historia de la música contemporánea valenciana* (Valencia, 1978)

JOSÉ CLIMENT

Ginés Pérez, Juan.

See Pérez de la Parra, Ginés.

Gingold, Josef

(*b* Brest Litovsk [now Brest], 28 Oct 1909; *d* Bloomington, IN, 11 Jan 1995). American violinist and teacher of Belarusian birth. He moved to New York in 1920 and studied with Vladimir Graffman (1922–7). After his New York début in 1926, he went to Ysaÿe in Brussels (1927–30) and gave many concerts in northern Europe. After his return he became a first violinist in Toscanini's NBC SO (1937–43), leader of the Detroit Orchestra (1943–6) and of the Cleveland Orchestra (with whom he often appeared as a soloist) under Szell (1947–60). He belonged to the Primrose String Quartet (1939–42) and the NBC String Quartet (1941–3).

Gingold taught at Western Reserve University (1950–60) and the Meadowmount School of Music (1955–81). In 1960 he was appointed professor of the violin at Indiana University, establishing a reputation as an outstanding teacher (Laredo, Miriam Fried, Yaron, Silverstein, Hoelscher and Joshua Bell were among his pupils). He gave annual masterclasses at the Paris Conservatoire (1970–81), and was a guest teacher at the Toho Music School, Tokyo. He held the Mischa Elman Chair at the Manhattan School of Music (1980–81). He represented the USA on juries of such international contests as the Queen Elisabeth in Brussels and the Wieniawski in Poland, and helped to found the International Violin Competition of Indianapolis, serving as honorary chairman and president from its foundation in 1982 until 1994. He published useful teaching material and made numerous recordings. Gingold was a distinguished performer with a style of particular sweetness and elegance, and an imposing technical mastery. He played the Martinelli Stradivari made in 1683.

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M. Campbell: 'Joseph Gingold', *The Strad*, xciii (1983–4), 798–802

J. Gingold: 'Golden Years', *The Strad*, c (1989), 968–71

BORIS SCHWARZ/MARGARET CAMPBELL

Ginguené [Guinguené], Pierre-Louis

(*b* Rennes, 26 April 1748; *d* Paris, 16 Nov 1816). French man of letters, musicologist, theorist and composer. The son of Pierre-François Ginguené, a procurator in the Presidial court of Rennes, and of Anne(-Marie) Gagon, he received a good education in his native city, which included the study of English and Italian language and literature, and lessons in music from Signoretti. He went to Paris in 1772 and became a tutor, and six years later obtained a post in the finance ministry. He was a member of the masonic lodge of the Neuf Soeurs between 1782 and 1784, and in 1786 he married Marie-Anne Poulet, a friend of the future Marquise de Condorcet. He established links with the leading figures of the Revolution, wrote for the

Gazette nationale and the *Feuille villageoise* (which he also edited), and in 1794 he and five associates founded the *Décade philosophique*. He was imprisoned in St Lazare during the Reign of Terror, but was set free on the fall of Robespierre. He led a very active life as deputy commissioner and then director general of the Instruction Publique, and as a member of the Institut, ambassador to Turin and a member of the Tribunate, from which he was dismissed in 1802 because of his opposition to Bonaparte; he also taught Italian literature at the Athénée. On his death he left a library of some 5000 books, including around 130 works on music, almost exclusively concerned with musical theory and history.

As an enthusiastic lover of Italy and a friend and fervent champion of Piccinni, Ginguené took part in the disputes against the Gluckists. He wrote music criticism for the *Journal de Paris* and the *Mercure de France*, and in 1783 published an interesting article (*Mélophile, à l'homme de lettres*), in which he expressed his admiration for Piccinni's *Atys*. He also published a *Notice sur la vie et les ouvrages de Nicolas Piccinni* which is a valuable source of information. In 1791 he and Framery co-edited the first volume of the music dictionary of the *Encyclopédie méthodique*, and in 1813 he embarked on the editing of the second volume of this work, which was published in 1818, after his death. He put his name to a number of articles on the history of music, for instance under the headwords 'Angleterre', 'Espagne', 'France', 'Italie' and 'Russie', and on such subjects as 'Cantate', 'Castrato', 'Choeur', 'Concerto', 'Dialogue', 'Expression' and 'Génie'. He also published articles on music in the *Décade philosophique*. He contributed to the study of music (writing, in particular, on Guido d'Arezzo in the 11th century, on the Provençal troubadours and on the birth of music drama) in his *Histoire littéraire d'Italie*, and he published biographical articles on French poets, Provençal troubadours and others (Bernart de Ventadorn, Jaufre Rudel, Guillaume Adhémar, Hoger de Laon, Peire Vidal, Raimbaut d'Aurenga) in the *Histoire littéraire de la France*.

He was passionately devoted to music. In his youth at Rennes he composed *airs* with accompaniment, and in 1784 he published 12 *petits airs* drawn from the novel *Galatée*. For the theatre, he wrote incidental music for *Les confidences à la mode*, *Le bon convive* and *La fille ignorante*. He wrote the libretto for *Pomponin, ou Le tuteur mistifié* (1777, a parody of Piccinni's *Lo sposo burlato*), revised the libretto for Piccinni's *Iphigénie en Tauride* and wrote the words for his *Hymene e l'Hymen* (1799). His other works include a *Traité d'accompagnement pour le clavecin (F-Pn)*.

As an advocate of liberty who engaged in political activities, Ginguené was not so much a creator as an ideologist and one who opened up paths for others. A poet, a gifted journalist and a highly regarded literary and music critic, he was not only an erudite scholar with a modern mind, a European in advance of his time, and an amateur composer, but also a perceptive musicologist in whom the culmination of the thinking of the philosophers and writers of the Enlightenment may be traced. He set his ideas in the perspective of their historical development, and foreshadowed new trends in art.

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only those relating to music

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Articles in: *Décade philosophique* (esp. 1801, signed 'G'); *Journal de Paris*; *Mercure de France* (esp. 1781–3, as 'Mélophile'); *Histoire littéraire de la France, ouvrage commencé par des religieux Bénédictins* (Paris, 1814–20, some vols. 2/1869/R)

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*Fétis*B

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G. Severand and L. Chermat: 'Retour sur l'ascendance de Pierre-Louis Ginguené (1748–1816)', *Bulletin et mémoires de la Société archéologique d'Ille-et-Vilaine*, ciii (2000)

Gintzler, Simon

(fl 1547). German lutenist. He was court musician to Cristoforo Madruzzo (1512–78), Cardinal and Prince-Bishop of Trent and administrator of the diocese of Brixen. Gintzler's dedication to Madruzzo of his *Intabolatura de lauto* (Venice, 1547²², 2/1589) suggests that he may have been in the cardinal's service for some time. Gintzler was one of the few German lutenists to use Italian tablature. He put great emphasis on legato playing and carefully indicated that a note should be held by placing a small 'x' after its figure. In common with most Italian lutenists, he indicated use of the right-hand forefinger by a dot beneath the figure. He composed six ricercares and intabulated 19 motets, six madrigals and six chansons, by Arcadelt, Jachet of Mantua, Jacquet de Berchem, Josquin, Lupus, Mouton, Senfl, Verdelot, Willaert, Sandrin and Villiers (the six ricercares and one motet ed. in DTÖ, xxxvii, Jg.xviii/2, 1911/R). The ricercares, called *Priambeln* by Gerle (1552) and *Fantasiae* by Phalèse (1552), are primarily in imitative counterpoint, with interspersed passage-work and sections of homophony. The vocal transcriptions are full-voiced and moderately embellished. He was clearly concerned to use all the techniques at his disposal in order to create expressive works.

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HANS RADKE

Ginzburg, Grigory (Romanovich)

(b Nizhnyi Novgorod, 17/29 May 1904; d Moscow, 5 Dec 1961). Russian pianist and teacher. He had known the pianist and pedagogue Goldenweiser for some years before becoming his pupil at the Moscow Conservatory, and it was in the latter's home that he heard such pianists as Rachmaninoff, Skryabin and Medtner. Ginzburg graduated from the conservatory in 1924, and was an instructor there from 1929, being promoted to professor in 1935. His first success as a pianist came at the inaugural Chopin Competition in Warsaw in 1927, in which he was awarded fourth prize. In 1946 he was made Honoured Art Worker of the RSFSR.

Unlike many musicians of his generation, Ginzburg used his consummate mastery of the instrument solely as the tool with which to express the subtleties of the music he was playing. He eschewed special effects and outbursts of temperament in favour of presenting the music with the utmost lucidity and tonal beauty. He had a naturally communicative tone that was ideally suited to the bel canto works of Chopin and Liszt. Fortunately, he warmed to the recording process and his many discs, particularly those of Liszt, convey his immaculate artistry in all its glory. He made a few virtuoso transcriptions for piano that also demonstrate his taste and sense of style. His discs with Goldenweiser of Rachmaninoff's two suites for two pianos, opp.5 and 17, are memorably idiomatic and stand as significant documents.

JAMES METHUEN-CAMPBELL

Ginzburg, Lev Solomonovich

(*b* Mogilev-na-Dnepre, Belorussia, 15/28 Jan 1907; *d* Moscow, 22 Nov 1981). Soviet cellist and musicologist. In 1931 he graduated from the Moscow Conservatory, where he studied the cello with Semyon Kozolupov, music history with Valentin Ferman and Konstantin Kuznetsov, and chamber music with Aleksandr Gedike. He completed his postgraduate studies in 1937, and in the following year took the *Kandidat* degree with a dissertation on Boccherini; he was awarded the doctorate in 1947 for his work on the early history of the cello. At the Moscow Conservatory Ginzburg taught the cello (1936–68) and the history and theory of performance; he was appointed senior lecturer in 1940 and professor in 1950. Ginzburg wrote books on several string players, including Casals, Rostropovich, Maréchal, Ysaÿe and Tartini, and produced a four-volume history of cello playing. He taught in the West and did much for international cultural relations.

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Violonchel'noye iskusstvo ot yego istokov do kontsa XVIII stoletiya [The art of cello playing from its origin to the end of the 18th century] (diss., Moscow Conservatory, 1947)

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IGOR BĚLZA/LYUDMILA KORABEL'NIKOVA

Ginzburg, Semyon L'vovich

(*b* Kiev, 23 May 1901; *d* Leningrad, 4 April 1978). Russian musicologist and historian. After taking private lessons with the conductor M.I. Chernyakhousky, he studied cello at the Baku Music School with V.S. Dobrokhотов and played in an orchestra (1916–18). From 1918 he studied musicology at the Institute for the History of the Arts in Petrograd with Asafyev, S.K. Bulich and Karatigin and the cello and the viola da gamba with Yu.G. Van-Oren (1919–22); he also attended Glazunov's ensemble class at the conservatory and completed a degree in history and philology at Petrograd University (1918–23).

From 1919 Ginzburg taught at music schools and colleges (including the Institute of Dramatic Arts, 1924–6), and he was appointed research fellow at the Institute for the History of the Arts in 1922, a post he retained until 1930. In 1925 he joined the faculty at the Leningrad Conservatory, where he was appointed senior lecturer in 1928 and professor in 1935 and served as department chair, 1940–62. During this time he was also a lecturer at Leningrad University (1927–30), curator of the museum of the Leningrad PO (1929–32), head of the department of musical culture and technology at the Ėrmitazh, artistic director of the historical concerts at the Ėrmitazh

Theatre (1932–5) and research fellow at the Institute for Theatre and Music (1938–40; 1946–8). He retired in 1978.

During the 1920s and early 30s Ginzburg was an active member of the Leningrad Association of Contemporary Music and played a significant role in the concert life of Leningrad as a cellist, playing in chamber concerts with I.A. Braudo and N.I. Golubovskaya. From 1927 he co-edited with Asafyev the six collections issued by *Novaya muzika*. A prolific author (his complete list of writings contains 336 items), he contributed to various newspapers and journals and edited many scholarly collections, books and translations. He is known particularly for his book on the music history of the peoples of the USSR (1940–52), researched during the 1930s.

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YELENA ORLOVA/LARISA KAZANSKAYA

Giocoso

(It.: 'jocular'; adjective from *gioco*, a game).

A designation of mood often found qualifying some tempo mark as in *allegro giocoso*. But it also appears alone as a tempo designation in its own right.

Gioia [Gioja], Gaetano

(*b* Naples, *c*1760; *d* Naples, 30 March 1826). Italian dancer and choreographer. By 1775 he was a principal dancer at the Teatro Regio, Turin. He appeared there regularly up to 1778 and in 1784–9, but also danced in Florence (1776, 1779–80), Lucca (1779), Rome (1781, 1787) and Naples (1783, 1785). He made his choreographic début at Turin in 1789, then worked in Venice and at La Scala, Milan. He was subsequently principal choreographer and dancer at the major theatres of Naples (1793, 1795–6), Milan (1793–4), Florence (1798–9), Turin (1799) and Genoa (1800). A period in Vienna from 1800 exposed him to important new stimuli, notably the instrumental music of resident composers, the new lighting techniques and stage effects of the *Zauberopern* and acquaintance with the younger choreographer Salvatore Viganò. Gioia returned to Italy in 1802; his prodigious output amounted to some 95 different ballets in more than 220 productions.

Gioia's works show the cross-fertilization between opera and pantomime ballet. Several of his early ballets follow a common 18th-century practice of borrowing plots from successful Italian and French operas. At least two, *Nina, o La pazza per amore* (1794) and *Gli Orazi e i Curiazi* (1798), also used music drawn exclusively from their operatic models (Dalayrac and Cimarosa), arranged for orchestra. The scores of most of his ballets, however, were compilations, often containing music from the newest operas. Among the composers of original scores for Gioia was Pietro Romani. Gioia's ballets were important models for Italian operas of his and the following generation. His themes were among the first to inspire librettos of vocal works. One of the earliest was Generali's *Cesare in Egitto* (1816, Turin), based on Gioia's most famous choreography (1807, Naples). At least three of Donizetti's operas, *Gabriella di Vergy* (1826), *Otto mesi in due ore* (1827) and *Elisabetta al castello di Kenilworth* (1829), owe their plots to similarly titled ballets by Gioia.

The realistic acting technique of dancers in Gioia's ballets influenced the expressive art of such outstanding young singers as Pasta and Malibran; and his use of large numbers of dancers and spectacular scenic effects gave audiences a taste for visual extravagance matched only when grand opera conquered Italian stages in the 1850s.

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KATHLEEN KUZMICK HANSELL

Giordani, Carmine

(*b* Cerreto, c1685; *d* Naples, 1758). Italian composer. He was enrolled in the Conservatorio della Pietà dei Turchini in Naples on 9 May 1701, as a pupil of Gennaro Ursino and Nicola Fago. In 1712 he became deputy organist of the royal chapel, a post he held for the rest of his life, and in the same year wrote part of the music for *La vittoria dell'amor coniugale*, which was performed at the Teatro S Bartolomeo. There is no evidence to connect Carmine with Tommaso Giordani.

WORKS

La vittoria dell'amor coniugale (op), Naples, 1712, *I-Nc*

Cantata, *S*, bc, *GB-Lb*; *Pianger vidi* (cant.), *S*, *Lcm*; *Terrestre paradiso* (cant.), *S*, *I-Mc*; *Nei giorni tuoi felice* (duet, P. Metastasio: *Olimpiade*), *S*, *A*, 4 insts, *Mc*; other arias, *Nc*

Credo, 5vv, insts, *GB-Ob*; *Dormi benigne Jesu*, motet, 4vv, vns, bc, org, *I-Mc*; *Quem vidistis pastores*, motet, 4vv, chorus, str, bc, org, *Mc*; other motets, *Nc*

CHRISTOPHER HOGWOOD

Giordani [Giordano], Giuseppe (Tommaso Giovanni) [Giordaniello]

(*b* Naples, 19 Dec 1751; *d*Fermo, 4 Jan 1798). Italian composer. The son of Domenico Giordani (*d* Naples, 31 March 1770) and Anna Maria Tosato, he was a pupil at the Conservatorio di S Maria di Loreto, Naples, where his teachers were Gennaro Manna, Sacchini, P.A. Gallo and Fenaroli, and where his fellow students included Cimarosa and Zingarelli. In 1774 he was appointed supernumerary *maestro di cappella* of the Tesoro di S Gennaro, Naples, taking over from Manna and becoming a leading figure in the city. As well as composing sacred music during this period, he was probably involved in teaching, as is attested by a manuscript counterpoint manual, attributed to him, set out in the customary form of a dialogue between pupil and teacher.

On 25 May 1779 Giordani married the singer Emanuela Cosmi (*b* Naples, March 1754), by proxy, in the collegiate church of Foggia; known as 'La Positanella', she was active in companies touring the south of Italy. Fétis's claim that Giordani's operatic début was in Pisa in 1769 or 1771, with *L'astuto in imbroglia*, remains undocumented. In the autumn of 1779 he inaugurated the Teatro della Palla a Corda, Florence, with *L'Epponina*.

During the 15 years between this work and his *Betulia liberata* (1796) he composed almost 40 works, including *opere serie*, *opere buffe* and oratorios, totalling about 80 performances. In 1780 he was admitted to the Accademia Filarmonica of Modena, and subsequently that of Parma. Apart from some brief visits to Naples and Rome, he then concentrated his activity on the principal cities of northern Italy, making Bologna his centre. In the spring of 1788 he inaugurated the Teatro Comunale in Faenza with *Cajo Ostilio*.

Giordani's *La distruzione di Gerusalemme*, produced in Lent 1787 (repeated in Lent 1790), apparently the first *dramma sacro* to be staged in a theatre, was an enormous success, and was hailed by the *Gazzetta di Napoli* (13 March 1787) as 'vigorous and apposite music'. Goethe, who was present at the performance, recorded his impressions in his *Italienische Reise* (part ii, Naples, 9 March 1787), describing it as a type of spectacle almost indistinguishable from secular opera and almost equally as florid.

On 14 February 1789, after the successful production of *La disfatta di Dario* at La Scala, Milan, Giordani was elected *maestro di cappella* of Fermo Cathedral; he also took up the post of organist on 4 August. On 4 November 1791 he assumed the same responsibilities at the oratory church of Santo Spirito. A revival of his *La morte di Abele* (first run 26 September 1790) and *La distruzione di Gerusalemme* (after 20 August 1791) inaugurated the local Teatro dell'Aquila. For his opera *Ines de Castro* (1793, Venice) Giordani adopted the conventions of late 18th-century *opera seria*, with more complex and more cohesive dramatic unities and the introduction of passages for the chorus. He then worked in the Marches, devoting himself principally to composing oratorios and sacred music. His inspired and intense *Le tre ore di agonia di N.S.G.C.* (1793, Fermo) was widely performed.

Giordani enjoyed a high reputation in his day. His works were heard in the leading Italian theatres and abroad, in Lisbon, Madrid and Dresden. His music is characterized by a sound compositional technique, inventiveness and formal precision; in his *opere serie* graceful cantabile passages alternate with fluent bel canto virtuosity. The authorship of the popular song, *Caro mio ben*, attributed to both Tommaso and Giuseppe Giordani, remains unresolved.

WORKS

operas

dg - dramma giocoso dm - dramma per musica

fa - farsa int - intermezzo

L'Epponina (dm, 3, P. Giovannini and G. Sertor), Florence, Palla a Corda, aut. 1779

Il Demetrio (dm, 3, P. Metastasio), Modena, Corte, carn. 1780

Erifile (dm, 3, G. de Gamerra), Genoa, S Agostino, carn. 1780, D-Ds, I-PAc

La Nitteti (dm, 3, Metastasio), Livorno, S Sebastiano, carn. 1781, I-PI, P-La

Gl'inganni scambievoli (int, 2), Rome, Valle, carn. 1781

La fiera di Brindisi (commedia per musica, 3, G. Palomba), Naples, Fondo, sum.

1781

Lo sposo di tre, e marito di nessuna (commedia per musica, 3, A. Palomba), Naples, Fondo, sum. 1781; rev. of P. Anfossi and P.A. Guglielmi, 1763

Il convito (fa, 2, G. Palomba), Naples, Fondo, carn. 1782

La Principessa di Tingi (ballo eroico pantomimico, P. Franchi and G. Traffieri) and La vendemmia, ossia La contadina impertinente (ballo comico, Franchi and Traffieri), Naples, S Carlo, 30 May 1782, in G. Insanguine: Calipso

L'acomate (dm, 2), Pisa, Prini, 21 April 1783; rev. as Elpinice (dm, 3), Bologna, Zagnoni, aut. 1783

Pizzarro nelle Indie, o sia La distruzione del Perù (dm, 3), Livorno, Armeni, aut. 1783

Osmane (dm, 3, Sertor), Venice, S Benedetto, carn. 1784, *P-La* (inc.)

Tito Manlio (dm, 3, G. Roccaforte or M. Noris), Genoa, S Agostino, carn. 1784

La vestale (dm, 3, ? L. Romanelli), Bologna, Zagnoni, carn. 1785, *I-FERd** (qnt only)

Ifigenia in Aulide (dm, 3, ? L. Serio), Rome, Argentina, carn. 1786

L'impegno, o sia Chi la fa l'aspetti (fa, 2), Rome, Capranica, carn. 1786

Alciade e Telesia (dm, 2, E. Manfredi), Bologna, Zagnoni, carn. 1787, *FERd**

Fernando nel Messico (dm, 3, F. Tarducci), Rome, Argentina, carn. 1787, *FERd**, *B-Bc*

Li ripieghi fortunati (farsetta, 2), Rome, Capranica, carn. 1787

Il corrivo (commedia per musica, 2, G.M. Diodati), Naples, Nuovo, spr. 1787

Li tre fratelli ridicoli (fa, 2), Rome, Capranica, 1788, *I-Bc*

Cajo Ostilio (dm, 3, Manfredi), Faenza, Comunale, spr. 1788, *Fc*

Scipione (dm, 2, E. Giusti), Rovigo, aut. 1788

Ariarate (dm, 3, F. Moretti), Turin, Regio, carn. 1789, *P-La*

Cajo Mario (dm, 3, Roccaforte), Lodi, Nuovo, aut. 1789

La disfatta di Dario (dm, 3, N. Morbilli), Milan, Scala, carn. 1789, *I-FERd**, *F-Pn*, *I-Nc*

Aspasia (dm, 3, Sertor), Venice, S Benedetto, carn. 1790

Nicomede (dm, 3, Manfredi), Genoa, S Agostino, carn. 1790, *FERd**

Medonte, re di Epiro (dm, 2, de Gamerra), Rome, Argentina, carn. 1791, *FERd** (Act 1 only)

Don Mirtillo contrastato (dg, 2), Venice, S Cassiano, aut. 1791, *FERd** (Act 1 only)

Atalanta (dm, 3, C. Olivieri), Turin, Regio, carn. 1792, *FERd**

Ines de Castro (dm, 3, C. Giotti), Venice, Fenice, carn. 1793, *FERd**, *Gc*, *Vnm*

Doubtful: L'astuto in imbroglio (ob), Pisa, 1771, cited by Fétis; Il ritorno di Ulisse (A.G. Moniglia), Mantua, Ducale, 26 Dec 1782

Arias, duets and trios in *A-SL*, *Wgm*; *CH-BM*, *E*, *Gc*, *N*; *D-BFb*, *DI*, *DO*, *HR*, *Hs*, *MÜs*, *SWI*, *WRtl*; *DK-Kc*, *Kk*; *HR-Dsmb*; *I-Bc*, *BRc*, *BZtoggenburg* *CHc*, *CHf*, *FOc*, *FZc*, *MAC*, *Mc*, *Nc*, *OS*, *PAC*, *PEsp*, *PS*, *Raf*, *Rc*, *Rsc*, *Sd*, *Tf*, *Tn*, *VEss*, *Vnm*; *US-LAum*

oratorios

La fuga in Egitto, 1775, *I-Nc* (pt 2 inc.)

Passio per il Venerdì Santo (after St John's Gospel), 1776, *FERd**

Il ritorno delle sacre reliquie della vergine e protomartire S Agata, Catania, 1783, cited in Policastro (1950)

La morte d'Abelle (2, P. Metastasio), lesi, Pubblico, Sept 1785, *FERd**, *Mc*; sinfonia ed. U. Gironacci and I. Vescovo in Monumenti musicali marchigiani, I (Milan, 1990)

La distruzione di Gerusalemme (azione sacra, 2, C. Sernicola), Naples, S Carlo, Lent 1787, *CH-N*, *I-Mc*, *PAC*, *FERd** (pt 2)

La risurrezione, 1788, *Mc*

Le tre ore di agonia di N.S.G.C., *Fermo*, 1793, *D-Bsb*, *I-Ad*, *Bsf*, *FERd*, *Fn*, *Mc*, *MOe*, *Nc*, *OFma*, *Rc*, *Ria*, *Rsc*, *RPTd*

Isacco figura del redentore (2, Metastasio), Camerino, Publico, ? 18 May 1794, *FERd** (pt 2 only)

Il figliuol prodigo (componimento sacro, 2), Ascoli Piceno Cathedral, 1795, *FERd* (str pts only, some autograph), *Mc*, dated 1793

La Betulia liberata (2, Metastasio), Ancona, Fenice, 8 May 1796, *FERd**

Saul, cited in *Atti di Nicola Ferrari* (MS, 1798, *FERas*)

cantatas, occasional works

Licenza, in P. Guglielmi: Enea e Lavinia, Novara, spr. 1789

Leandro ed Ero, cited in *Atti di Nicola Ferrari*

Oh Dio Fileno, S, orch, *FERvitali*

sacred

MSS, autograph in I-*FERd*, unless otherwise stated; mostly for SATB, accompanied by organ or orchestra

Masses: 10 missa brevis, 1 in *CH-E*, 1 in *I-Bc*, 1 in *CHf*, 1 in *LU*, 1 in *Nc*, 1 in *Sd*; Requiem, c, str (inc.)

Mass sections: *Gratias*; 2 *Domine Deus*, 1 in *Sd*; 3 *Cr* (inc.), 1 in *Mc*; *Libera me Domine*

85 offs: 11 in *D-MÜs*, 24 in *I-MAC*; 7 ed. in U. Gironacci and I. Vescovo (1987)

Psalms: 4 *Dixit*; 4 *Domine*, 1 in *D-MÜs*; *Lauda Jerusalem*; 3 *Laudate pueri*, 1 in *CH-E*; *Qui habitat in adjutorio*

Hymns: *Laudibus cives*; 10 *Tantum ergo*, 1 in *I-Bsf*, TeD, dated 1788; TeD, *BRs**; *Veni Creator Spiritus*, copy also in *MAC*

Canzoncine per i Venerdì di Marzo: *Per le piaghe*; *Gesù caro al fin tu sei*; *Sommo ben dell'alma mia*

Motets: *Clamate mortales*; *Dirae molestae sortis*; *Af Lirae dulces resonate*, D, 1773; *Lirae dulces resonate*, B \square :*Tubae sonorae et clarae*, 1773

Lamentations, incl. *Quomodo sedet*, ed. in Gironacci and Vescovo (1987);

Miserere; *Christus*; *Haec dies*; lit; *vespers*; 27 *responsories*; 7 *lit lauretanae*, 1 in *D-MÜs*, 2 in *I-Mc*; 4 *Mag*, 1 inc.; 2 *Salve regina*, 1 in *CH-BM*; *Stabat mater*, *D-MÜs*; *Veni sponsa*; *Victimae paschali* (inc.)

instrumental

3 sonate, hpd, vn (Florence, before 1787); 3 sonatas, D, E \square :F, kbd, *I-Ad*; 2 sonatas, C, F, kbd, *PEsp*

Conc., C, hpd, orch, *LU*; 4 *notturmi*, vn, va, vc, *Gf*; 6 *trios*, 2 vn, b, *Rc* (vn 1 only), *Fn* (vn 2 only); *Divertimento*, F, fl, hpd/(vn, b), *LU*

pedagogical

Prattica della musica, cioè Dell'arte del contrapunto, *I-Nc*

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UGO GIRONACCI

Giordani, Tommaso

(*b* Naples, c1730–3; *d* Dublin, Feb 1806). Italian composer, active in the British Isles. All the members of his family were singers, apart from himself and his brother Francesco, a dancer. About 1745, under the management of their father, Giuseppe (unrelated to the composer Giuseppe Giordani known as Giordaniello), the Giordani family formed a small opera troupe and, with a few other singers, travelled across Europe. After performing at Ancona and Pesaro (1745), Senigallia and Graz (1747), Frankfurt and Salzburg (1750), Amsterdam (1752) and Paris (1753), they were invited by John Rich to perform four burlettas in the 1753–4 season at Covent Garden. On 17 December 1753, at the première of the first of these, *Gli amanti gelosi* (with words by Tommaso's father and music attributed to Cocchi), the singing of Tommaso's sister, Nicolina, caused a sensation; she was nicknamed 'La Spiletta' after her role. The family performed again in London in 1755 and 1756. Tommaso's name is not mentioned, although he composed the music to the burletta *La comediante fatta cantatrice*, given in January 1756. He may have arranged music and played the harpsichord in the theatre band while the rest of the family was on stage.

The family was in Dublin late in 1764, having been invited to perform at the Smock Alley Theatre, and remained in Dublin for three years, during which time Tommaso's career as an opera composer was launched. His first major composing venture in Dublin, however, proved a miscalculation; failing to understand the satirical nature of the work, Giordani mistakenly 'improved' the simple airs of *The Beggar's Opera* by 'italianizing' them. But his next three comic operas, *Don Fulminone*, *The Enchanter* and *The Maid of the Mill*, all produced between January and March 1765, were better received. The following season Giordani remained at Smock Alley, although the rest of the family transferred to the Theatre Royal, Crow Street. For Smock Alley he composed two operas: *Love in Disguise*, which was written by a Trinity College student, Henry Lucas (the performance was attended by a crowd of Trinity students); and *L'eroe cinese*, apparently the first *opera seria* to be staged in Ireland. Giordani then moved to Crow Street, where his *Phyllis at Court* was performed in 1767. Charges of plagiarism, however, drove him back to London.

By early 1770 he was very active with the Italian Opera at the King's Theatre. Over the next 13 years he composed the entire music to three operas, collaborated in a pastoral, *L'omaggio* (1781), and arranged, adapted and added new overtures or airs to a number of Italian pasticcios. He also directed many operas at the King's Theatre and contributed incidental music to plays, including the songs to Sheridan's *The Critic* at Drury Lane (25 October 1779). Giordani's activities were not confined to the theatre. He composed many songs for Vauxhall Pleasure Gardens, several sets of canzonets, and a large number of instrumental works which show a partiality for combinations involving keyboard. His quintets (op.1) for keyboard and strings are among the earliest in this genre. The number of pieces that Giordani wrote for younger, less experienced players is also noteworthy

In summer 1783 Giordani returned to Dublin, where he joined the male alto Michael Leoni in a series of concerts at the Rotunda. With Leoni he then rented a theatre in Capel Street, calling it the English Opera House, and put on a season of 'English' operas, with librettos mostly by minor Irish writers and the music by himself. He composed the music for seven staged musical works and adapted music for another half-dozen pieces for an outwardly successful season, which opened, on 18 December, with *Gibraltar* and *The Haunted Castle*. Yet the smallish size of the theatre meant that Leoni and Giordani failed to meet their expenses, and the venture ended in bankruptcy in July 1784.

The following season Giordani worked at Smock Alley under Richard Daly; he moved to Crow Street in 1787 when Smock Alley closed, and became musical director there the following year. (In 1784 he had married one of the daughters of Tate Wilkinson, the manager of the theatre.) Giordani had several successes at both theatres, but seems to have given up composing after writing his comic opera *The Cottage Festival* (1796). The exact date of his death is unknown, but the minutes of the Irish Music Fund (of which he had been president since 1794) record, on 24 February 1806, the payment of five guineas for his funeral. Giordani's gifts as a prolific and versatile composer were sufficient for him to be respected in London and to dominate the Dublin musical scene for many years. He wrote in the prevailing Italianate style, with expressive and inventive melodies, his best written with specific singers in mind. He was also a sensitive orchestrator. Generally, though, he was a somewhat indifferent composer, and was frequently accused of plagiarism. The authorship of the popular song *Caro mio ben*, attributed to both Tommaso and the unrelated composer Giuseppe Giordani, remains unresolved: Tommaso's father, Giuseppe, has also recently been posited as the author.

WORKS

dramatic

some music published in Dublin or London shortly after performance

DBCS	Dublin, Theatre Royal, Crow Street
DBEOH	Dublin, English Opera House, Capel Street
DBSA	Dublin, Smock Alley
LCG	London, Covent Garden
LDL	London, Drury Lane

LKH London, King's Theatre, Haymarket

LLH London, Little Theatre, Haymarket

La comedianta fatta cantatrice (comic op), LCG, 12 Jan 1756

Don Fulminone, or The Lover with Two Mistresses (comic op), DBSA, 7 Jan 1765

The Enchanter, or Love and Magic (comic op), DBSA, 17 Jan 1765

The Maid of the Mill (comic op, 3, I. Bickerstaff, after S. Richardson, J. Fletcher and W. Rowley), DBSA, 26 March 1765

Love in Disguise (comic op, H. Lucas), DBSA, 24 April 1766

L'eroe cinese (os, 3, P. Metastasio), DBSA, 7 May 1766

Phyllis at Court (comic op, 2, R. Lloyd after C.-S. Favart), DBCS, 25 Feb 1767

The Elopement (pantomime), LDL, 26 Dec 1767

Il padre e il figlio rivali (comic op), LKH, 6 Feb 1770

Acis and Galatea (cant., G. Farranio), London, New Rooms, Tottenham Street, 1777

Il re pastore (os, 3, Metastasio), LKH, 30 May 1778

Il bacio (comic op, 2, C.F. Badini), LKH, 9 April 1782

Gibraltar (comic op, R. Houlton), DBEOH, 18 Dec 1783

The Haunted Castle (afterpiece, W.C. Oulton), DBEOH, 18 Dec 1783

The Enchantress, or The Happy Island (musical entertainment, A.M. Edwards), DBEOH, 31 Dec 1783

The Happy Disguise (comic op, Oulton), DBEOH, 7 Jan 1784

Genius of Ireland (masque), DBEOH, 9 Feb 1784

The Dying Indian (musical entertainment), DBEOH, 11 March 1784

Orfeo ed Euridice (burlesque op, Houlton), DBEOH, 14 June 1784

The Hypochondriac (afterpiece, A. Franklin), DBSA, 4 Jan 1785

The Island of Saints, or The Institution of the Shamrock (pantomime, Messink), DBSA, 27 Jan 1785

Calypso, or Love and Enchantment (serio-comic op, Houlton), DBSA, early April 1785

Perseverance, or The Third Time the Best (musical interlude, 2, Oulton), DBCS, 12 March 1789

The Distressed Knight, or The Enchanted Lady (comic op), DBCS, 12 Feb 1791

The Ward of the Castle (comic op, 2, Mrs Burke), LCG, 24 Oct 1793

The Cottage Festival, or A Day in Wales (comic op, L. MacNally), DBCS, 28 Nov 1796

Collaborations: L'omaggio (pastoral, 3), LKH, 5 June 1781, with G.B. Bianchi, V. Rauzzini; The Contract (comic op, 2, R. Houlton), DBSA, 14 May 1782, with P. Cogan and I.A. Stevenson; To Arms, or The British Recruit (musical interlude, 1, T. Hurlstone), LCG, 3 May 1793, with W. Shield and Stevenson

Adaptations (mostly new accs. or new ovs., songs and finales; orig. composer named if substantial part of his music retained): Gli amanti gelosi, DBSA, 23 Nov 1764, most music by B. Galuppi; The Beggar's Opera, DBSA, 2 Jan 1765; J.A. Hasse: Artaserse, LKH, 25 April 1772, collab. M. Vento; Hasse: Antigono, LKH, 8 March 1774, collab. Vento and T. Traetta; A. Sacchini: Armida, LKH, 8 Nov 1774; G. Paisiello: Le due contesse, LKH, 4 Nov 1777; J. Hook: The Lady of the Manor, DBEOH, 25 March 1784; T.A. Arne: Love in a Village, DBSA, 30 Oct 1784; Shield: Robin Hood, or Sherwood Forest, DBSA, 13 Dec 1784; S. Arnold: Gretna Green, DBSA, 7 Jan 1785; Shield: Fontainebleau, or Our Way in France, DBSA, 29 Jan 1785; Arne, after H. Purcell [Weldon]: The Tempest, DBCS, 26 Nov 1789; Arnold: The Battle of Hexham, DBCS, early Dec 1789; S. Storace: The Haunted Tower, DBCS, 18 Feb 1790; Storace: The Siege of Belgrade, or The Turkish Overthrow, DBCS, 14 Dec 1791

Numerous songs and ovs. in pasticcios and comic ops (many written specially),

incl.: Le vicende della sorte (1770); Il trionfo d'amore (1773); La marchesa giardiniera (1775); La frascatana (1776); Il geloso in cimento (1777); La vera costanza (1778); Alessandro nelle Indie (1779); L'Arcifanano (1780); Il barone di Torre Forte (1781); Ezio (1781); The Silver Tankard (Arnold, 1781); I viaggiatori felici (1781); Silla (1783); Love in a Village (1791); Inkle and Yarico (1791)

Songs in plays, incl.: The Way to Keep Him (comedy, 3, A. Murphy), LDL, 24 Jan 1760; The Critic (farce, 3, R.B. Sheridan), LDL, 29 Oct 1779; The Musical Lady (farce, Williams, after G. Colman the elder), DBEOH, 4 March 1784

other vocal

all printed works published in London

op.

6	Six duettini italiens (c1773)
11	Six Canzonets, 1v, pf/hp (1775)
13	Six Italian Canzonets, 1, 2vv, pf/hp (1775 or 1776)
15	Eight English Canzonets, 2vv, pf/hp/hpd (1776)
16	Six English Canzonets, 1v, pf/hp (1777)
20	At the Close of the Day: the Hermit, a favourite English Ballad, 1v, pf/hp (1778)
22	A Fourth Sett of English Canzonets, 1v, pf/hp (c1780)
28	Six English Canzonets, 1v, pf/hp (1781)

Six Favorite Songs The Words taken from the Reliques of Ancient English Poetry (c1785)

Six Canzonets, 1v, pf (1795)

Occasional works (music lost unless pubd): Isaac (orat, Metastasio), Dublin, Fishamble Street Music Hall, March 1767; The Castle Ode (G.E. Howard), Dublin, Rotunda, 1 Aug 1769; Cant. for the farewell of A. Heinel, London, 1773; Elliott's Wreath, or Gibraltar Preserved (cant., R. Houlton), Dublin, Rotunda, 26 Sept 1783; Ode on the Prince of Wales attaining his Majority (Houlton), Dublin, Rotunda, Sept 1783, ov. arr. pf (London, n.d.); Ode on the Passions (W. Collins), Dublin, Theatre Royal, Crow Street, 21 March 1789; TeD for the Recovery of George III, Dublin, Francis Street Chapel, April 1789; Ky and Gl, Dublin, 24 March 1792

Collections of favourite songs and cants. sung at Vauxhall (1772–9); other songs pubd singly and in 18th-century anthologies; canzonets etc., *GB-Lbl*

instrumental

all the printed works were first published in London, unless otherwise stated; many were also published in Paris, Berlin or Frankfurt with conflicting opus numbers

op.

—	A Select Ov. in 8 parts, D (c1767) [ov. to The Elopement]
[1]	Sei quintetti, hpd, 2 vn, va, vc (1771), 3 ed. in RRMCE, xxv (1987)
2	Six Quartettos, 4 for str qt, 2 for fl, vn, va, vc (1772)
3	Six Chamber Concerto's, fl, 2 vn, bc (c1773)
4	Six Sonatas ... dedicated to Mrs Hobart, hpd/pf/org, vn (c1773)
5	Six Sonatas, hpd, vn (c1773)
7	Six Duets, 2 fl (before Sept 1775)
8	Sei quartetti, str qt (c1775)
9	Six Easy Solos, fl, bc (1774)
10	VI Sonatas, hpd/pf/org (1775)
12	Six Trios, fl, va, vc (1775)
14	Six Concerto's, pf/hpd, 2 vn, bc (1776)
—	Cadences for the Use of Young Practitioners, hpd/pf/org (1777)
17	Six quatuor, hpd, fl, vn, b (1778)
—	Six Trios ... selected from the Favorite Songs in the Italian Operas, fl, vn, bc (1779)
—	A Second Set of Six Sonatas, 2 fl/(fl, vn) (c1779)
18	Six Duettos, 2 vc (c1780)
19	Six Concertos, fl, 2 vn, bc (c1780)
21	Six Duettos, 4 for vn, vc, 2 for 2 vn (c1780)
23	A second Sett of Six Concertos, hpd/pf, 2 vn, bc (1779)
24	Six Sonatas, hpd/pf, vn/fl (c1779)
—	A First Sett of three Duettos,

	hpd/pf (c1780)
—	A Second Sett of three Duetts, hpd/pf (c1780)
—	Fourteen Preludes in all the Different Keys, hpd/pf (c1780)
—	A Favourite Overture in 8 parts, E♭, c1780)
—	Six Solos, gui, hpd, and one Trio, gui, vn, b (c1780)
—	Six Marches, Six Quick steps and Two Concertos Militaire, hpd/pf (1780)
25	Twelve Progressive Lessons ... composed for the Improvement of Young Practitioners, hpd/pf/org (1780)
27	Six Sonatas, hpd/pf, vn (1781)
30	Three Sonatas, pf/hpd, fl/vn, b viol/va (1782)
—	A Duetto, pf/hpd (1783)
—	Six Sonatinas, pf/hpd, vn (1783)
—	Six Progressive Lessons, hpd/pf (1784)
—	Four Favorite Duettinos, hpd/pf (1784)
31	Three Sonatas, pf/hpd, vn, vc (c1785)
32a	Three Favourite Sonatas, hpd/pf, vn (1786), spurious [1st pubd as J. Schobert, op.20]
32b	Six Grand Lessons, hpd/pf, vn (c1785)
33a	Three Concertos ... Third Set, hpd/pf, 2 vn, bc (1786)
33b	Fourteen Preludes or Capricio's and Eight Cadences, pf/hpd/hp/org (c1785)
34	Three Sonatas, hpd/pf, vn (1788)
—	A Third Set of Six Duetts, 2 fl (before 1789)
—	Countess of Antrim's Minuet (Dublin, after c1790)
—	Lady Letitia MacDonell's Minuett (Dublin, after

Arrs. of various pieces pubd, incl.: Haydn's Quartet's and Symphonies, arr. pf 4 hands (c1775); favourite fl concs., vn concs. and op ovs.; music for 2 hpd, *D-DI*, cited by Eitner attrib. Giuseppe Giordano

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IRENA CHOLIJ

Giordano, Umberto (Menotti Maria)

(*b* Foggia, 28 Aug 1867; *d* Milan, 12 Nov 1948). Italian composer. The son of a chemist who intended him for the career of a fencing master, he devoted himself to music against his parents' will. In 1882 he was admitted to the Naples Conservatory, where his teachers included Paolo Serrao and Giuseppe Martucci.

While still a student he entered a one-act opera, *Marina*, for the Sonzogno competition of 1889. Although short-listed among the 73 submissions it was awarded only sixth place (the winner being Mascagni with *Cavalleria rusticana*). Nonetheless Sonzogno thought sufficiently well of it to commission from Giordano a full-length opera, *Mala vita* (1892, Rome), based on a novella of low-life in Naples by Salvatore Di Giacomo (see illustration). With its wealth of local colour and strong story line it proved highly successful in Austria and Germany, where it began a temporary

vogue for operas in a Neapolitan setting. In Italy it was found too shocking, and five years later Giordano revised it as *Il voto*, without beneficial results. However, following Ricordi's example with Puccini, Sonzogno provided Giordano with a monthly stipend against the composition of his next opera. This was *Regina Diaz* (1894, Naples), intended for the celebrations of Mercadante's centenary. The subject (essentially that of Donizetti's *Maria di Rohan*) failed to inspire the composer; and the opera was withdrawn after the second performance. As a result, Edoardo Sonzogno decided to withhold Giordano's retainer, but he was persuaded otherwise by Alberto Franchetti, who ceded the libretto of *Andrea Chénier* to his younger colleague.

That same year Giordano settled in Milan, where he married Olga Spatz-Wurms, whose family owned the hotel in which Verdi regularly stayed during his last years – a circumstance which enabled the younger composer to make his acquaintance and receive from him valuable advice. The success of *Andrea Chénier* (1896, Milan) established Giordano in the front rank of the *giovane scuola*. He then returned to a long-cherished project of an opera based on Sardou's *Fedora*, which was launched at Sonzogno's Teatro Lirico in 1898, with Caruso as the tenor lead. This too was destined to remain in the repertory. A third triumph, though more temporary, followed with *Siberia* (1903, Milan), after which Giordano's fortunes declined. *Marcella* (1907, Milan), a story of love and renunciation across the class barrier, failed, as did *Mese Mariano* (1910, Palermo), in which Giordano returned to Di Giacomo with a plot which anticipates to a surprising extent that of Puccini's *Suor Angelica*. Following an old suggestion of Verdi's that he write an opera showing Napoleon *en pantoufles* he turned to Sardou's comedy *Madame Sans-Gêne* (1915, New York). Owing to the outbreak of war the première was given in his absence with a cast that included Geraldine Farrar, Giovanni Zenatello and Pasquale Amato; the conductor was Toscanini. But this too made little impression. Together with Franchetti he wrote an operetta, *Giove a Pompei* (1921, Rome), his own contribution having been mostly composed 20 years earlier.

Then came an unexpected success, *La cena delle beffe* (1924, Milan), written to a libretto by Sem Benelli, adapted (with the help of Giovacchino Forzano) from his own gruesome play set in Florence during the reign of Lorenzo the Magnificent. Held by some to be Giordano's dramatic masterpiece, the opera is still occasionally revived. His last work for the stage was the one-act *Il re* (1929, Milan), a lighthearted moralistic fantasy by Forzano composed as a vehicle for the coloratura soprano Toti Dal Monte. Under Toscanini it enjoyed a certain vogue during the 1930s with Maria Caniglia and Lina Pagliughi as well as Dal Monte. A ballet, *L'astro magico*, remained unperformed, while an opera to a libretto by Forzano on the subject of Rasputin never materialized. The compositions of Giordano's last years consisted mostly of songs and a few occasional pieces, among them incidental music for a play, *Cesare*, by Forzano and even a fanfare (1943) for the Italian radio news programme.

Although he showed no great individuality as a melodist, Giordano handled the late Romantic, emotionally vehement idiom of the *giovane scuola* with ease and fluency, being particularly skilful in weaving into his scores

elements of local and historical colour – Neapolitan dance rhythms (*Mala vita* and *Mese Mariano*), French Revolutionary songs (*Andrea Chénier* and *Madame Sans-Gêne*), Russian folk music (*Fedora* and *Siberia*), 18th-century pastiche (*Chénier*), pseudo-Chopin piano music, Swiss *ranz des vaches* (*Fedora*) and Tuscan street song (*La cena delle beffe*). Musically his operas are loosely organized, with sparing use of recurring themes. His grandest work (his own favourite) is *Siberia*, which achieved the rare distinction of a performance at the Paris Opéra in 1911, having won the approval of Fauré and Bruneau. In his later operas the somewhat crude scoring gives way to a more refined technique, which yields telling results in *La cena delle beffe*, even if the subject could be thought to require a more astringent musical vocabulary. His stage sense is always sure, and his vocal writing unfailingly effective. *Andrea Chénier* owes its place in the repertory to the opportunities it offers to a star tenor, while *Fedora* endures as a grateful vehicle for the ‘mature’ prima donna. Several of his songs were recorded by leading artists of the day, such as Claudia Muzio and Beniamino Gigli. A certain curiosity value attaches to his teaching editions of well-known orchestral scores, including all of Beethoven’s symphonies, which use only treble and bass clefs throughout, with each instrument notated at sounding pitch.

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stage

Marina, (op, 1, E. Golisciani), c1889, unperf.

Mala vita (op, 3, N. Daspuro, after S. Di Giacomo), Rome, Argentina, 21 Feb 1892; rev. as *Il voto*, Milan, Lirico, 10 Nov 1897

Regina Diaz (op, 2, G. Targioni-Tozzetti and G. Menasci, after Lockroy: *Un duel sous le cardinal de Richelieu*), Naples, Mercadante, 5 March 1894

Andrea Chénier (dramma istorico, 4, L. Illica), Milan, Scala, 28 March 1896

Fedora (op, 3, A. Colautti, after V. Sardou), Milan, Lirico, 17 Nov 1898

Siberia (op, 3, Illica), Milan, Scala, 19 Dec 1903; rev. Milan, Scala, 7 Oct 1947

Marcella (op, 3, L. Stecchetti, H. Cain and J. Adenis), Milan, Lirico, 9 Nov 1907

Mese Mariano (op, 1, Di Giacomo), Palermo, Massimo, 17 March 1910

Madame Sans-Gêne (op, 3, R. Simoni, after Sardou and E. Moreau), New York, Met, 25 Jan 1915

Giove a Pompei (op, 3, Illica and E. Romagnoli), Rome, Pariola, 5 July 1921, collab. A. Franchetti [Giordano's part mostly composed by 1901]

La cena delle beffe (poema drammatico, 4, S. Benelli), Milan, Scala, 20 Dec 1924

L'astro magico (ballet), 1928, unperf.

Il re (novella, 1, G. Forzano), Milan, Scala, 12 Jan 1929

Cesare (incid music, G. Forzano), 1939

vocal

O salutaris hostia (Thomas Aquinas), T, pf, 1900; Inno del decennale (G. Gabriel), chorus, orch, 1933; La festa degli alberi, chorus, pf, 1938; Bone pastor, chorus, 1944; Serenata, Tarantella e Ceruli, v, orch, 1944; Kyrie, chorus, 1946, unpubd; Mensa regalis, chorus, org, 1951; Serenata malinconica, 1951

Songs (1v, pf): Come farfalla, 1891; Amor di madre, 1900; Alla mia bambina, 1904; Crepuscolo triste (R. Carugati), 1904; Canzone guerresca, 1906; Campane di Natale, 1909; At even, 1913; Per non soffrire (P. Scoppetta), 1917; 6 liriche (Scoppetta, D. Rago, R. Pagliara), 1919; L'april che torna a me, 1932; Inno del decennio (Gabriel), 1932; Lamento, 1941; Volo tra i fiori, 1941; Che fai tu, luna, in

ciel, 1950

instrumental

Orch: Delizia, sym., 1886, unpubd; Ov., 1888, unpubd; Scherzo, str, 1888, unpubd; Zampugnata pugliese, 1910; Piedigrotta; Largo e fuga, hp, org, str, 1948

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JULIAN BUDDEN

Giorgetti, Ferdinando

(*b* Florence, 25 June 1796; *d* Florence, 22 March 1867). Italian composer and violinist. He began violin lessons with G.F. Giuliani at the age of five. In 1811 he became a chamber musician to Elisa Buonaparte, accompanying her retinue to Spain and France, where he is said by Fétis to have modelled his style of playing on that of Rode. He returned to Florence in 1814 and, because of a paralysing illness, gave up his concert career and turned to composition, studying harmony with Disma Ugolini. His music was admired in Germany, where it was published by Breitkopf & Härtel and reviewed in the *Allgemeine musikalische Zeitung*. Modelling his instrumental style on Haydn, Mozart and Beethoven (which earned him the nickname 'Tedescone'), he was one of the initiators of the movement, centred in Florence, to make the German Classics more widely appreciated in Italy. However, he also published a *Lettera* (Florence, 1828) defending his friend Rossini against the attacks of Eleuterio Pantologo. He was appointed to teach the violin and viola at the Florence Istituto Musicale in 1839; and in 1840, with Luigi Picchianti, he founded the first Italian music magazine, the *Rivista musicale fiorentina*. In 1850 he and his pupil Giovacchino Giovacchini started a series of instrumental concerts, attended by the publisher G.G. Guidi and the critics Basevi and Picchi, later leaders of the Florentine musical revival.

Giorgetti composed a considerable amount of chamber music, as well as sacred works and an oratorio. He also published a *Metodo per esercitarsi a ben suonare l'alto viola* (Milan, ?1856). The most genuine and personal qualities of his style are to be found in the unhackneyed and charming popular touches that give it fluidity and spontaneity, especially in the three quartets and two sextets.

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SERGIO MARTINOTTI

Giorgi, Geltrude.

See [Righetti, Geltrude](#).

Giorgi, Giovanni

(*b* 1st half of 18th century; *d* June 1762). Italian composer and priest. He is said to have come from Venice. In September 1719 he succeeded G.O. Pitoni as *maestro di cappella* of S Giovanni Laterano, Rome. He had a high reputation for his superior musical abilities. In January 1725 he went as *mestre de capela* to the court at Lisbon.

Giorgi's early work was done chiefly in Rome. He completed a stylistic transition from the high Baroque to the pre-Classical in his works up to about 1758, which were long assumed lost. Giorgi drew together the various stylistic tendencies of the Roman School, to the point of using short instrumental overtures, whereby precedence is given to individual expression rather than liturgical function. The 16-part *Missa 'Servite Domino'*, on the other hand, still bears the marks of Benevoli's style.

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Editions: Documenta liturgiae polychoralis, xii, xiii, xix, xx, ed. L. Feininger (Rome, 1961–70) Documenta maiora liturgiae polychoralis, vi–ix, xi, ed. L. Feininger (Rome, 1961–3, 1969) Monumenta liturgiae polychoralis, I/C/ii, III/A/i–ii, III/B/i–ii, ed. L. Feininger (Trent, 1960–63) Laetentur coeli, 4vv, ed. R. Ewerhart, *Die Motette*, i (Cologne, 1956) Offertoria, facs. with Preface by S. Gmeinwieser (Trent, 1979) [only of part of the work]

33 masses, 2, 4, 8, 16vv, some with insts

145 grad, 2, 4, 8vv, some with insts

137 ant, 2–4vv, some with insts

152 off, 2–4, 8vv, 1 with insts

162 ps, 4–5, 8vv, some with org

49 hymns, 4vv

20 responsories, 4, 8vv, insts

162 motets, 2–4, 8, 16vv

5 seq, 4vv

Lamentations, 8vv

Canon ... in subdiapason, 16vv, c1719

5 cant, S, org; madrigali, 5vv

Principal sources: *D-Mbs*, *Mk*, *Mm*, *MÜs*, *Rp*, *TRb*; *I-Bc*, *Nc*, *Rf*, *Rims*, *Rsg*, *Rsm*, *Rvat*; *P-La*, *Ln*; full thematic catalogue in Feininger

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SIEGFRIED GMEINWIESER

Giorgi-Belloc, Teresa.

See *Belloc-Giorgi, Teresa*.

Giornovichi, Giovanni [Jarnović, Jarnovicki, Jarnowick; Ivan] Mane

(*b* Palermo, 26 Oct 1747; *d* St Petersburg, 23 Nov 1804). Italian violinist and composer, possibly of Croatian descent. The bewildering variety of spellings encountered for his name has sometimes led music historians to suggest possible confusion with violinists such as Janitsch and Janiewicz. No such confusion exists, however, in 18th-century records nor in attributions to his works. An early but unsupported tradition holds that he was a pupil of Lolli. The first certain fact of his career is his arrival in Paris in 1770. His public début three years later (25 March 1773) at the Concert Spirituel was so successful that he quickly became the city's favourite violinist, and the publication of his concertos began shortly thereafter. This success was soon followed by stories about his scandalous and quarrelsome behaviour. He gave frequent public performances until 1777, when he probably became leader of the orchestra for Prince Rohan-Guémémée. In 1779 he suddenly left Paris, reportedly under questionable circumstances.

After appearing in Frankfurt he went to Berlin where he was appointed leader of the orchestra to the Crown Prince of Prussia late in 1779. Less than three years later he left because of quarrels with the cellist Duport. He played in Warsaw in September 1782 and early the next year went to St Petersburg where he entered the service of Catherine II. His departure

from St Petersburg after some four years seems to have been amicable. In 1786 he went to Vienna and made an excellent impression on such discerning artists as Dittersdorf, Leopold Mozart and Gyrowetz. He was in Moscow in April 1789. Early in 1791 he began to play regularly in London. He was repeatedly successful at Salomon's Hanover Square series and took part in Haydn's first benefit concert (16 May). He also played in Ireland and Edinburgh, and most of the 1792 season he spent in Bath. In 1793 Viotti displaced him as the featured violinist at Hanover Square, but Giornovich continued to play in the rival Professional Concert. Once again his personality created difficulties. Parke reported that he behaved arrogantly to royalty at the Duke of York's house, and Gerber that he nearly provoked a duel with J.B. Cramer. Towards the end of 1796 he left London. For the next six years he reportedly lived in Hamburg, more active as a billiard player than as a violinist. His musical powers evidently did not decline, however, for in March 1802 he gave a successful concert in Berlin. The following autumn he played in St Petersburg, where he was once again given a place in the court orchestra, probably as leader. He held the position until he died of a stroke apparently suffered during a game of billiards. He was honoured with an elaborate funeral.

Giornovich was the most popular of the violinists who preceded Viotti in Paris in the 1770s, and he continued to be widely admired for 30 years. Dittersdorf described his performance:

He draws a beautiful tone from his instrument, and he has pure intonation. He plays an allegro with precision and sings excellently in an adagio. Most beautiful of all, he plays easily, without affectation. In a word, he plays for art, and for the heart.

A report from London in the *Berliner Musikzeitung* (1793) praised his charming style, adding that it was 'bound to please both connoisseurs and amateurs, but the latter perhaps more'. Although Michael Kelly specifically mentioned his powerful tone, the obituary in the *Berliner Musikzeitung* (1804) indicated that his tone, while pleasing, was not strong; this criticism was repeated in a number of early dictionaries. He was apparently active as a teacher: Franz Clement was his pupil in Vienna, and he played a concerto for two violins with a pupil named Taylor in London. But his erratic career, and perhaps his difficult personality, prevented his influence from being strong. He was not regarded as a significant teacher by his contemporaries.

Giornovich's most important compositions are his violin concertos, which evidently reflect his performing style. Simple in texture and harmony, clear in structure, and charming but limited in expression, they epitomize the later stages of the *galant* style. None is in a minor key. They contain none of the drama, none of the breadth of passage-work, and little of the symphonic character that Viotti brought to the violin concerto. Giornovich's later concertos, although probably written in the 1780s or early 90s, show only slight advance over the early examples. Within the limitations of his style, however, he had skill, taste and a degree of imagination. He did much to stabilize certain typical aspects of the French violin concerto in the 1770s: he was a pioneer in the use of the *romance*, which quickly became

the most characteristic type of slow movement, and he was influential in establishing the rondo as a finale. His first movements reflect the conventions of Classical sonata form more firmly and consistently than those of his contemporaries in the 1770s, excepting only Mozart. There are occasional striking and even forward-looking freedoms in form, such as a solo opening of the first movement (nos.3, 16) and the joining of the second and third movements (nos.7, 13). His concertos did not demand extraordinary technique for their time; despite brilliance, they emphasized elegance, sentiment and order.

Giornovichi's concertos achieved considerable popularity, some appearing in as many as six editions. They continued to be issued even after Viotti had replaced him in the 1780s as the most popular violin composer. By the time of his death, however, Giornovichi's works were distinctly old-fashioned. Later Romantics, from E.T.A. Hoffmann onwards, centred their interest on his eccentric personality, which has served several times as the basis for fiction.

WORKS

violin concertos

numbers in parentheses refer to Hummel series (op.: libro), others to Paris–London–Offenbach series; date refers to earliest known edition

no.	
1 (I:3)	A (1773); without no. (Paris, Lyons and Brussels, n.d.); arr. J.B. Bréval for va, insts. (Paris, c1800)
2 (I:4)	D (1775)
3 (I:6)	G (1775)
4 (I:5)	A (1777)
5 (I:1)	E (1777)
6 (I:2)	F (1779)
7 (II:7)	G (c1782)
8 (II:8)	B ¹ (1782)
9 (II:9)	G (1782)
10 (II:10)	F (1787); arr. Giornovichi in 2 Sonatas, pf/hpd, vn acc. (London, c1795)
11	B ¹ (1787); Rondeau (Paris, c1792)
12 (II:11)	D (1787); without no. (Vienna, 1796)
— (II:12)	E (1787)
13	A (1789)
14 (III:14)	A (1789); arr. Giornovichi in 2 Sonatas, pf/hpd, vn acc. (London, c1795)
15 (III:13)	E (1789)
16 (III:16)	G (c1795); as Concerto

favori (Paris, n.d.); as
Violino concerto (London,
n.d.)

Favorite Sonata, F, arr. Giornovichi for pf/hpd, vn acc.
(London, 1792)

2 Violin Concertos, A, B \flat ; arr. Giornovichi for pf, vn acc.
(London, c1795)

2 Favourite Concertos, F, G, arr. J. Dussek for pf, vn
acc. (London, c1795); as nos.17–18 (Paris, n.d.;
Offenbach, n.d.)

Favorite Rondo, arr. for pf/hpd, vn acc. (London, c1795)

Giornovichi's Concerto, F, 1796, arr. J.B. Cramer for pf,
insts (London, 1796)

Violin Concerto, A, arr. D. Corri for hpd (Edinburgh,
n.d.)

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Celebrated Concerto, F, arr. S. Dussek for hp/pf, with
vn, b ad lib (London, c1800)

2 sonates, tirées de 2 concertos, arr. hpd/pf, vn acc.
(Offenbach, 1793)

Rondo, arr. Corri for pf (Baltimore, c1803)

Variazioni, vn, insts, *I-MOe*; 2 vn concs., F, F, doubtful,
Vnm

chamber music

Favorite Duet, vn, vc/2 vn (Paris, c1786; London, c1788; Amsterdam, c1790)

6 duos dialogués, 2 vn (Paris, n.d., Offenbach, n.d.)

6 duos concertans, 2 vn, bk 2 (Paris, c1793; London, c1795; Offenbach, n.d.)

Original Duet, 2 vn (London, c1796)

3 quatuors concertans, 2 vn, va, vc (Hamburg, Berlin and Paris, c1800); arr. as 3
duos, 2 vn, op.3 (Hamburg, c1800; Paris, n.d.)

Sonate, D, vn, b (Paris, c1803)

Favorite Solo, A, vn, vc acc. (London, c1806)

6 sonates, 2 vn, vc, *I-G*; Trio concertato, 2 vn, vc, *G*

miscellaneous

[6] Airs variés, vn, vc (Berlin and Amsterdam, c1782; Paris, c1783; Amsterdam,
c1785); as 6 Favourite Airs from French operas (London, c1800)

Mr Jarnovichi's Reel, pf (Edinburgh, c1796)

Jolis airs variés, vn, vc (Paris and Lyons, n.d.)

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CHAPPELL WHITE

Giorza, Paolo

(*b* Milan, 11 Nov 1832; *d* Seattle, 4 May 1914). Italian composer and conductor. He studied music with his father, Luigi Giorza, a baritone and organist at Desio, and counterpoint with La Croix. He wrote a large amount of light music, which was highly popular at the time, and between 1853 and 1866 was in fashion as a composer of ballets, most of which were produced at La Scala. He worked in Vienna in 1856, and in 1863 had great success in London, composing the ballet *La farfallotta* and other dance music there as part of Queen Victoria's Jubilee celebrations. In Paris the next year he was less well received. An attempt at opera at La Scala in 1860, *Corrado console di Milano*, was unsuccessful. In 1866 he composed an *Inno di guerra* for Garibaldi to words by Plantulli, the general's secretary, and Garibaldi was pleased with the result. That year marked the end of Giorza's important creative period. In 1867, because of financial troubles, he went to America, where he toured in Mexico and visited the USA as an opera conductor. He later visited Australia, where he became music director at the International Exhibition in Sydney in 1879. He spent his last years, poverty stricken, in the USA.

Giorza was considered a reformer of the ballet because of his attempts to make his music, often pantomimic and sometimes melodramatic in character, fit the given subject by creating a sense of atmosphere, and he was one of the first composers to be listed with the dancers and choreographers in reports of the ballet. Perhaps his best work was in straightforward popular songs.

WORKS

stage

More than 70 ballets, most perf. Milan, many pubd, arr. pf (Milan)

Ops: Corrado console di Milano (os, 3, L. Gualtieri), Milan, Scala, 10 March 1860; Alba Barozzi (A. Ghislanzoni) (Milan, 1884)

other works

Vocal: Cant., for opening of Sydney International Exhibition, 1879; masses, other sacred works; many songs, incl. *La bella Gigôgin*, polka, with ritornello *Dàghela avanti un passo*, 1858

Pf: numerous dances, several collections pubd (Milan), incl. *Alle dame fiorentine*, *Alle dame milanesi*, *Maschere italiane*, *Petit bouquet*, *Pierrot o la settimana grassa a Milano*; 4 salti

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FRANCESCO BUSSI

Gioseffo da Lucca.

See [Guami](#) family, (1).

Giovan Maria da Crema.

See [Giovanni Maria da Crema](#).

Giovannelli [Giovanelli], Ruggiero

(*b* Velletri, nr Rome, c1560; *d* Rome, 7 Jan 1625). Italian composer. He may have been a pupil of Palestrina, although this was not claimed until 1685. His career in Rome is documented from 1583 until his death. From 8 August 1583 until February or March 1591 he was *maestro di cappella* of S Luigi dei Francesi. He and Marenzio composed *intermedi* for Cristoforo Castelletti's comedy *Le stravaganze d'Amore*, performed at the palace of Giacomo Boncompagni, Duke of Sora, in March 1585. For an unknown

period beginning in 1587 he directed the music at the Collegio Inglese on a part-time basis. From 1591 (probably 1 April) until 12 March 1594 he served as *maestro di cappella* at the Collegio Germanico. He was a member of the Virtuosa Compagnia dei Musici di Roma which was officially founded in 1585. He was in charge of music for the Oratorio di SS Trinità dei Pellegrini in 1589, and at some point was also *maestro di cappella* of the private chapel of Duke Giovanni Angelo Altaemps. On 12 March 1594 he succeeded Palestrina as *maestro di cappella* of the Cappella Giulia at S Pietro. He took holy orders on 24 November 1595. On 7 April 1599 he became a singer of the Cappella Sistina, and resigned his former position at the Cappella Giulia three days later. From 1598 to 1605 he was frequently absent from the chapel to serve his patron Cardinal Pietro Aldobrandini, whom he accompanied to Ferrara between 1598 and 1599. In 1600 he directed the music at the Aldobrandini church, S Nicola in Carcere. He served as *puntatore* (secretary) of the Cappella Sistina in 1607, as *camerlengo* (treasurer) from 1610 to 1613, and as *maestro di cappella* in 1614. Although he was not re-elected to this position in 1615, he completed the term of his successor, Paolo Facconio, who died in office that year. He retired on 7 April 1624. His works achieved great popularity and were frequently reprinted, both in Italy and abroad.

Giovannelli's madrigals are generally less serious and more influenced by the style of the canzonetta than those of Marenzio. The poets he set most frequently are Tasso, Guarini and Sannazaro. The first two books of five-voice madrigals are characterized by lighthearted texts, clear textures, high tessituras, short and distinctive imitative motifs, strong accents and frequent sectional repetitions. Small-scale symmetries, created by melodic or contrapuntal inversion or by the use of contrasting groups of voices, are quite common. Textural clarity is often enhanced by the combination of two sharply contrasting imitative motifs, one slow and the other fast, or by the use of one slow-moving voice as a foil to the faster movement of the others, a device which is almost a mannerism of these early pieces. Tonal structures are always clear, and are often the basis for the organization of whole pieces. The later five-voice madrigals are influenced by the Ferrarese madrigal of the 1590s. They are shorter, less symmetrical, and less dependent on the formulae of the canzonetta style. The two books of four-voice madrigals contain pieces of a different type. Except for the quasi-dramatic *Caccia de lup'* at the end of the second book, the texts are all from Sannazaro's *Arcadia*, mostly the *sdrucchioli* (lines ending with two unaccented syllables). The music is more homorhythmic and declamatory than most madrigals, and there is little text-painting. Phrase ends are emphasized by the distinctive dotted rhythm that concludes each *sdrucchiolo* line. Giovannelli also wrote villanellas, canzonettas (both secular and spiritual) and *laude* in the popular styles of his time.

Among his sacred works, the most conservative are the five-voice motets; they are in the style of Palestrina, although they make less use of chant as a source of melodic material than do Palestrina's and their harmonic idiom is more modern. Greater stress is placed on regular accents, and they occasionally use rhythmic patterns not found in Palestrina's works, including *fusae* with independent syllables. They are mostly in minor modes. The eight- and 12-voice motets and masses, which constitute over half of Giovannelli's sacred music, are more modern in style. The motets

usually begin with an imitative exposition of a relatively slow motif and proceed to a homophonic texture with fast, declamatory rhythms and frequent alternations of the choirs. They are predominantly in major modes and often use musical figures to interpret individual words of the text. Giovannelli also wrote a small number of pieces in the *stile moderno*, including five motets for two or three voices with basso continuo and several polychoral works with concertante solo voices. The two- and three-voice pieces use some modern ornamentation, but are conservative in other respects. Giovannelli contributed to the reform of the Gradual undertaken at the request of Pope Paul V, but his role in this has often been exaggerated.

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3 spiritual canzonettas, 3–4vv: 1586²

Missa 'Iste est qui ante Deum', 4vv, *I-Rn* (on Palestrina's motet); ed. in T

Missa 'Sicut lilium inter spinas', 8vv, *Rvat* (almost identical to Missa 'Vestiva i colli')

Missa 'Vestiva i colli', 8vv, *Rvat* (almost identical to Missa 'Sicut lilium'); ed. in T

Missa, 12vv, *Rn*

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(Ger. contrafacta in 1613¹³); 1592¹⁴; 1593³ (inc.); 1595⁵; 1595⁶; 1598⁸; 1599⁶;
1600⁵; 1604⁸; 1609¹⁷

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Giovanni Ambrosio.

See Guglielmo Ebreo da Pesaro.

Giovanni da Cascia [Jovannes de Cascia, Johannes de Florentia, Maestro Giovanni da Firenze]

(fl northern Italy, 1340–50). Italian composer. No definitive documentary evidence relating to Giovanni's life has yet come to light. It would seem from the surname 'de Florentia' or 'de Cascia' that he came from the village of Cascia on the Via Cassia near Florence (not to be confused, as it sometimes has been, with the Umbrian Cascia). There is no support for the view that Giovanni was active at Florence Cathedral. This theory can be traced back to the corrupt edition by Galletti of Villani's Florentine chronicle (see Li Gotti, 1947). No documents are extant which prove Giovanni's stay in Florence, but the 'Ser Giovanni degli Organi' who is mentioned about 1360 at the church of Santa Trinita (Florence) might conceivably be Giovanni da Cascia. A cutler named Giovanni da Firenze is mentioned in the lists of the Laudesi brotherhood of S Reparata (the former Florentine Cathedral) intermittently between 1345 and 1362. It would appear, from the portrait in the Squarcialupi Manuscript, that Giovanni was not a priest.

On the other hand, Villani stated that, as a composer, Giovanni competed with Jacopo da Bologna at the court of Mastino II della Scala (d 1351) in Verona. Comparison of certain texts by Giovanni and by Jacopo (and also Piero) reinforces this. The songs for 'Anna', who was praised by all three of the above composers, and for a 'Spina' (? from the Malaspina family, linked to Mastino della Scala), known also to Jacopo, must have been composed in Verona. Alternatively, the caccia *Con brachi assai*, set to music by both Giovanni and Piero, would seem, judging by the reference to the river Adda, to have originated within the sphere of influence of the Visconti, with whom Jacopo was already acquainted. Giovanni's *Donna già fu'* (composed in reply to Jacopo's *Posando sopr'un' acqua*) and *Fra mille corvi* are madrigals from the period of Giovanni's competition with Jacopo; *Fra mille corvi* used the same bird metaphor ('crow') as Jacopo's *Vestise la cornachia*. All in all, it would appear that Giovanni was an elder contemporary of Jacopo.

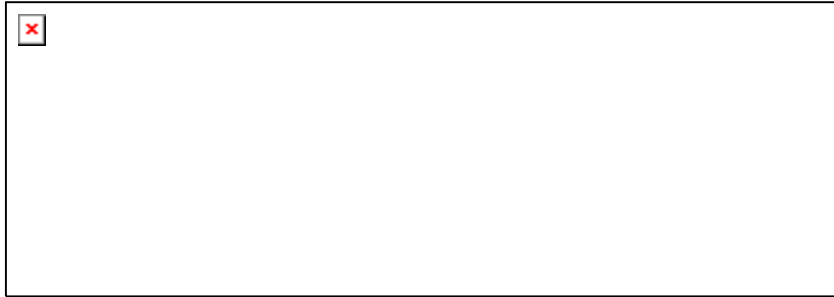
Giovanni's surviving works – 16 madrigals and three cacce – are contained within a total of nine manuscripts. He was the first Florentine composer before Landini whose works also appear in north Italian sources. However, most of the works are in two Tuscan manuscripts (*I-Fn* 26: 18 works, and *FI* 87: 12 works that begin the chronological sequence of the manuscript). Among the north Italian sources the oldest (*I-Rvat* 215, presumably from the Padua-Verona area) contains two works with anonymous ascriptions, but known to be by Giovanni, and another (*F-Pn* n.a.fr.6771, written c1400)

contains three works. Prudenzi's *Liber Saporecti* shows that works by him were still being performed up to 1420; two madrigals were named in this connection – *Agnel son bianco* and *Nel meço a sei paon*. *Appress'un fiume chiaro*, quoted by Anonymus 5 (*Cousse-makerS*, iii, 392), was sung with a sacred text as a *lauda*. The 'soni multi et ballate' (see Li Gotti, 1947, p.198, note 7), presumably monophonic, mentioned by Villani, do not survive. The autobiographical features of some texts (e.g. *Fra mille corvi* and *O tu, cara scienza*) suggest that Giovanni also wrote some of his own texts.

Giovanni played a decisive part in the consolidation of the style of the Italian madrigal. Among the essential characteristics of this style are the melismas on the first and penultimate syllables of a line (sometimes involving hockets), a rapid syllabic declamatory style in the central part of the line, a schematic marking off of the individual lines by cadences and the texting of both voices. Several of his pieces have features in common with the anonymous madrigals of the manuscript *I-Rvat* 215, of which at least some are earlier: the older type of tenor that lacks independence, running intermittently in parallel 5ths or octaves with the upper voice; the free treatment of the number of syllables in a line (i.e. taking into account the necessary contractions, as in *Nascoso el viso*: five or six syllables); and, with the exception of canonic sections, the almost invariably simultaneous declamation of syllables in the two voices and the absence of part-crossing (ex.1).



The markedly different versions in which certain madrigals survive (see *Appress'un fiume*, *Nascoso el viso*, *O tu, cara scienza*, *Più non mi curo*, *Sedendo a ll'ombra*) are particularly striking and suggest that in the early Trecento madrigal up to Giovanni's time strong improvisatory forces were prevalent. Linked with this, perhaps, is the singular lack of tonal unity; only in exceptional cases are the opening and final notes identical, and in *Nascoso el viso* there is a different final note at the end of each line of the verse. (Differences in readings may also be attributable to uncertainties as to how to interpret the Italian notation, and to a general change in notational habits in later manuscripts.) On the other hand, among progressive elements there are isolated examples of imitation between superius and tenor, especially in melismatic passages. However, it is remarkable that even where free rhythmic imitation occurs in syllabic passages the syllables are not necessarily shifted out of alignment to follow the imitation (ex.2).



Exceptionally, in a few madrigals (e.g. *Appress'un fiume chiaro*, *In sul la ripa*, *Togliendo l'una l'altra*) there are textless linking phrases between the lines of verse – a feature otherwise characteristic of Jacopo da Bologna's work. It is not impossible that Jacopo, presumably the younger of the two, influenced Giovanni in this. In the three cacce, Giovanni may perhaps have taken Piero's works as models, yet even here he consolidated the style and form of this typically Italian genre. Villani's description of Giovanni's music as 'mire dulcedinis et artificiosissime melodie' reinforces the view that his works achieved their popularity primarily through their elegant melodic writing.

For a madrigal by Giovanni da Cascia see Sources, MS, fig.35.

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madrigals

Agnel son bianco, 2vv, P 7, M 22, W 3 (text by ?Sacchetti; see Debenedetti, no.25 and Corsi)

Appress'un fiume chiaro, 2vv, P 8, M 24, 26, W 13 (Senhal: 'Anna'; lauda contrafactum: 'Appresso al volto chiaro')

Deh, come dolcemente, 2vv, P 11, M 32

Donna già fu', 2vv, P 12, M 34, W 10

Fra mille corvi, 2vv, P 14, M 36, W 14 (text inc.; see Jacopo's 'Vestisse la cornachia')

In su la ripa, 2vv, P 16, M 38 (inc. text mentions 'Spina' and alludes to the river Adige)

La bella stella (?L. Anguissola), 2vv, P 18, M 40, W 4 (dated c1354 in Gallo, 1987; 1363 in Paganuzzi)

Nascoso el viso, 2vv, P 20, M 42, W 8

Nel meço a sei paon, 2vv, P 24, M 48, 50, W 9 (Debenedetti, no.48; attrib. Jacopo da Bologna in *I-FI S Lorenzo* 2211)

O perlaro gentil, 2vv, P 26, M 52, 54, W 11 (Senhal: 'Anna')

O tu, cara scienza, 2vv, P 28, M 56, 59, W 12

Per ridda andando ratto, 2vv, P 32, M 66 (canonic ritornello)

Più non mi curo, 2vv, P 35, M 68, 70, W 5

Quando la stella, 2vv, P 38, M 72 (2 ritornelli, one after each stanza)

Sedendo all'ombra, 2vv, P 39, M 74, 76, W 6

Togliendo l'una a l'altra, 2vv, P 42, M 78, W 7

cacce

Con brachi assai, 3vv, P 44, M 28

Nel bosco sença foglie, 3vv, P 46, M 44 (metrically a madrigal)

Per larghi prati, 3vv, P 49, M 62 (text inc.; see Corsi, 24)

doubtful works

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KURT VON FISCHER/GIANLUCA D'AGOSTINO

Giovanni da Foligno.

See [Johannes Fulginatis](#).

Giovanni da Prato [Giovanni Gherardi]

(*b* Prato, c1367; *d* Florence, c1445). Italian man of letters. He studied under the scientist Biagio Pelacani at Padua University from 1384 to 1388. He wrote several poems in the style of Dante and Boccaccio, but his most important work is an unfinished narrative poem (*I-Fr* 1280, autograph; ed. F. Garilli, Palermo, 1976) which was given the title *Il paradiso degli Alberti* by the first modern editor (A. Wesselofsky, Bologna, 1867/*R*), after the name of the Florentine villa of Antonio degli Alberti in which the story was set. This work, possibly written in about 1425, describes the meetings in 1389 of a group of learned men (Pelacani, Coluccio Salutati, Luigi Marsili, Francesco Landini and others), who discussed various topics and related stories. These meetings included musical entertainment, mainly provided by Landini, who is here celebrated not only as the greatest musician of the time, but also as a renowned intellectual. The third book includes a transcription of the text of Landini's ballata *Or su, gentili spiriti* as well as a description of its musical performance. The narrative also refers to the singing of madrigals by Bartolino da Padova, and to the singing of sicilianas.

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F. ALBERTO GALLO/GIANLUCA D'AGOSTINO

Giovanni degli Organi.

See Mazzuoli, Giovanni.

Giovanni Gherardi.

See Giovanni da Prato.

Giovanni Leonardo dell'Arpa.

See Dell'Arpa, Giovanni Leonardo.

Giovanni [Joan, Giovan] Maria da Crema

(*b* ?Crema; *fl* 1540–50). Italian lutenist and composer. He is frequently confused with Giovanni Maria Alemanni (Hebreo), Giovan Padovano del Cornetto and other 16th-century musicians. The proximity of his presumed birthplace to Cremona suggests that he may be the Giovan Maria da Cremona who was one of a sextet of Italian viol players heard at the court of Henry VIII in 1540.

His *Intabolutura de lauto ... libro primo* (Venice, 1546/*R*, ed. G. Gullino and R. Smith Brindle, Florence, 1955/*R*; 2nd edition as *Libro terzo*, Venice, 1546) contains 15 ricercares and seven dances (including five passamezzo-saltarello pairs), as well as 25 intabulations of vocal compositions: French chansons by Claudin de Sermisy, Janequin, Willaert and others, Italian madrigals by Verdelot and Arcadelt, and motets by Gombert, Mouton and their contemporaries (two motets are incorrectly ascribed to Josquin). The ricercares are notable for their advanced use of imitation, full three- and four-voice textures, and for the relative absence of lutenistic figuration and ornamentation. Since several of these pieces are ascribed elsewhere to Julio Segni and Francesco da Milano, they may have originally been written for keyboard or instrumental ensemble and arranged by Giovanni Maria for the lute (as Thibault suggested). The *Intabolutura de lautto libro settimo* (Venice, 1548¹³) contains 13 'new' ricercares by Francesco da Milano and 12 that were 'intabulated and adapted for the lute' by Giovanni Maria from ensemble music by Segni. A number of Giovanni Maria's compositions were reprinted in later lute anthologies by Gerle, Phalèse, Matelart and Guillaume Morlaye. Some of his music has been edited in MRM, i (1964) and in R. Darsie: *Giovanni Maria da Crema/Giulio Segni da Modena: The Ricercars for Solo Lute* (Davis, 1996).

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ARTHUR J. NESS

Giovanni Mazzuoli.

See [Mazzuoli, Giovanni](#).

Giovannini [de Giovannini; first name unknown]

(*fl* mid-18th century; *d* ?1782). Italian composer and violinist. According to Gerber, who supplied his date of death, he lived in Berlin in 1740. He wrote eight violin sonatas, the incipits of which are in Breitkopf's catalogue of 1762, and, at the editor's request, contributed seven songs to J.F. Gräfe's *Sammlung verschiedener und auserlesener Oden* (1737–43). It is not known whether or not he was related to the Giovannini mentioned by Marpurg as a cellist and composer in Rome (*Historisch-kritische Beyträge*, i, 1754, p.226).

For two reasons this obscure composer has become an object of more than ordinary historical interest. Firstly, it has been stated (see [GerberNL](#)) that Giovannini had also appeared in London as the Count of [Saint germain](#) (perhaps having concealed his identity until he was able to receive the inheritance of his supposed mother, Marie-Anne de Neubourg, who died in 1740). The identity of the two is unlikely, however: during Saint Germain's conspicuous career (which took him to Berlin for some time) the identity with Giovannini, if true, would probably have been discovered, particularly considering the keen contemporary interest in Saint Germain's origin, and the existence of a portrait of Giovannini (engraved by Thönert; see [GerberL](#)). No later biographies of Saint Germain have established a connection with Giovannini, nor do any of Giovannini's known works bear a stylistic resemblance to Saint Germain's.

Secondly, in the larger of the two music books (1725) of Anna Magdalena Bach there is a song described as 'Aria di Giovannini'. Spitta held that this music could not be by Bach, an opinion supported by Friedlaender

because it would have been Bach's only vocal piece to use the violin clef. (Heuss, however, felt the work to be by Bach because of its excellence.) In view of Giovannini's unimportance his authorship of the work is unlikely; if accepted as his, however, the piece must have been inserted into the book at a later date, presumably by C.P.E. Bach.

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J.H. CALMEYER

Giovannini, Simone

(*b* Tuscany, c1550; *d* Pistoia, 15 Feb 1621). Italian composer and organist. He was a priest and the brother of Baccio de' Giovannini, a highly respected secretary to the grand dukes of Tuscany and almoner to Maria de' Medici after she moved to France as Henri IV's queen. Simone Giovannini was a Florentine citizen when in March 1578 he was appointed to succeed Vincenzo Ruffo as *maestro di cappella* of Pistoia Cathedral; he was a favourite of the Grand Duchess of Tuscany, Johanna of Austria, who recommended him for this post, and he was also recommended by the Archbishop of Florence, Alessandro de' Medici, later Pope Leo XI. In 1589 he also became organist of the Servite church, Santo Spirito. He held both posts until his death. As a cleric of the post-Tridentine church he was an honorary canon, rector of his own parish, S Liberata, and a founder of the Confraternita di S Sebastiano. As a composer he is known by five *Magnificat* settings for three to six voices (one based on a madrigal by Alessandro Striggio (i), *Ancor ch'io possa dire*), four five-part hymns and three four-part antiphons (all in *I-PS* 216, two of the antiphons also in 215); they were all written for Pistoia Cathedral. They display technical mastery and a notable sensitivity of line. Since they show the unmistakable influence of the Tuscan school, it can be surmised that Giovannini received his musical training in Florence.

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Giovannino da Roma [Giovannino del Violoncello].

See [Costanzi, Giovanni Battista](#).

Giovannino del Violone.

See [Lulier, Giovanni Lorenzo](#).

Giovenardi, Bartolomeo [Bartolomé].

See [Jovernardi, Bartolomé](#).

Gippius, Yevgeny Vladimirovich

(*b* Tsarskoye Selo [now Pushkin], 24 June/7 July 1903; *d* 5 June 1985). Russian ethnomusicologist. After studying at the Petrograd Institute of the History of the Arts (until 1924) and with Asaf'yev, he took the graduate degree at the institute (1935). He taught at the Leningrad Conservatory for about ten years from 1929 and as professor at the Moscow Conservatory (1944–9), and was also affiliated to the Soviet Academy's Institute of Ethnography (1946–52) and the Institute of the History of the Arts (1959–63). He was awarded the doctorate of arts in 1958 for his critical edition of the Balakirev folksong collections. From 1973 to 1984 he worked as a scientific consultant with the folklore commission of the Russian Federation Union of Composers. His early fieldwork included notating songs of German colonists in the Leningrad region (1925), recording songs with his wife Zinaida Ewald during five expeditions to the Russian North (1926–30) and studying solo and part-singing styles in the Archangel district.

The 1600 recordings Gippius and Ewald made in the Russian North formed the basis of the Phonogram Archive (founded 1927, affiliated with the Soviet Academy in 1931), which he directed until 1944. During the same period he participated in expeditions to Armenia, Georgia and Uzbekistan and collected in the Belorussian Poles'ye region and the Ryazan region of central Russia. He directed expeditions among the Mari, Mordvinian, Udmurt and Komi peoples (1936–8) and did important stationary recording from students of the Leningrad Institute of Peoples of the North, who provided examples of their indigenous music. During the 1930s he brought together pre- and post-revolutionary recordings of 63 Soviet nationalities; in 1939 this archive moved to the academy's Institute of Russian Literature (Pushkin House) in Leningrad.

Gippius's articles and studies are among the most sophisticated and scientific analyses of traditional music of the USSR. The volume of songs of the Pinega region documents north Russian part-singing, and is probably the finest modern scholarly publication of Russian folk music; his essays in the Balakirev edition are thorough historical and functional investigations of individual Russian folksongs. He also studied music of the non-Slavonic peoples of the USSR and revolutionary songs; in later years he worked on classifying and cataloguing methodologies and on developing unified terminologies and transcription methods. His papers and manuscripts are housed in the Central Museum of Musical Culture in Moscow.

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BARBARA KRADER

Gipps, Ruth (Dorothy Louisa) [Wid(dy) Gipps]

(*b* Bexhill-on-Sea, 20 Feb 1921; *d* Eastbourne, 23 Feb 1999). English pianist, composer and conductor. Her music education began at the age of three at the Bexhill School of Music, where her mother was principal. She gave her first performance aged four, and her first composition was published by Forsyth Brothers when she was eight. She gained her performer's ARCM at 15 and in the same year entered the RCM, London. Here she studied composition with Gordon Jacob, R.O. Morris and Vaughan Williams, the oboe with Leon Goossens, and the piano with Arthur Alexander and Kendall Taylor. On leaving college she studied the piano with Matthay. While at the RCM she won a number of prizes for composition, including the Cobbett Prize and the grade five composition prize for her First Symphony (1942). Her tone poem *Knight in Armour* was conducted by Sir Henry Wood on the last night (22 August) of the 1942 Promenade concerts. In 1948 she obtained a DMus at the University of Durham.

While trying to establish herself as a concert pianist Gipps took a position playing oboe and english horn with the City of Birmingham Orchestra (1944–5), whose conductor, George Weldon, encouraged her to undertake conducting work. From this time on her career took a change of direction. She became chorus master of the City of Birmingham Choir and later conductor of the Birmingham Co-Operative Amateur Orchestra. At this time there were very few female conductors, and gaining support often proved very difficult. Undeterred, Gipps decided to set up her own orchestras. In 1955 she founded the London Repertoire Orchestra, which she ran until 1986. In 1961 she formed the professional Chanticleer Orchestra; among the orchestras she conducted were the LSO and the Boyd Neel and Pro Arte Orchestras. Between 1960 and 1991 Gipps worked as a music professor at Trinity College of Music (1960–66), the RCM (1967–77) and Kingston Polytechnic (1977–9). In 1967 she became chairwoman of the Composers' Guild of Great Britain, in which role she was instrumental in establishing the British Music Information Centre. She was awarded an OBE in 1981.

Gipps's long and varied career reflected her energy and multi-faceted musical ability, yet it was as a composer that she made her most sustained contribution, particularly in the genres of orchestral and chamber music. Her music parallels other British composers who were influenced by the folksong revival and the new Franco-Russian movement. Her style is easily accessible and rich in character, marked by highly melodic tonal and modal themes, chromatically complex harmonic language and vibrant orchestration.

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JILL HALSTEAD (with LEWIS FOREMAN, J.N.F. LAURIE-BECKETT)

Giraldoni, Eugenio

(*b* Marseilles, 20 May 1871; *d* Helsinki, 23/24 June 1924). Italian baritone, son of the baritone [Leone Giraldoni](#) and the soprano and violinist Carolina Ferni (1839–1926). Eugenio was taught by his mother, and he made his début in 1891 as Escamillo at Barcelona. He became well known throughout Italy and in South America and in 1900 was given the role of Scarpia in the world première of *Tosca* at the Costanzi in Rome. He repeated the part later that year at La Scala and in other houses including Covent Garden (1906), but was generally considered to exaggerate the sadism and underplay the refinement of the part. In his single season at the Metropolitan, in 1904, he was also found somewhat coarse in his performances. He nevertheless continued to be in great demand in Europe and South America. He was a widely admired Boris, a part he first sang at Buenos Aires in 1909. He was also Italy's first Yevgeny Onegin in 1900 and Golaud in the Rome première of *Pelléas et Mélisande*. Other roles outside the standard Italian repertory were Hans Sachs, Telramund, Ochs and Rubinstein's Demon. He was considered the best singer of Gérard in *Andrea Chénier* and in 1906 took part in the première of Franchetti's *La figlia di Iorio*. He retired from the stage in 1921 and thereafter taught in Helsinki. His recordings, magnificent in quality of voice, often show him as a colourful stylist too; strangely, they do not include any excerpts from *Tosca*.

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J.B. STEANE

Giraldoni, Leone

(*b* Paris, 1824; *d* Moscow, 19 Sept/1 Oct 1897). Italian baritone, father of [Eugenio Giraldoni](#). He studied in Florence, making his début in 1847 at Lodi. After singing in Florence and, from 1855, at La Scala, he created the title role of *Simon Boccanegra* at La Fenice in 1857 and Renato in *Un ballo in maschera* at the Teatro Apollo, Rome, in 1859. He also sang other Verdi roles, notably Count di Luna (*Il trovatore*). In 1877 he sang Rossini's Figaro at La Scala and in 1878 at Cagliari he took part in the first performance of Mercuri's *Il violino del diavolo*, written for his wife, Carolina Ferni, a virtuoso violinist as well as a singer. He created the title role of Donizetti's posthumously produced *Il duca d'Alba* at the Teatro Apollo, Rome (1882), and after his retirement in 1885 taught singing in Moscow. A sensitive artist, he had a rich, high-lying voice.

Giraldus Cambrensis [Gerald de Barri, Gerald of Wales]

(*b* Manorbier, c1146; *d* ?Lincoln, c1223). Welsh-Norman ecclesiastic and author. Educated in arts and canon law at Paris, he was archdeacon of Brecon from about 1175 to 1203; from 1184 to 1194 he was also in royal service. After visits to Ireland in 1183 and 1185–6 he wrote a *Topographia Hibernica* (c1187) and *Expugnatio Hibernica* (c1188). Likewise, after his travels around Wales in 1188 he wrote *Itinerarium Kambriae* (1191) and *Descriptio Kambriae* (1194). His later works include the largely autobiographical *De rebus a se gestis* (c1204). His writing is characterized by fascination with detail, vigorous expression of personal opinion and a fondness for controversy and debate.

Both the *Topographia* and the *Descriptio* contain passages referring to music which have been variously translated and interpreted by scholars musicologically untrained or nationalistically motivated, but which have latterly been subjected to more critical examination. The extent of Giraldus's musical training is unknown, so the accuracy of his use of musical terms is not certain, but the passages are nonetheless a unique source of information about the music that they describe. He stated (*Topographia*, III, ix) that Irish instrumentalists were more skilled than any other people; their music was characterized by rapidity of the fingers, ornamented measures or melodies ('*crispati moduli*') and extremely intricate polyphony or counterpoint ('*organa multipliciter intricata*'). He referred to the intervals of the strings, which, whether they sounded 4ths or 5ths, always began from 'B mollis' and returned to it; the significance of the note name is not known. He stated that Scotland and Wales imitated Ireland in musical style. Ireland used only two instruments, the harp ('*cithara*') and the timpán or lyre ('*tympanum*'); Scotland used these as well as the chorus (a type of wind instrument, or perhaps, the crwth), and Wales the harp, chorus and pipe ('*tibia*'). He noted that brass strings (rather than leather/gut) were used; this remark may refer to Ireland, or to Wales, or to all three countries.

In keeping with the affinity that he noted between Irish and Welsh music-making, much of the account of Irish string-playing is repeated verbatim in the *Descriptio* (I, xii). Another passage (I, xiii) describes a Welsh practice of part-singing (for an alternative interpretation see [Rondellus](#)):

When they make music together, they sing their songs not in unison [*uniformiter*], as is done elsewhere, but in parts [*multipliciter*], with many modes [*modis*] and phrases [*modulis*], so that in a crowd of singers ... you would hear as many songs and differentiations of voices [*discrimina vocum varia*] as you could see heads, coming together finally in one consonance and organic melody [*organicam melodiam*] with the enchanting sweetness of B *mollis*.

He compared this practice with a similar one in northern Britain, where the polyphony was confined to two parts; in both districts the skill was acquired not by training but by long usage. He speculated that since the English south of the Humber did not share the habit, the northerners may have learnt it from the Danes and Norwegians. Hibberd interpreted the passage to mean heterophony for a group of singers, whereas Burstyn suggested controlled improvisation on a known, perhaps traditional, pattern of vertical sonorities.

Aside from these clues regarding practical music-making, later recensions of the *Topographia* included a lengthy exegetical passage on the effects of music and its earlier practitioners and theorists; in it, Giraldus referred to a practice of funeral lamentation characteristic of both Ireland and Spain, which he called *planctus*.

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ANDREW HUGHES/ANDREA BUDGEY

Giramo [Girolamo], Pietro Antonio

(fl ?Naples 1619–after 1630). Italian composer. In 1620 he contributed to the *festa a ballo Delizie di Posilipo boscarecce, e maritime*, performed at Naples on 1 March to celebrate Philip III's return to health. The prefaces to his *Arie* of 1630 and to *Il pazzo ... et Uno hospedale* were also signed in Naples, though the music of the latter volumes was dedicated to Anna de' Medici. In the preface to his 1630 book Giramo stated that he had written its contents under the patronage of the Duke of Crosia, who also took part

in its performance. The later volume of *Arie* (not that of 1630 as Ghisi stated) contains variations on the romanesca, Ruggiero, chaconne and other basses for three and four voices. At the end Giramo referred to rules for the performance of such pieces that had appeared in an earlier book, which must be lost, for they are not in the 1630 book. Nearly all the pieces in this latter book have directions for performance such as 'affettuosa', 'allegra' and 'grave'.

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JOHN WHENHAM

Girard.

Italian firm of music publishers. In 1809 Giuseppe Girard opened a music copyist's business in Naples at Via Toledo 165, and at the end of 1817 he established the Calcografia e copisteria dei Reali teatri. Guglielmo Cottrau (1797–1847) was director from 1824 to 1846. Giuseppe Girard retired in 1826 to be succeeded by his son Bernardo, who in 1827 entered into partnership with Cottrau. When Bernardo died in 1835 Guglielmo Cottrau became a partner of the Girard heirs and continued to do business under the name Bernardo Girard e C. Cottrau's experience and reputation kept the business flourishing, thanks to the cordial rapport he enjoyed with the leading musicians of the time; his French origins possibly account for the good relations the firm enjoyed with the French publishers Troupenas, Latte and Launer, to whom rights were given for some of Bellini's operas and Donizetti's *Lucia*, *Roberto Devereux* and *Betty*. Under Cottrau the firm published *Passatempi musicali* (1835–47), a collection of 129 Neapolitan songs that he edited; the first edition had been published privately in 1826 and reprinted in 1830. Bernard Latte published the collection in a translation by A. de Lauzières, and in 1833 it was sold to the Paris publisher Pacini. By paying an annual fee to the S Carlo, del Fondo and Nuovo theatres, Girard secured the copyright of the operas and ballets expressly written for and performed in those theatres.

On Cottrau's retirement in 1846 he left the management of the firm to his son [Teodoro Cottrau](#), who became the sole proprietor in 1855. The firm's 1847 catalogue contains 210 pages of titles. Michele Pasinati supervised the music engraving. From 1853 the firm took the name Stabilimento musicale partenopeo (successore di B. Girard e C.).

The firm's 1847 catalogue lists mainly operas, generally in vocal score, written by the most important Italian composers (Rossini, Pacini, Bellini, Donizetti, Mercadante) and works by minor Neapolitan musicians. The firm also issued a complete edition of Beethoven's piano sonatas and some of his chamber music, the complete works of Chopin, Mendelssohn's *Lieder ohne Worte* and Thalberg's *Oeuvres choisies*. Other music was published in the series *Euterpe drammatica estera: scelta di pezzi vocali delle migliori opere moderne francesi e tedesche con versione italiana*. A journal, *Gazzetta musicale di Napoli*, was published from 1852 to 1868. About 1870, Teodoro Cottrau's interest in publishing declined; in the closing years of the century it was run by Teodoro's brother Felice Cottrau and Nicola Ercole. It is likely that at the beginning of the new century at least a part of the Cottrau material was acquired by the publisher Santojanni. The last catalogue of the archive was published in 1886.

Bernardo Girard's son Federico (d 6 April 1877) ran an independent publishing business in the 1860s and 70s. He published more than 1000 titles, generally romanzas and piano pieces.

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STEFANO AJANI/R

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See [Gerard, Jan.](#)

Girard, Narcisse

(*b* Mantes, 27 Jan 1797; *d* Paris, 17 Jan 1860). French conductor, violinist and composer. He was in Baillot's class at the Paris Conservatoire (winning second prize in 1819 and first prize in 1820), and studied counterpoint with Reicha. He composed several works, including two *opéras-comiques*: *Les deux voleurs* (1841) and *Les dix* (1842). However, it was principally as a violinist and conductor that he made his name. A member of the orchestra of the Opera Buffa and the Théâtre Feydeau, he was one of the group that founded the Société des Concerts du Conservatoire in 1828, together with Habeneck, whom he was to succeed. According to Dandelot (in *La Société des concerts du Conservatoire, 1828–1923*, Paris, 1923), he made his début as a conductor with the orchestra of the Athénée Musical at the Hôtel de Ville. He replaced Grasset as conductor of the orchestra of the Théâtre Italien (1830–32), and was then conductor at the Théâtre-Nautique (1834–5), and succeeded Valentino at the Opéra-Comique (1836–47). Habeneck recommended that Girard succeed him as conductor of the orchestra of the Académie Royale de Musique on 1 October 1846; he remained there until his sudden death in 1860, during a performance of *Les Huguenots*. Girard also continued Habeneck's work with the orchestra of the Société des Concerts du Conservatoire, which he conducted 112 times between 1849 and 1860. In 1843 he was made a Chevalier of the Légion d'Honneur, and on 1 January 1847 he was appointed professor of a new violin class at the Conservatoire, holding that post until his death. He also conducted the orchestras of the Chapelle Impériale (1853), and the Opéra, earning the title of music director of the Académie Impériale de Musique (1855–6).

Despite the forthright opinion of Saint-Saëns, who considered Girard's reputation somewhat exaggerated, and held him responsible for the introduction of many errors of interpretation into works by composers of the past, which had to await Deldevez to recover their original meaning, it may be noted that in continuing the tradition he inherited from Cherubini and Habeneck, Girard gave a modern direction to the repertory of the Société des Concerts du Conservatoire from the early days of his appointment. In particular, he included works by composers of the younger generation such as Berlioz (*La damnation de Faust*, 15 April 1849), Halévy (*Prométhée enchaîné*, 18 March 1849) and Félicien David (a symphony, 1853).

GÉRARD STRELETSKI

Girardeau, Isabella

(*fl* 1709–12). Italian soprano. Very little is known of her: Burney thought she was an Italian married to a Frenchman and tentatively identified her with one Isabella Calliari. She was a member of the Queen's Theatre company in London from January 1710 (perhaps October 1709) until spring or summer 1712 and sang in six pasticcios, *Almahide*, *Idaspe fedele*, *Pirro e Demetrio*, *Etearco*, *Antioco* and *Ambleto*, and in Handel's *Rinaldo*, in which she was the original Almirena. This is an exceptionally modest part for an *opera seria* heroine, and neither elaborate nor taxing (the compass is *d'* to *a''*); moreover much of the material was not new. Girardeau was evidently no great virtuoso; but she could not have lacked power, for in *Ambleto* she had 'a noisy song for trumpets and hautbois obligati' (Burney). She is said

to have been a bitter rival of Elisabetta Pilotti-Schiavonetti, Handel's first Armida.

WINTON DEAN

Girardi, Alexander

(*b* Graz, 5 Dec 1850; *d* Vienna, 20 April 1918). Austrian tenor and comic actor. For over 40 years the much loved, popular favourite of the Vienna theatre, he created roles in more than 50 musical plays and operettas, chiefly at the Theater an der Wien, where he was engaged from 1874 to 1896 and again from 1902 to 1905. He inspired many characters in Johann Strauss operettas, including Blasoni (*Cagliostro in Wien*), Don Sancho (*Das Spitzentuch der Königin*), Marchese Sebastiani (*Der lustige Krieg*), Zsupan (*Der Zigeunerbaron*), Kassim Pasha (*Fürstin Ninetta*) and Müller (*Waldmeister*). For Millöcker he created Andredl (*Das verwunschene Schloss*), Plinchard (*Die Jungfrau von Belleville*), Symon Rymanowicz (*Der Bettelstudent*), Benozzo (*Gasparone*), Piffkow (*Der Feldprediger*) and the title role of *Der arme Jonathan*. Zeller wrote Adam (*Der Vogelhändler*) and Martin (*Der Obersteiger*) for him, while Lehár's *Wiener Frauen*, Eysler's *Bruder Straubinger*, Oscar Straus's *Mein junger Herr*, Kálmán's *Der Zigeunerprimas* and Fall's *Der Nachtschnellzug* contain original Girardi roles. His inimitable humour and expressiveness are preserved in four recordings made in 1903.

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ELIZABETH FORBES

Giraud, François-Joseph

(*d* ?Paris, after 1788). French cellist and composer. He held the post of *maître de musique* in Laon before going to Paris, where he was employed as a cellist at the Académie Royale de Musique (1752–76). From 1752 to 1767 he was a cellist in the Paris Opéra orchestra and at the Concert Spirituel. His collection of sonatas for cello op.1 probably dates from the early 1750s. Among its unusual features are continuous multiple stops in some slow movements, and somewhat less adventurous fast movements in which the solo line is sometimes in unison with the continuo. Chromatic bass lines and suspensions are both interesting characteristics of his style.

Between 1752 and 1765 at least seven *grands motets* by Giraud (none of which survives) were performed at the Concert Spirituel, *Regina coeli*, in particular, several times. His other successful genre was the *comédie-ballet*, with *L'opéra de société* receiving more than 20 performances at the Opéra. Noiray considers his most important work to be *Deucalion et Pyrrha*, a one-act ballet composed in collaboration with P.-M. Berton. This

work contains in miniature many of the traditional elements of French serious opera as exemplified by Rameau; the storm and the combat with a mythical creature are both vividly depicted.

WORKS

printed works published in Paris

stage

first performances in Paris

Les hommes (comédie-ballet, 1, G.-F.P. de Saint-Foix), Comédie-Français, 27 June 1753, vaudeville pubd in *Mercure de France* (Aug, 1753)

L'amour fixé (ballet-pantomime, 1, Vestris [G.-A.-B. Vestri]), Comédie-Français, 14 Aug 1754, lost

Deucalion et Pyrrha (ballet, 1, Saint-Foix), Opéra, 30 Sept 1755 (n.d.), vs (1755), collab. P.-M. Berton

La gageure de village (comédie, 1, C. de Seillans), Comédie-Française, 26 May 1756, excerpts pubd in *Mercure de France* (July 1756)

L'opéra de société (comédie-ballet, 1, A. Gautier de Mondorge), Opéra, 1 Oct 1762, *F-Po*

Acante et Cidippe (pastorale-héroïque, 1, M.-J. Boutillier), Nicolet, 1764 [parody of Rameau: *Acanthe et Céphise*]

other works

Choral motets (all lost): *Regina coeli*, 1752; *Super flumina Babylonis*, 1752; *Quam dilecta*, 1753; *Salvum me fac Deus*, 1754; *Deus noster refugium*, 1755; *Exaltabo te*, 1758; *Cantemus*, 1763

Inst: 6 sonates, vc, bc, op.1 (c1750); 6 sonates, vn, vc, ad lib bc, op.2 (n.d.)

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*Fétis*B

*Grove*O (M. Noiray)

*La Borde*E

*Pierre*H

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MARY CYR/VALERIE WALDEN

Giraud, Marthe.

See Carré, Marguerite.

Giraud, Suzanne

(b Metz, 31 July 1958). French composer. She was a student at the Strasbourg Conservatoire before entering the Paris Conservatoire, where her principal composition teachers were Ballif, Constant and Dufourt. She also studied the techniques of electro-acoustic composition and spectral

music at IRCAM, the Groupe de Recherches Musicales and with Murail, before undertaking further studies with Donatoni and Ferneyhough. She was resident at the Villa Medici, Rome, from 1984 to 1986. She has received a number of awards, including the Enesco Prize of the SACEM, and commissions from French Radio and the Ensemble InterContemporain. She taught at the Paris Conservatoire from 1988 until 1993, when she became director of the Conservatoire de Paris 20^e Arrondissement.

Most of Giraud's works are written for chamber groups of varying size and configuration; her often unusual choice of instruments, as for example in *Episode en forme d'oubli* and *Le rouge des profondeurs*, enables her to create a noticeable interplay of subtle timbres, a feature reminiscent of, and maybe derived from, the work of Marius Constant. Although she uses strict combinatorial serial techniques, the evocative titles of her compositions suggest that her work is informed by a naturalistic aesthetic, one that is at once dreamlike and exultant.

WORKS

(selective list)

Orch: *Terre essor*, 1984, *Non, peut-être*, str orch, 1994

Chbr: *Homo homini lupus*, 8 insts, 1983; *Regards sur le jardin d'Eros*, str qt, 1983; *Ergo sum*, 15 insts, 1985; *L'offrande à Vénus*, 8 insts, 1985; *Contrées d'un rêve*, 15 insts, 1987; *L'aube sur le désir*, 2 fl, hp, str trio, 1988; *Episode en forme d'oubli*, cl, mar, db, 1989; *Fantasia*, 2 ob, bn, hpd, 1989; *Le rouge des profondeurs*, 6 insts, 1990; *Crier vers l'horizon*, bn, ens, 1991; *Le rivage des transes*, 2 pf, 2 perc, 1991; *Str Trio*, 1991, *L'âge de colère*, 3 fl, 1992; *Bleu et ombre*, db/Mez, db, 1993; *Comme un murmure amoureux*, fl/pic, ob/eng hn, hn, vc, 1995; *La musique nous vient d'ailleurs*, ens, 1995; *Orphée*, fl, ob/eng hn, vc, 1995; *Envoûtements*, vn, 1996; *Envoûtements II*, fl, mar, 1997

Vocal: *La dernière lumière*, S, 8 insts, 1985; *Voici la lune*, S, fl, pf, 1986; *Petrarca*, 6vv, 1996; *Oedipe*, 13vv, 8 wind

Solo perc: *Tentative-univers*, 1983; *L'oeil et le jour*, 1990

MSS in *F-Pn*

Principal publishers: Salabert, Editions du Visage, Editions Musicales Européennes

DANIEL KAWKA

Giraut [Girautz, Guiraut] de Bornelh [de Borneill]

(*b* Bourney, nr Périgueux, c1140; *d* c1200). Troubadour. He was called by his contemporaries the 'maestre del trobadors'. His *vida* (for sources, see Pillet and Carstens, p.203) states that he was born in modest circumstances but managed to acquire a good education, and that he was held in high esteem for the subtlety and perfection of his poems by

'noblemen and by connoisseurs'. His songs show that he travelled widely, visiting virtually every court in southern France and northern Spain. This is confirmed in the *vida*, which reports that in winter he taught in school, and in summer he travelled from court to court accompanied by two singers who performed his songs. From references in two poems (PC 242.33 and 41), it seems likely that he was at some time a participant in the Third Crusade.

77 poems are attributed to Giraut, among them three *tensos* (including *S'ie-us quier conseil*) that are among the oldest examples of this genre. Three of Giraut's poems were cited by Dante in his *De vulgari eloquentia*, indicating the high regard in which he was held even a century after his death. Only four poems have survived with music, of which the *alba*, *Reis glorios*, is probably the best known and justly admired of all troubadour songs in modern times. The distinctive opening and general shape of *Reis glorios* suggest its relation to such 1st-mode plainchant melodies as the hymn *Ave Maris Stella*. Of the remaining poems with music, *S'ie-us quier conseil* is of interest as one of the few surviving examples of the *tenso* with music: in it, Giraut addressed Alamanda, whom Rieger has identified as the *trobairitz* Alamanda Castelnau (1160–1223). Like *Reis glorios*, the melody for *S'ie-us quier conseil* must have been well known. Bertran de Born apparently used it for one of his poems (PC 80.13), calling it 'el son de N'Alamanda' (the tune of Lady Alamanda). Giraut's popularity is further attested by the fact that two of the surviving melodies later reappear as *contrafacta*. Musically, his surviving songs depart from the main troubadour tradition of through-composed melodies. Both *Reis glorios* and *S'ie-us quier conseil* are written in clear bar form, and the other two songs also employ melodies with internal repetitions.

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Leu chansonet'e vil, PC 242.45

Non posc sofrir qu'a la dolor, PC 242.51 [contrafactum: Peire Cardenal, 'Ar mi posc eu lauzar d'amor', PC 335.7] [fac. in *MGG1*]

Reis glorios, verais lums e clardatz, PC 242.64 [contrafactum: 'Reis glorios, sener, per qu'hanc nasquei', PC 461.215b]

S'ie-us quier conseil, bel' amig' Alamanda', PC 242.69 (*tenso*)

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

ROBERT FALCK/JOHN D. HAINES

Girdlestone, Cuthbert M(orton)

(*b* Bovey Tracey, Devon, 17 Sept 1895; *d* St Cloud, 10 Dec 1975). English writer on music. He obtained the licence ès lettres at the Sorbonne in 1915 and studied for a year at the Schola Cantorum; he entered Trinity College, Cambridge, in the same year. After serving with the army in France and Egypt he returned to Cambridge in 1919 and began lecturing there in 1922. Four years later he was appointed professor of French in the Newcastle division of the University of Durham, now the University of Newcastle upon Tyne. After his retirement in 1960 he lived at St Cloud, France.

Girdlestone's teaching consistently extolled classical ideals, especially clarity of expression and control of emotion by form. His first book, *Dreamer and Striver: The Poetry of Frédéric Mistral* (London, 1937), vindicated classical qualities in a 19th-century poet, and his first on music, *Mozart et ses concertos pour piano* (1939), concerned 'absolute' music by a supremely classical genius. The neglect of Rameau's music, even in France, and the scant attention it had received from writers outside France led him to write *Jean-Philippe Rameau: his Life and Work* (1957); he also wrote a study of French tragic opera texts of the period of Rameau. He was a Chevalier de la Légion d'honneur.

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ARTHUR HUTCHINGS

Girelli (Aquilar) [Aguilar, Anguilar], Antonia Maria

(fl 1752–73). Italian singer. She apparently began as a dancer in 1752 at the Teatro S Samuele, Venice, but was engaged as a singer in Florence from 1756 to 1757. In 1759 she returned to Venice to sing at the Teatro S Angelo. In 1760–61 she sang in Prague, in Giuseppe Scarlatti's *Adriano in Siria*, and was resident in Prague in 1764–5. The highpoints of her career were her performances in the premières of Gluck's operas *Il trionfo di Clelia* (1763, Bologna), in the title role, particularly impressing Dittersdorf, and *Le feste d'Apollon* (1769, Parma), as well as her contribution (as Silvia) to Mozart's *fiesta teatrale Ascanio in Alba* (1771, Milan), when Leopold and Wolfgang mentioned her as having had to repeat an aria. But in 1772–3, when she appeared in England (in Vento's pasticcio *Sofonisba* and Sacchini's *Il Cid* and *Tamerlano*), Burney found her intonation 'frequently false', though he commented on her 'spirited and nervous style'. A Barbara Girelli, perhaps her sister, sang in Parma (1758), Reggio nell'Emilia (1760, 1770), Venice (1763–4), Prague (1768–9), Pesaro (1771) and Siena (1771). Her last performance was in Guglielmi's *La sposa fedele*.

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GERHARD CROLL, IRENE BRANDENBURG

Girelli, Santino

(b Brescia; fl 1620–27). Italian composer. According to the title-page of his publication of 1626 he had studied under Lelio Bertani. He seems to have remained in Brescia. He is not known to have held a church appointment, though his surviving output is all of church music. The three collections consist entirely of masses and psalms, suggesting that he was not so

interested in the fashionable small concertato motet. However his psalms of 1620 demonstrate the way the double-choir style was developing at this date. Three of them are written for a first choir of soloists accompanied by the organ, whereas the second choir, marked 'cappella', need not have organ support, though there is an independent second organ part in the basso continuo partbook. Girelli occasionally drew soloists from the second choir as well, as in the *Dixit Dominus*: in this work modern concertato sections alternate with impressive antiphonal or imitative effects involving the whole ensemble.

WORKS

all published in Venice

Salmi brevi di tutto l'anno, con 2 Dixit, 1 Magnificat ... letanie della Beata Virgine, 8vv, bc (org) (1620)

Salmi interi ... con 1 Dixit e Magnificat, 5vv, bc (org) (1626)

[4] Messe, 5, 8vv, con 1 da morto, con li ripieni delle prime 2, a 5 ad lib, op.3 (1627)

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JEROME ROCHE

Giribaldi, Tomás

(*b* Montevideo, 18 Oct 1847; *d* Montevideo, 11 April 1930). Uruguayan composer. A member of a noted musical family, he studied with the cathedral organist Carmelo Calvo, the double bass player Rodolfo Battesini and the band director José Strigelli. His *Parisina*, produced at the Teatro Solís by a visiting Italian company, aroused such enthusiasm that he was awarded a government grant to study at Milan Conservatory. In 1879 he settled in Paysandú, where he wrote his second opera, *Manfredi di Svevia*, again given at the Solís by an Italian company (including Romilda Pantaleoni, Verdi's first Desdemona). His other operas, *Inés de Castro* and *Magda*, remain unproduced; all four are preserved in the Museo Histórico Nacional, Montevideo. A plaque honouring him as the first Uruguayan opera composer was installed in the Teatro Solís in 1930, and two years later a street behind the Museo de Bellas Artes was named after him.

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ROBERT STEVENSON

Girò [Tessieri], Anna (Maddalena)

(*b* Mantua, c1710; *d* after 1747). Italian mezzo-soprano. She is known above all for her professional association with Vivaldi – a relationship suspected, at the time, of carrying over into their private lives, although modern research suggests the opposite. Her father was a wig-maker of

French extraction. About 1722 she went to Venice to study singing, living with an elder half-sister, Paolina, who acted as her chaperone. She made her operatic début in Treviso in autumn 1723; her first appearance on the Venetian stage was in Albinoni's *Laodice* (autumn 1724). In 1725 she briefly became a protégée of Alderano IV Cybo, Duke of Massa and Carrara. Her very successful career lasted until 1748, when, after singing in Piacenza at Carnival, she married a count from that city, Antonio Maria Zanardi Landi, and retired honourably from the stage.

Girò sang in over 50 operatic productions. She started, in her early teens, with minor travesty roles, then graduated to seconda donna and soon also to prima donna roles. Vivaldi, for whom she sang (nearly always as prima donna) in over 30 productions from 1726 to 1739, appears to have been her principal mentor. He once declared, with evident exaggeration, that he could not put on an opera without her, but she was well able to operate independently of him, as she proved during his transalpine tour of 1729–31 and again after his death in 1741.

Contemporary commentators paid tribute to Girò's attractive appearance and distinct acting ability, but found her voice a little weak. The amendments to the libretto of Zeno's *Griselda* that Vivaldi instructed Goldoni to make in 1735 were designed to hide her defects and promote her strengths.

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MICHAEL TALBOT

Giró [Jiró], Manuel

(*b* Lérida [Lleida], Catalonia, 5 Sept 1848; *d* Barcelona, 20 Dec 1916). Spanish composer. He received his first musical training at the cathedral school in Lérida, where he studied organ with Miguel Puntí and harmony with Francisco Oliver. Relinquishing a career as a priest, he went to Barcelona in 1870, and to Paris in 1874 for further study. During his 11 years in Paris, many of his works were performed; a *Salve* and *Lamentaciones de Jeremías* for chorus and orchestra, the symphonic suite *Granada*, and the ballet *Divertissement andalous* (at the Opéra in 1883). In

1884 he returned to Barcelona; his opera *Il rinnegato Alonso García* was performed there with great success in 1885. Other successful works were a Requiem, written upon the death of his friend Julián Gayarre, the noted tenor, and the opera *El sombrero de tres picos*, based on a novel by Alarcón and performed in Madrid in 1893. His vast output also includes works for chorus, chamber ensemble and piano.

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LaborD

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ANTONIO IGLESIAS

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See [Giramo, Pietro Antonio](#).

Girolamo da Udine.

See [Dalla Casa, Girolamo](#).

Giroust, François

(*b* Paris, 10 April 1737; *d* Versailles, 28 April 1799). French composer. He was a member of the choir school of Notre Dame from January 1745 until October 1756, where he studied with Louis Homet and Antoine Goulet. As head boy he had two works performed on 17 June 1756: the motet *Lauda Jerusalem* and a *Magnificat*. He was ordained and took minor orders before leaving to become *maître de musique* at Orléans Cathedral.

Giroust also led the Académie de Musique in Orléans. Some programmes survive from the ambitious weekly concerts he led (1764–5 and 1768–9). These usually included opera extracts (Rameau, Campra, Mouret and others) and a *grand motet* – often by Giroust himself. At least 22 of his motets date from this period, although most survive only in later revisions. His works were first performed at the Concert Spirituel in Paris in 1762. His *Exaudi Deus*, performed four times in 1764, was praised by Rameau, whom Giroust admired greatly. He subsequently wrote a *Dies irae* for Rameau which was played at a memorial service held in Orléans on 15 January 1765. For a contest sponsored by the Concert Spirituel in 1768, Giroust submitted two settings of *Super flumina Babylonis*. There were three finalists, and when Giroust was revealed as the composer not only of the first prize, but also of a specially demanded second prize, there was a great sensation. The second setting was compared with the work of Pergolesi and it seems d’Alembert and others supported it believing it to be by Philidor.

For the next seven years Giroust was the most frequently performed composer at the Concert Spirituel, aside from the director, Dauvergne. In 1769 he became *maître de musique* at Saints-Innocents in Paris. Two years later he married Marie Françoise d’Avantois de Beaumont, a soprano

at the Concert Spirituel and Académie Royale who was related to the Archbishop of Paris. They had nine children; Louis XVI and Marie Antoinette stood, by proxy, as godparents to the first child born in Versailles, Louisa Antoinette.

On 17 February 1775 Giroust replaced Gauzargues as *sous maître de chapelle* at the Chapelle Royale in Versailles. He composed many motets for the chapel, together with the Coronation Mass for Louis XVI and a memorial *Missa pro defunctis* for Louis XV. On 16 June 1780 he purchased the position of *surintendant de musique, en survivance*, from de Bury, assuming the post in 1785. He retained the post of *maître de chapelle*, to the chagrin of Le Sueur and others. Some secular works, including masonic entertainments, date from this period.

Giroust stayed in Versailles after the fall of the monarchy in 1792 and, whether from fear or desperation, threw in his lot with the Revolution. He conducted nearly all the Revolutionary ceremonies in the city, and wrote over 50 songs, hymns and occasional pieces for them. Many were to texts by Félix Nogaret, a fellow freemason and radical colleague of Robespierre. The *Chant des versaillais* was performed for the National Convention and circulated throughout the country, becoming his most famous work and one of the best-known tunes of the Revolution (it survives in more than 50 versions and parodies). He suffered some financial hardship during this time, but in May 1793 was given the modest post of *concièrge* at the Château in Versailles, and in 1795 was awarded a government pension. On 13 February 1796 he became the first non-resident composer elected to the Institut de France, joining Méhul, Gossec and Grétry. He was much appreciated by the Commune of Versailles and received many tributes at his death, although later he was criticized for his political turn-around.

Giroust's main legacy is the *grand motet*, of which he was the last master. He followed in the tradition of Du Mont, Delalande and others, but his music is unmistakably late 18th-century in style: light melodies, regular phrases, simple harmonies and clear forms. Most of the motets have 5 or 6 individual numbers which often divide into slow/fast sections. Rounded binary is the commonest form in both solo and choral numbers; less frequent are operatic scene-complexes (e.g. 'Surge Domine' in *Memento Domine David*). Giroust's melodies are typically graceful and lyrical ('Jucundum sit ei' in *Benedic anima*), but there is greater strength in the choral writing. He dropped the *basse-taille* from the traditional five-part French chorus in about 1780, but did not abandon counterpoint, writing fugues such as 'Sic psalmum dicam' in *Ecce quam bonum* as late as 1790. He often combined several themes ('Quia contrivit' in *Confitemini*), or contrasted polyphony with forceful chordal passages or unisons ('Peccator videbit' in *Beatus vir*). He also delighted in orchestral word-painting. The first prizewinning *Super flumina* opens with fluvial murmurings; other subjects include storms (*Diligam te*), racing chariots (*Exaudiat te*) and earthquakes (*Dominus regnavit*). His surviving oratorios, despite their French titles, are all in Latin. The stirring *Passage de la Mer Rouge* was performed in royal, Revolutionary and Restoration times. The Paris Conservatoire acquired almost all of the surviving scores early in the 19th century from his widow, but many Revolutionary works are missing, and

most of the masonic works were signed out of the library in the 19th century and not returned.

WORKS

MSS in F-Pn unless otherwise stated

motets

grands motets for solo voice, chorus and orchestra unless otherwise stated; where revisions are indicated only the latest version survives

Lauda Jerusalem, ?1756, rev. 1777; Magnificat [I], ?1756, rev. 1770, inc.; Assumitur virgo, c1756–9; Descendat alto divus (for Ste Cecilia), c1756–9; O salutaris, 1760 (ed. J. Prim, Paris, 1954); Magnus Dominus, 1762, rev. 1778; Deus iudex justus, 1763, rev. 1784; Benedic anima, 1764; Dominus regnavit, 1764, rev. 1778; Exaudi Deus (Ps liv), 1764, rev. 1781; In convertendo, 1764, rev. 1766, 1787; Judica me, 1764, lost; Nisi Dominus, 1764, lost; Notus in Judea, 1764, rev. 1777; TeD, 1764, rev. 1782, inc.

Beatus vir, 1765, rev. 1777; Cantate Domino, 1765, rev. 1774; Confitemini Domino, 1765, rev. 1773; Dies irae, 1765; Levavi oculos, 1765, lost; Miserere mei [I] (Ps lvi), 1765, rev. 1766; Misericordia Domini, 1765, lost; Quam dilecta, 1765, rev. 1779; Quare fremuerunt, 1765, rev. 1778; Quemadmodum, 1765, rev. 1775; 10ème Ode de Rousseau (?'Paroissez, roi des rois', book 1; Ps xciii), 1765, lost; for Saintes Cathedral, 1765, lost; Confitebor tibi (Ps ix), 1767, rev. 1784; Super flumina Babylonis [I], 1767; Judica Domine, 1768; Super flumina Babylonis [II], 1768; Confitebor tibi (from Ps cxxxviii), solo v, c1769

De profundis [I], 1770; Domine salvum fac regem, 1770; Exurgat Deus, 1770, rev. 1787; 1772, Diligam te, Domine, 1772; Dixit Dominus, 1772; Confitebor tibi (Ps cx), 1773; Jubilate Deo, 1773; Magnificat [II], 1774, rev. 1777; Deus noster refugium, 1775; Exultate justi, 1775; Iste dies, elevation motet, 1775; Laudate pueri, 1775; O filii [I], 1775; O sacrum convivium, elevation motet, 1775; Tantum ergo, elevation motet, 1775 (ed. A. Lafitte, Paris, 1859); O filii [I], solo v, org, c1775; Exultavit cor meum, 1776; In te Domine speravi, 1778; Miserere mei Deus (Ps l), solo v, org, 1778; Regina coeli, 1778; Regina coeli, 2v, org, c1778

Ave verum, elevation motet, 1779; Domini audivi, 1779; Ecce panis, elevation motet, 1779; Lauda Sion, elevation motet, 1779; Laudate Dominum de coelis (Ps cxlviii), 1779; Miserere mei Deus (Ps l), 1779; Miserere nostri Domine (from Ps xxx), solo v, c1780–90; Audite coeli, 1780; Laudate Dominum quoniam bonus (Ps cxlvi), 1780; Deus deorum Dominus, 1781; Exaudi Deus, deprecationem (Ps lx), 1781; Laudate Dominum in sanctis ejus (Ps cl), 1781; Panis angelicus, elevation motet, 1781; O filii [II], 1782; De profundis [II], 1783; In exitu Israël, 1783; Noli aemulari, 1783; Exaudi Deus (Ps lxiii), 1784; Salve Regina, 1784

Deus venerunt, 1785; Exaudiat te, 1787; Omnes gentes, 1787; Salvum me fac, 1787; Veni creator, 1787; Verbum caro, elevation motet, 1787; Veni de Libano ('Cantique des Cantiques'), 1787; 12 Mag, for Orléans, 1787, lost; Domine, quid multiplicati, 1788; In Domino confido, 1788; Memento Domine David, 1789; Ecce quam bonum, 1790; Exultate Deo, 1790; Coeli enarrant, 1791; Deus stetit in synagoga, 1791; Miserere mei Deus [II] (Ps lvi), solo v, 1792

Doubtful: Adonaï Domine (parody of Beatus vir); Deus in nomine tuo (from Ps liii); Deus misereatur nostri; Lumen ad revelationem; 9 Mag

other religious works

5 masses, 1760–89

Missa brevis, 'Gaudete in Domino semper', 1775 (ed. J. Prim, Paris, 1954)

Missa pro defunctis, 1775

Messe de Girou, doubtful

Orats: Le passage de la Mer Rouge, 1779; Les feurs de Säul (Moline), 1781, lost; Le Mont-Sinai, ou Le décalogue, 1785

secular

Stage (all lost): Divertissement sur la paix, 1765; Rosamonde (de la Morlière), 1781; Amphion (ballet, 1), La guerre (divertissement) mentioned in Brosset (1911); Télèphe (op, 3)

Cantate sur l'amour, before 1769 [text in Brosset, 1911]

Le déluge, cantate funèbre, 1784

Irruption de l'océan, US-AAu

Texts for 6 further works pubd in F. Nogaret: *Fictions, discours, poèmes lyriques et autres pièces adonhiramites* (Versailles, 1787)

Ariette de reconnaissance villageoise; Ariette de M. Giroust; Overture

revolutionary hymns and songs

all for solo voice

Pubd, Versailles/Paris, 1793–5: L'appel aux nations, Le bon conseil, Cantique de l'opinion, Cantique de mille forgerons, Chant des versaillais (and many parodies), Le décade du canonier, Le départ du soldat républicain (text only), Les déserteurs, La fête civique ou Le banquet des cent couverts, La forfanterie aux abois ('Cobourg'), Hymne à la Raison, J'ai tout perdu et je m'en fxxx ('Résignation du soldat républicain'), Le procès de l'âge d'or, Ronde des versaillais, Station des versaillais devant le buste de Marat, Tyrtée aux plaines de Fleurus, La victoire en permanence, Les volontaires en gaïté à la bataille de Fleurus

Unpubd: Apothéose de Marat et Pelletier, L'arbre de la liberté, Chant des versaillais (with orch, ed. C. Pierre, 1899), Chant pour la fondation de la république, Couplet pour de nouveaux époux (*F-Vam*), Hymne à la Patrie (Gazard), Le reveil des républicains ou Le 18 fructidor (*Pan*), Scène dithyrambique ... à la manufacture d'armes de Versailles, Serment

Lost: Chant de la piété filiale, Chant nocturne, Distribution des prix (Gilles), Hymne à l'Amitié, Hymne à la Patrie (Boinwilliers), Hymne à la Raison (trio), Retour à la nature, Scène sur la mort de Fargeau

Texts for 15 more songs, *F-Pn*

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Girowetz, Adalbert.

See Gyrowetz, Adalbert.

Gis

(Ger.).

G#. See [Pitch nomenclature](#).

Gisis

(Ger.).

G $\frac{1}{2}$. See [Pitch nomenclature](#).

Gismondi [Resse; Hempson], Celeste

(d London, 11 March 1735). Italian soprano. Acclaimed for her interpretation of intermezzo soubrette roles in Naples between 1725 and 1732, she succeeded Santa Marchesini as partner to the bass Gioacchino Corrado. During that period she created the female roles in all Hasse's intermezzos and in others by Vinci and Sarro. In 1732 she married an Englishman named Hempson who took her to London, where she sang under various names from November 1732 to 1734 in works by Handel and others. She created the role of Dorinda in Handel's *Orlando* and took part in performances of his *Alessandro*, the pasticcio *Catone*, *Tolomeo* and *Deborah* as well as works by Porpora (*Arianna in Nasso*, *Davide e Bersabea* and *Enea nel Lazio*) and Giovanni Bononcini (*Astarto*).

She had a voice of brilliant quality particularly suited to syllabic declamation but also capable of virtuoso passages; arias written for her often parody the emotional heights of serious roles. Dorinda's music calls for a compass from b $\frac{1}{2}$ to b $\frac{3}{2}$.

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FRANCO PIPERNO

Gismonti, Egberto

(b Carmo, 5 Dec 1947). Brazilian composer. He began piano studies at the age of six at the Nova Friburgo Conservatory, studying classical music for 15 years. He moved to Rio de Janeiro in 1968, where he successfully participated in the Third Rio International Song Festival. He then went to Paris to study orchestration and analysis with Nadia Boulanger and composition with Jean Barraqué. After his return to Brazil, Gismonti developed a personal style incorporating Arabian and Italian melodies (his family's heritage), classical and contemporary music (especially Villa-Lobos and Stravinsky), traditional national genres (folklore, choro, bossa nova), Brazilian Indian themes and jazz. Influenced by the choro, Gismonti taught himself to play the guitar. He has played, recorded and toured throughout the world with several musicians. Since his first recording in 1969 he has made about 50 albums of his own compositions (most released by ECM Records and EMI-Brazil), in which he plays the piano, guitar, various flutes (including Indian instruments), kalimbas and other instruments, winning several prizes. He has also worked as a producer, arranger or player in several other musicians' recordings. Gismonti's compositions encompass a great diversity of musical elements and forms, both Brazilian and international, and have been written for solo instruments, ensembles, symphony orchestras, dance, theatre, films, exhibitions and poetic anthologies.

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(selective list)

Orch: Dança das sombras, chbr orch, 1983; Música de sobrevivência, 1990; Realejo, chbr orch, 1991; Cabinda, a cantiga dos espíritos, 1992; Imagem e variações, 1992; Forró, 1993; Frevo, 1993; Lundu, 1993; Music for 48 Strings; Ritmos e danças, gui, orch

10 str qts, 1987–90

Gui: Salvador, 8-string gui, 1979; 10 guitar studies, 1979–90; Cavaquinho, 1981; Alegrinho (Amarelo), 1989; Dança dos escravos, 1989; Lundu (Azul), 1989

Pf: Baião malandro, 1978; Ano zero, 1979; Frevo, 1979; Palhaço, 1987; 10 piano studies, 1989–90; A fala da paixão, 1993; 7 anéis, 1993

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IRATI ANTONIO

Gistelínck, Elias

(b Beveren aan de Leie, 27 May 1935). Belgian composer. He studied at the music academy in Harelbeke (trumpet and piano) and at the Brussels Conservatory and Paris Conservatoire. He studied composition with Victor Lepley. From 1961 he was connected with Belgian Radio and Television, of which he was chief producer of BRT 1 until he left in 1994. The influence of jazz is clearly discernible in his work, not superficially in a melody or a rhythm, but quite fundamentally, inflecting all its principal features. This is evident in the Suite for woodwind quintet (1962), the *Five Portraits* for clarinet solo (1965), dedicated to the American clarinet player Bill Smith,

and the cantata for Jeanne Lee and 15 instruments on Dove Hazelton's poems (1968). Three outstanding works are *Ndessée ou Blues* on four poems of Leopold Sédan Senghor (Italia Prize 1969), the ballet *Terpsychose and Euterpe*, presented by Flemish Television for the Italia Prize 1972, and *Three Middelheim Sculptures* for jazz trio and wind band (1972). In the 1970s he explored a more tonal idiom, for example in *Funeral Music for Ptah IV* (1975) and *Elegy for Jan* (1976). In Belgium he has been awarded the Fuga and Koopal Prizes. For his entire output he was awarded the Prix de la Fondation de France.

WORKS

(selective list)

Orch: *Ndessée ou blues*, nar, jazz trio, jazz orch, orch, 1969; *Composition for Terpsychose and Euterpe*, ballet, 1971; *The Bees*, ballet, 1972; *Elegy for Jan*, 1976; *3 Movts*, jazz qnt, orch, 1985; *Vn Conc.*, 1986; *Music for Halloween*, 1988; *Sinfonietta*, chbr orch, 1989; *Cl Conc.*, 1990; *Sym. no.1*, 1992

Brass: *Per Che*, nar, b cl, big band, 1967; *3 Middelheim Sculptures*, tpt, db, drums, band, 1972; *Music for 3 Mixed Groups*, brass, perc, 1975

Chbr: 2 str qts, 1967, 1991; *Brass Qnt*; *Cl Quartet*, 1962; *Trio*, ob, cl, bn, 1962; duos; pieces for solo fl, cl, ob, vn, vc, pf; *Funeral Music for Ptah IV*, vn, vc, pf, 1975

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CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Gistou [Gistow], Nicolas

(*b* ?Brussels; *d* Copenhagen, 19 July 1609). Danish composer and singer of Flemish origin. He was engaged on 1 May 1598 as an alto for the chapel of King Christian IV of Denmark by Gregorius Trehou, who had been sent to the Netherlands to recruit musicians. He contributed a five-part madrigal in two *partes*, *Quel augellin che canta* and *Ma ben arde nel cor*, to RISM 1606⁵ (ed. in Dania Sonans, iii, Copenhagen, 1967) and four five-part dances survive in RISM 1609³⁰ (ed. in UVNM, xxxiv, 1913; ed. J. Bergsagel, *Music in Denmark at the Time of Christian IV*, ii, Copenhagen, 1988).

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JOHN BERGSAGEL

Gitarre

(Ger.).

See [Guitar](#).

Giteck, Janice

(b New York, 27 June 1946). American composer and pianist. She studied at Mills College, California, with Milhaud and Subotnick (BA 1968, MA 1969), at the Paris Conservatoire with Messiaen (1969–70), and at the Aspen School, Colorado, with Milhaud and Charles Jones. She also studied electronic music with Lowell Cross and Anthony J. Gnazzo, Javanese gamelan with Daniel Schmidt and West African percussion with Obo Addy. She gained a second MA, in psychology, at Antioch University, Ohio (1986), and worked part-time as a music therapist (1986–91). Giteck held teaching positions at California State University, Hayward (1974) and the University of California, Berkeley (1974–6), before joining the faculty of the Cornish College of the Arts, Seattle (1979), as a teacher of both composition and women's studies. She was a founder and co-director of the Port Costa Players, a contemporary-music ensemble based in San Francisco (1972–9), and, in 1978–9, music director of KPFA Pacifica Radio, Berkeley. Her awards include grants from the California Arts Council (1978) and the NEA (1979, 1983), and she has received commissions from the San Francisco SO (*Tree*, 1981) and others, including a joint commission from new-music groups in Portland (Oregon), Syracuse and Atlanta (funded by the Meet the Composer/Reader's Digest Consortium Commissioning Program) for the 'performance piece' *The Screamer* (1993) on the theme of love and rage.

Giteck has long been concerned with music as ritual. From the early 1970s her works reflected her interest in the cultures of the Amerindians. *A'agita*, an opera based on Pima and Papago mythologies, was performed by the Port Costa Players throughout the American West and in Europe. In the 1980s she began to pursue the relationship between music and healing, particularly in connection with AIDS. *Om Shanti* (1986), *Tapasya* (1987), *Home* (1989, revised 1992) and *Leningrad Spring* (1991) are part of a 'music and healing series', issued as recordings on CD as a benefit for the support of AIDS patients. (CC1, B. Weir)

WORKS

(selective list)

Op: *A'agita* (R. Giteck, after Pima and Papago texts), 3 singer-actors, dancer, 8 inst player-actors, 1976

Orch and inst: Trio, ob, vn, vc, 1964; Pf Qnt, 1965; Str Qt no.2, 1967; Trey, 3 Pieces, pf, 1968; Helixes, fl, trbn, vn, vc, gui, pf, perc, 1974; Breathing Songs from a Turning Sky, fl, cl, bn, vc, pf, perc, lights, 1980; When the Crones Stop Counting, 60 fl, 1980; Ah Ah Sh! Listen, gamelan, vcs, bns, drums, nar, dancer, 1981; Tree, chbr sym., orch, 1981; Loo-wit, va, orch, 1983; Tapasya, va, perc, 1987; Leningrad Spring, fl + pic + a fl, pf + mallets, perc, 1991; Sleepless in the Shadow, fl, ob, sax, bn, va, db, pf, perc, 1993–5; Puja: Songs to the Divine Mother, gui, 1995–6;

Agrarian Chants, fl + pic + a fl + b fl, 1997; First Puja: 1997, cathedral bells, 35 perfs./4 perc, 1997

Choral: How to Invoke a Garden (cant., J. Jones), SATB, 10 insts, 1969; Sun of the Center (cant., R. Kelley), male v, fl, cl, vn, pf, 1970; Magic Words to Feel Better, SATB, 1974; Far North Beast Ghosts the Clearing (after Swampy Cree text, trans. H. Norman), chorus, 1978; Pictures of the Floating World, chorus, 10 insts, 1987; Home, chorus 400vv, 23 insts, 1989, rev. 1992 as Home (revisited), 6 male vv, gamelan pacifica, vc, synth; I am Singing (Giteck), women's chorus unacc., 1990; From Childhood (A. Rimbaud), men's chorus unacc., 1992

Vocal: Anew (L. Zukofsky), 1v, pf, 1969; L'ange Heurtebise (J. Cocteau), 1v, pf, 1971; Magic Words (poems), T, S, pf, 1973; Messalina (A. Jarry), male v, vc, pf, 1973; Matinée d'ivresse, monody (Rimbaud), high v, 1976; 8 Sandbars on the Takano River (G. Snyder), 5 female vv, fl, bn, gui, 1976; Thunder like a White Bear Dancing (ritual based on the Ojibwa Mide Picture Songs), S, fl, pf, hand perc, slides, 1977; Callin' Home Coyote: a Burlesque (L. MacAdams), T, steel drums, db, 1978; Om Shanti (Shankaracharya), S, sextet, 1986; The Screamer, performance piece, S, fl, cl, vn, vc, pf, synth, perc, 1993

Elec: Traffic Acts, 4-track tape, 1969; Peter and the Wolves, trbn + actor, tape, 1978; Hinget and Lakota, 1997

Film scores: Hopi: Songs of the Fourth World, 1983; Hearts and Hands, 1987; Yield to Total Elation, 1998

MSS in *US-NYamc*, *OAm*, Cornish College of the Arts, Seattle

INGRAM D. MARSHALL, CATHERINE PARSONS SMITH

Gitlis, Ivry

(b Haifa, 22 Aug 1922). Israeli violinist. He began violin studies at the age of five with Karmy, and gave his first public concert when he was eight. At the age of ten he played to Huberman who sent him to study at the Ecole Normale de Musique, Paris, where three years later he won a *premier prix*. After graduating he studied with Enescu, Thibaud and Flesch. In the late 1930s he went to London and during the war he worked first in a munitions factory there and then for the army's entertainment service. After the war he made his débuts with the LPO, the BBC SO and other British orchestras. In 1951 he won the Thibaud Prize. The following year he returned to Israel and made his début there with the Israel PO and the radio orchestra. From the mid-1950s he toured widely and recorded the concertos of Tchaikovsky, Berg, Hindemith and Stravinsky, among others. He performed frequently in Paris, where he first appeared in 1951 and where he later settled. A specialist in 20th-century music, he was noted for his brilliant technique and his vital, rhythmic style.

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WILLIAM Y. ELIAS

Gittern [gyterne]

(Fr. *guisterne*, *guitarre*, *guiterne*, *guiterre*, *quinterne*, *quitaire*, *quitarre*; Ger. *Quinterne*; It. *chitarino*, *chitarra*; Sp. *guitarra*).

A short-necked lute of the Middle Ages outwardly similar to the 16th-century [Mandore](#). Like its relative the lute, it had a rounded back but was much smaller, and it had no clear division between the body and neck. This lute-shaped gittern (or 'guitar' – the two words were then synonymous) was displaced in the 15th and 16th centuries by the Renaissance [Guitar](#), which combined the small size of the gittern with the body outline of the much larger vihuela. Thus the medieval gittern bore much the same relationship to the lute as the Renaissance guitar did to the vihuela. It has since become customary to call the medieval instrument 'gittern' and the later one 'guitar', a useful but artificial distinction.

Confusion over the identity of the gittern has existed since the 19th century. It has been referred to, inaccurately, as the mandore, mandora or mandola (an instrument with a different tuning which became common only around 1570); and the name 'gittern' has wrongly been given to the [Citole](#), because the latter's outline resembled that of the (vihuela-shaped) guitar (see Wright, 1977). Consequently, many modern works refer to representations of gitterns as mandoras, and to those of citoles as gitterns.

1. Nomenclature.

All the above names for the gittern derive ultimately from the Greek 'kithara' via the Arabic 'qītārā'. The Arabic form gave 'chitarra' in Italian and 'guitarra' in Spanish. The French forms include 'quitarre' (from Arabic or Italian), 'gitere' (perhaps from Catalan), and 'quitaire', which became 'qui(n)terne' (by confusion with the unrelated Latin word *quinterna*, meaning 'fivefold'). By analogy, the form 'guiterne' was created, and this was the standard word until the 16th century. 'Guitar(re)' (probably from Spanish) also occurs, but is rare. The English and German names were borrowed from French.

When the lute shape was displaced by that of the vihuela there was no immediate change of name: 'guiterre' became popular in French alongside 'guiterne' in the 16th century; and both were finally displaced by 'guitare' in the 17th century (probably because of Spanish influence), with the English and German names following suit. The Italian and Spanish names have not changed since the Middle Ages.

2. Structure.

The back, neck and pegbox are usually made of one piece of wood, as in the 15th-century gittern (hitherto called a mandora) in the Wartburg Collection at Eisenach (see Hellwig, 1974). More rarely, the back was built up from separate ribs (as on the lute); these types occur from the late 15th century onwards. In all gitterns the body and neck blend in a smooth curve or straight line: unlike the lute, there is no sharp corner. The pegbox makes an angle with the neck of 30°–90° and is usually curved, sometimes into a semicircle (the so-called sickle shape) but often into a short, gently curving

arc (fig.1). Some pegboxes, especially in English representations, are straight, like those of lutes (fig.2). However, most types of pegbox terminate in a human or animal head, a feature foreign to the lute.

There are three or four strings (or more commonly pairs of strings), sometimes five in the later 15th century (as in the Eisenach instrument). On some instruments (particularly French and English) the strings pass over a movable bridge and are attached to endpins, one for each course, or to a single pin or button; on others (notably in Spain and Italy) they terminate at a fixed frontal stringholder, as on the lute. Italian and Spanish instruments also show a predilection for multiple soundholes and decorative inlays on the belly and fingerboard. Frets are shown in some good depictions of gitterns (notably Italian paintings: fig.3), but they are absent in many good French and English representations. The use of a quill plectrum seems to have been almost universal.

3. History.

The gittern probably entered Europe from Arab countries in the second half of the 13th century, along with other round-backed instruments such as the lute and rebec. Sachs stated that the lute is called 'qītāra' in North African countries west of Egypt, and Farmer suggested that the kaitara, used in Muslim Spain from the 10th century, was a type of lute, adding that a diminutive of the same word, 'kuwaitira', is still used for a small lute in the Maghrib. Thus it seems likely that the gittern came from the Arabs of the western Mediterranean (for a summary of the evidence see Burzik, 381–5). Tinctoris (*De inventione*, c1487) called the gittern 'the instrument invented by the Catalans'. He may have meant that they modified it in some way to create a 'European' type distinct from the Arab one. This is one possible explanation of a reference to 'guitarra morisca' and 'guitarra latina' ('Moorish' and 'Latin' guitar) by the Arcipreste de Hita (*Libro de buen amor*, c1330), and of references to similarly named instruments in Machaut's writings and in records of the French court of 1355–70. Although the differences between these two types are not known, it can reasonably be assumed that the two gitterns illustrated on f.104r of the *Cantigas de Santa María* (fig.4) are of the 'Latin' variety, since the players' dress implies that they are not Arabs. However, it has been suggested that another instrument in the same manuscript, with oval belly, long neck and circular (ff.133r, 140v) or sickle-shaped pegbox (ff.46v, 147r), is the *guitarra morisca* (see Citole, fig.3): none of the players is dressed like an Arab, however, and the instrument differs considerably from the gittern in that it has a long neck clearly demarcated from the body and (on ff.46v and 140v) a raised fingerboard extending on to the belly. There is no more reason to call this instrument a guitar than to call it a plucked fiddle (*vihuela de peñola*).

The earliest datable references to the gittern occur in French literature from around 1270 onwards, but depictions become common only after 1300. Johannes de Grocheo, in his treatise *De musica* (c1300), called it 'quitarra sarracénica' ('Saracen guitar'), which suggests it was still a foreign novelty in France. This impression is strengthened by the great variety of its French names, which grew fewer as the instrument became common. In England depictions and references do not become frequent until well after

1300: one looks in vain for gitterns among the instruments appearing in the finely illustrated manuscripts such as the Queen Mary Psalter that were written in the first two decades of the 14th century.

During the 14th century the gittern gained increasing popularity. Whereas there was only one *gitarer* among the 92 musicians named in the accounts for the Feast of Westminster in 1306, the Duke of Brittany is said (in the *Grandes chroniques de France*) to have had in his company 'seven guiterne players, and he himself, so they say, began to play the eighth guiterne' when he left Brest Castle for England in 1348. By then the gittern seems to have ousted its rival, the citole, and to have become enormously popular not only among minstrels but also among the increasing number of amateur musicians of all classes. Small, portable and doubtless easy to play, it seems to have been frequently used in serenading and in visiting taverns, activities that often went hand-in-hand; it is mentioned in this connection in several French and English poems of the period 1350–1410. Machaut (*Prise d'Alexandrie*, c1367) mentioned 'guiternes dont on joue par ces tavernes' ('gitterns which are played in taverns'), and Chaucer, in three of the *Canterbury Tales*, referred to the gittern being played by people who frequent taverns. The parish clerk Absalom in *The Miller's Tale* is a typical example:

In twenty manere coude he trippe and daunce
After the scole of Oxenforde tho,
And with his legges casten to and fro,
And pleyen songes on a small rubible;
Ther-to he song som-tyme a loud quinible;
And as wel coude he pleye on his giterne.
In al the toun nas brewhous ne taverne
That he ne visited with his solas,
Ther any gaylard tappestere was.

Accompanying himself on the gittern, he sings a serenade to the carpenter's wife:

He singeth in his vois gentil and smal,
'Now, dere lady, if thy wille be,
I preye yow that ye wol rewe on me',
Ful wel acordaunt to his giterninge.

This association with taverns and serenading is also reflected in French legal documents of the same period concerning the brawls and murders which sometimes ensued, making it obvious that gitterns were common household objects. They are also found in inventories of noble households, such as one belonging to the French King Charles V dated 1373 which includes four gitterns, one in ivory and another decorated with silver and enamel. Another example of the gittern's popularity can be seen in the carvings in the nave of Winchester Cathedral (built 1346–1404), where no fewer than seven of the 21 instruments depicted are gitterns.

In the 15th century the gittern was gradually eclipsed by the lute, which appears with increasing frequency in iconography. There is often confusion between them, both in iconography (it is not always possible to distinguish lutes from gitterns in the less accurate representations) and in

documentary references to lute players as gitterners (for example, the celebrated Pietrobono, whose lute-playing was praised by Tinctoris, was usually known by the epithet *dal chitarin(o)*).

By around 1487 Tinctoris could remark: 'The *ghiterra* is used most rarely, because of the thinness of its sound. When I heard it in Catalonia, it was being used much more often by women, to accompany love songs, than by men'. He also gave the only information that survives on the gittern's tuning, namely that it was strung like a (four-course) lute, that is, with the intervals 4th–3rd–4th. By this time the vihuela-shaped guitar had begun to appear. It must be this instrument, rather than the vihuela itself, which Tinctoris described in the following quote, since it is much smaller than the lute:

that [instrument], for example, invented by the Spanish, which both they and the Italians call the *viola*, but the French the *demi-luth*. This viola differs from the lute in that the lute is much larger and tortoise-shaped, while the viola is flat, and in most cases curved inwards on each side.

It is interesting that Tinctoris did not use the name 'guitar' for this new Spanish instrument, but that soon became the practice as the lute-shaped gittern was abandoned in the 16th century.

The gittern and the guitar must have existed side by side for a considerable time, the older instrument steadily losing ground to the newer one. The instruments described as 'quinterne' and illustrated in the treatises of Sebastian Virdung (*Musica getuscht*, 1511) and Martin Agricola (*Ein kurtz deutsche Musica*, 1528; *Musica instrumentalis deutsch*, 1529, enlarged 5/1545) are of the old variety. But already in 1530 there was a 'gyterneur suivant le mode espagnole' ('guitarist in the Spanish fashion') in the retinue of Emperor Charles V. Around 1550 a spate of guitar music was published, almost certainly for the new instrument. However, references to the guitar or gittern as a round-backed instrument or small lute are found in the later 16th century, the 17th and even the 18th, suggesting that the lute-shaped guitar was still occasionally used.

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LAURENCE WRIGHT

Giucci, Carlos

(*b* Montevideo, 4 Nov 1904; *d* Montevideo, 7 May 1958). Uruguayan composer. His Italian-born father Camilo Giucci had studied with Liszt before settling (*c*1880) in Montevideo, where he founded the Liceo Musical Franz Liszt (1895). Carlos learnt the piano from his mother the Uruguayan pianist Luisa Gallo-Giucci and from the Polish pianist Ignaz Friedmann when he toured Montevideo. He studied harmony, counterpoint and composition with Manuel García de la Lera, Tomás Mujica and Guido Santórsola. In 1937 he began teaching music at secondary schools. He joined the Uruguayan Folk Society (1945) and the musicology division at the National History Museum (1946). His early works (*c*1920–50) are in the nationalist mould, while his style became more eclectic towards the end of his life.

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LEONARDO MANZINO

Giudice, Cesare del.

See [Del Giudice, Cesare](#).

Giudici & Strada.

Italian firm of music publishers. It was founded in Turin in 1859 by Augusto Giudici (*b* Milan, 1820; *d* Luino, 28 Aug 1886) and Achille Strada (*b* Milan, 10 July 1823; *d* Turin, 2 Nov 1880); both had previously been engravers for Ricordi. They acquired their firm from Antonio Racca, for whom they were both working. During the next three decades they increased production, enlarged the printing department and opened a new hall for exhibition and sales; between 1887 and 1894 the firm also developed a lithographic department. Giudici & Strada is specially known for didactic works for the voice and for the piano (various works by Czerny and the Italian edition of Henri Herz's *1000 esercizi applicati all'uso del dactylion*), transcriptions for

the piano and various instrumental combinations, and operas by Cagnoni, Petrella and Flotow. It also published works by Usiglio and Lauro Rossi.

In 1893 Arturo Demarchi merged his own firm with Giudici & Strada; in 1894 he became the sole proprietor and later moved the company to Milan. Under his ownership it published music by Vincenzo Ferroni, Francesco Paolo Frontini, Stanislao Gastaldon, and Antonio Scontrino. Subsequently it was sold to Paolo Mariani, who published vocal scores of works by Smareglia (including *Oceàna*, 1903). From 1920 to 1930 the firm was owned by Luigi Stoppa; when it closed in 1930 part of its repertory was taken over by other editors, the rest was lost.

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STEFANO AJANI

Giuliani, Francesco ['Il Cerato']

(*b* Arzignano, nr Vicenza; *fl* 1619–29). Italian composer. The title-pages of his two publications describe him merely as 'Il Cerato d'Arzignano Vicentino' ('Il Cerato' may be an academic name). These publications are *Sacri concerti*, for from one to four voices and continuo (Venice, 1619), and *Celeste ghirlanda di 40 concerti*, for solo voice and continuo (Venice, repr. 1629; date of 1st edn unknown). Giuliani was therefore one of the many minor north Italians who in the early 17th century contributed to the repertory of the small-scale *concertato* motet, in particular the solo motet.

JEROME ROCHE

Giuliani, Giovanni Francesco

(*b* Livorno, c1760; *d* Florence, after 1818). Italian composer and conductor. He studied in Florence with Pietro Nardini (violin) and Bartolomeo Felici (counterpoint), and from 1783 to 1798 led the orchestra at the Teatro degli Intrepidi there. He also lectured in music and declamation at the Accademia di Belle Arti in Florence, where one of his pupils was the composer Ferdinando Giorgetti. He was apparently based in Florence for the rest of his life.

Giuliani is one of the few lesser Italian masters of the late 18th century who was able to make a living as an instrumental composer in his own country and was not forced either to travel elsewhere or to compose church and theatre music, although he did write a two-act intermezzo and three ballets. The principal characteristics of his instrumental music are, on the one hand, a marked influence from Haydn and, on the other – at least as far as

his solo concertos are concerned – excessive Classical rigour, on the model of Nardini's works, from which Giuliani was only occasionally able to free himself.

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stage

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other vocal

6 duetti notturni, S, S, hp/hpd/chit francese (Florence, 1796)

instrumental

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Syms.: D, CH-N; E♭, I-Tf

Qnts: 3 for fl, 2 ob/vn, va, vc (Florence, 1785); fl, 2 vn, va, vc, op.13 (Florence, 1797)

Str Qts: 6 (Florence, 1783); Quatuor périodique no.1 (Offenbach, 1784); 6 as op.2 (London, 1786); 6 as op.7 (London, 1787); 3 as op.10 (Florence, 1797)

Other qts: 6 for 2 mand, va, lute, Ls; 6 for 2 mand, fl, vc, Ls; 6 for 2 mand, fl, va, Ls; 6 for mand, vn, va/vc, lute, A-Wgm

Trios, duos and sonatas: 3 Sonatas, vn, va, vc, op.8 (Florence, 1796); 6 Sonatas, hpd, vn, vc (London, n.d.); 3 Sonatas, hpd, vn obbl, op.9 (Florence, 1796); 6 Duets, vn, vc, op.3 (London, n.d.); 6 Duets, op.8 (London, n.d.); 6 duos concertants, 2 vn (Paris, n.d.); 6 Duets, 2 vn (?Florence, 1791), 3 Duos, 2 vn, op.1 (Berlin, n.d.); 3 Duets, 2 vn (Florence, n.d.); 6 Sonatas, pf, op.6 (London, n.d.)

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LUDWIG FINSCHER/GIACOMO FORNARI

Giuliani, Mauro (Giuseppe Sergio Pantaleo)

(*b* Bisceglie, nr Bari, 27 July 1781; *d* Naples, 8 May 1829). Italian guitar virtuoso and composer. He studied the cello and counterpoint, but the six-string guitar became his principal instrument early in life. As there were many fine guitarists in Italy at the beginning of the 19th century (Agliati, Carulli, Gragnani, Nava etc.), but little public interest in music other than opera, Giuliani, like many skilled Italian instrumentalists, moved north to make a living. He settled in Vienna in 1806 and quickly became famous as the greatest living guitarist and also as a notable composer, to the chagrin of resident Viennese talents such as Simon Molitor and Alois Wolf. In April 1808 Giuliani gave the première of his guitar concerto with full orchestral accompaniment, op.30, to great public acclaim (*AMZ*, x, 1807–8, col.538). Thereafter he led the classical guitar movement in Vienna, teaching, performing and composing a rich repertory for the guitar (nearly 150 works with opus number, 70 without). His guitar compositions were notated on the treble clef in the new manner which, unlike violin notation, always distinguished the parts of the music – melody, bass, inner voices – through the careful use of note stem directions and rests. Giuliani played the cello in the première of Beethoven's Seventh Symphony (8 December 1813) in the company of Vienna's most famous artists, including Hummel, Mayseder and Spohr, with whom he appeared publicly on many subsequent occasions. He became a 'virtuoso onorario di camera' to Empress Marie-Louise, Napoleon's second wife, in about 1814. He returned to Italy in 1819, heavily in debt, living first in Rome (c1820–23) and finally in Naples, where he was patronized by the nobility at the court of the Kingdom of the Two Sicilies until his death. Towards the end of his life he was renowned for performances on the lyre guitar.

Giuliani had two talented children, Michel (*b* Barletta, 17 May 1801; *d* Paris, 8 October 1867), who became a noted 'professeur de chant', succeeding Manuel Garcia at the Paris Conservatoire, and Emilia (*b* Vienna, 1813; *d* ?after 1840), a famous guitar virtuoso who wrote a well-known set of preludes for guitar op.46.

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THOMAS F. HECK

Giuliano Bonaugurio da Tivoli.

See [Tiburtino, Giuliano](#).

Giulini, Carlo Maria

(*b* Barletta, 9 May 1914). Italian conductor. He studied the viola under Remy Principe and composition under Alessandro Bustini at the Accademia di S Cecilia, Rome, and then conducting under Bernardino Molinari. After early experience as a viola player in the Augusteo Orchestra, Rome, under conductors who included Furtwängler, Klemperer and Walter, he made his début there in 1944, conducting Brahms with the same orchestra (renamed the orchestra of the Accademia di S Cecilia), and was appointed musical director for Italian Radio. He broadcast several lesser-known operas by Scarlatti, Malipiero and others, and in 1950 made his theatre début at Bergamo in *La traviata*. The same year he formed and conducted the Milan Radio Orchestra; a broadcast the following year of Haydn's then little-known *Il mondo della luna* brought him to the attention of Toscanini and De Sabata, who engaged him at La Scala, where he succeeded the latter as principal conductor in 1953. There he conducted a number of works new to the repertory, including Monteverdi's *L'incoronazione di Poppea* (in Ghedini's edition), Bartók's *Bluebeard's Castle*, and the first stage performance in Italy of Stravinsky's *The Wedding* (with choreography by Tatiana Gsovsky). Giulini was also closely associated at this time with Maria Callas (in *Alceste* and *La traviata*), and with the producers Luchino Visconti and Franco Zeffirelli. He gained further

notable successes at the Aix-en-Provence and Holland festivals, and the Maggio Musicale Fiorentino.

Giulini first appeared in Britain at the 1955 Edinburgh Festival with the Glyndebourne Opera in *Falstaff*, but it was the Visconti production of *Don Carlos* for the Royal Opera House centenary in 1958 that made his name in Britain as an outstanding conductor of Italian opera. That year he first conducted the Philharmonia Orchestra in London, beginning an association which, during the 1960s, brought memorable performances of such works as Verdi's Requiem. He developed his repertory slowly and carefully, waiting until the 1960s to conduct Bach and the symphonies of Mozart and Beethoven. After the 1967 Covent Garden production of *La traviata* (also with Visconti), Giulini announced his intention to leave opera and concentrate on the concert repertory. He was principal guest conductor of the Chicago SO from 1969 to 1978, principal conductor of the Vienna SO from 1973 to 1976 and chief conductor of the Los Angeles PO from 1978 to 1984. In 1982 he returned to opera, conducting *Falstaff* in Los Angeles, London and Milan, performances which were less vivacious than in 1955, but exceptionally refined and contemplative.

When he first became internationally known in the 1950s, Giulini was sometimes compared to Toscanini for his combination of lyrical warmth and rhythmic dynamism, and for his ability to achieve precision in complex operatic textures (notably in the ensembles of *Falstaff*). But Giulini never had the aggressive drive of Toscanini, and his tempos, which were always expansive, have become more so over the years. Opinion has been divided about his slow tempos, but there is widespread acknowledgement of the exceptional mellowness of his interpretations, the richness of his string textures and the seriousness of purpose with which he inspires both instrumentalists and singers. Of his later appearances, which became increasingly rare during the 1990s, his concerts with the European Community Youth Orchestra in 1994 were particularly admired. Giulini's recordings include two much praised performances of Verdi's Requiem (the first made in 1964, the second, with broader tempos, in 1989), *Don Carlos*, *Rigoletto* and *Il trovatore*, Mozart's *Don Giovanni* and *Le nozze di Figaro*, and, with the Los Angeles SO, symphonies by Beethoven, Brahms, Schumann and Tchaikovsky.

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ROBERT PHILIP

Giulini, Johann Andreas Joseph

(bap. Augsburg, 15 Oct 1723; *d* Augsburg, 21 Aug 1772). German composer. The son of an Augsburg businessman and language teacher, he studied at St Salvator, the Jesuit Gymnasium in Augsburg, and then attended the theological seminary at Pfaffenhausen in Swabia, taking

priestly vows in 1749. Even as a student his compositions attracted attention. After joining the choir of Augsburg Cathedral, he became vicar-choral and, in 1755, cathedral Kapellmeister, a post he held for 17 years. He wrote the music for school dramas for St Salvator, some of the texts of which have survived (*D-As, DI*), as well as symphonies (*Brook*), sacred arias and much sacred music (masses, vespers, litanies, psalms, etc.), in which 'the late Baroque contrapuntal style merges with what are sometimes early classical melodic and harmonic aspects to form an organic unity' (Krautwurst, 1984). His *Canticum Zachariae* (in *D-Mbs*), a masterpiece of counterpoint, was performed regularly in Augsburg Cathedral during Holy Week from 1767 to 1797. His manuscript works (mainly in *A-ST, CH-E, D-As, EB, Mbs, OB, WEY*) show that he favoured a strict, academic style of church music. He was a sound theorist and an excellent teacher, especially of singing and composition; his pupils included F.F. Cavallo, later Kapellmeister at Regensburg Cathedral, Johann Michael Demmler, cathedral organist at Augsburg, and Johann Chrysostomus Drexel, later music director and Kapellmeister at Augsburg Cathedral.

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ADOLF LAYER/HERMANN ULLRICH

Giulio Romano.

See [Romano, Giulio](#) (ii).

Giunta [**Giunti; Zonta; Junta; Juncta; de' Giunti Modesti**].

Italian family of booksellers and printers. They originated in Florence and were active from the late 15th century until well into the 17th, and had branches in Venice, Rome, Lyons and Spain.

The Venetian branch was founded by Luc'Antonio Giunta (1454–1538), who became a bookseller soon after his arrival in 1477 and in 1489 began to publish, using various printers, notably Johann Emerich of Speyer (*fl* 1487–1506), who excelled in liturgical books. Giunta began printing on his own in 1499. The firm prospered greatly, notwithstanding various financial and other disasters, including a fire of 1557 which destroyed the company's plant and much of its stock. By then, Luc'Antonio's sons Giovan Maria (*d* c1569) and, principally, Tommaso (1494–1566) were in charge. After Tommaso's death the direction passed to Giovan Maria's son, also called Luc'Antonio (*d* 1602), and thereafter to the latter's sons, Tommaso (*d* 1618) and Giovan Maria (*d* c1632), but after 1618 they left the management of the firm to a distant cousin, Bernardo di Filippo di Benedetto Giunta (*d* 1648). When Bernardo returned to Florence in 1644, Tommaso's heirs continued the firm until 1657, when it passed to Niccolò Pezzana, whose heirs continued to print with the Giunta device until 1801.

Throughout the life of the firm liturgical books made up a large proportion of its production; no competitor produced them in such quantity, or with greater taste and skill. Those intended for choir use were so carefully edited, at first by the Franciscan friar Francesco de Brugis, that their musical texts have scarcely been superseded. Luc'Antonio's editions of the *Graduale romanum* (1499–1501) and *Antiphonarium romanum* (1503–4), printed by Emerich with new music and text types and large woodcut initials, were unrivalled in quality and size. The similarly splendid *Psalterium* (1507) was printed in Giunta's workshop at his own expense. His *Cantorinus* (1513), a compendium of chants 'for beginners', was equally reliable in its readings. These volumes were reprinted by Giunta many times, and sometimes by rival printers, as were the numerous liturgical books intended for the clergy and new types of books for choirs. About half the liturgical books contain at least some music, normally with black notes printed on a red staff in separate impressions. The *Breviarium romanum* of 1571 was the first book to incorporate the liturgical changes ordered by the Council of Trent, and was the liturgical model for post-Tridentine liturgical books. Virtually all are examples of fine printing, usually adorned with handsome woodcuts and decorative initials (see illustration).

The elder Luc'Antonio was the only member of the Venetian branch who was concerned with polyphonic music. In 1520 he cooperated with Andrea Antico in the production of eight books of frottolas, chansons and motets, using Antico's woodcuts for the notes and staves (including RISM c1516², c1517¹), frottolas by Tromboncino and Cara, and anthologies of chansons and motets. Giunta's collaboration in some of these is signalled only by his printer's mark, a Florentine lily with the initials L.A.Z. (Luc'Antonio Zonta).

The first Giunta to collaborate with Antico was Antonio, who printed for Antico the *Liber quindecim missarum* (Rome, 1516; for illustration see [Antico, Andrea](#)). Antonio's father, Giacomo di Biagio Giunta (1478–c1528), a nephew of Luc'Antonio, financed several volumes in Rome, including two of 1518 made with Antico's woodcuts and cooperation – the second and third books of *Canzoni sonetti strambotti & frottole*, both printed by Giacomo Mazzocchi. In 1522 Giunta financed the *Missarum decem clarissimis musicis compositarum ... liber primus* printed by Giovanni Giacomo Pasoti. This was printed in two impressions, like the eight or more

books that Giunta sponsored in 1526, most of them reprints of Petrucci volumes: *Canzoni frottole & capitoli ... libro primo de la Croce*, three volumes of masses by Josquin, and the four volumes of *Motetti de la corona*. These all have colophons that identify the printers as Pasoti and Valerio Dorico. The second edition of the *Motetti de la corona, libro tertio*, also printed for Giunta by Pasoti and Dorico, was dated April 1527, shortly before the Sack of Rome. Music printing in Rome resumed in 1530; the last music book to bear Giunta's mark was *Canzoni frottole & capitoli ... libro secondo de la Croce*, printed by Dorico in 1531.

Filippo Giunta (1456–1517) established a bookselling and printing business in Florence which became very successful but never printed books of music. In 1563 Filippo di Bernardo Giunta (1533–1600) was obliged to commission Rampazetto in Venice to print Giovanni Razzi's *Laudi spirituali* because Florence lacked a music press. In 1571 and 1573 petitions by Filippo's brothers Jacopo and Bernardo, for exclusive rights to print music and to sell certain music editions in Tuscany, were denied by the grand duke. In 1602 Filippo's son Modesto (c1577–1644) reprinted Galilei's *Dialogo della musica antica e moderna*. In 1605 Filippo's heirs printed a catalogue of works for sale which included a long list of musical editions, none of which were published by them.

Around 1521 Giovanni di Filippo Giunta, thereafter Juan de Junta (c1485–1561), established the family in Spain. He printed works with music in Burgos: a *Baptisterium* (1527) and reprints of Martínez de Bizcargui's *Arte de canto llano* (1528 and 1535); and in Salamanca: *Manuale secundum consuetudinem ecclesie Salmanticensis* (1532). His son Felipe printed a *Missale romanum* (Burgos, 1580). Tommaso di Bernardo (d 1624) and Giulio, probably his uncle (fl 1583–1618), worked in Madrid, using from 1594 the imprint 'Typographia Regia' or 'Imprenta Real'. They published numerous liturgical books, including a sacramentary for use among the Amerindians of the New World (1617) and a few volumes of polyphony, including Philippe Rogier's *Missae sex* (1598), Victoria's *Missae, Magnificat, motecta* (1600) and *Officium defunctorum* (1605), Alonso Lobo's *Liber primus missarum* (1602) and Stefano Limido's *Armonia espiritual* (1624). After Tommaso's death his widow Teresa managed the Typographia Regia, which in 1628 printed López de Velasco's *Libro de missas, motetes, salmos, Magnificats, y otras cosas*.

The Lyons branch of the firm was founded by Jacques (Jacopo di Francesco) Giunta (1487–1564), who was sent there around 1520 for that purpose by his uncle, Luc'Antonio. His heirs employed the excellent printer Corneille de Septgranges for several liturgical books, including three with music: *Missale ad usum romanum* (1550), *Missale sacri ordinis S. Ioannis Hierpsolymita* (1553) and *Missale iuxta ritum sancte ecclesie Lugdunensis* (1556).

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THOMAS W. BRIDGES

Giuranna, (Elena) Barbara

(*b* Palermo, 18 Nov 1898; *d* Rome, 31 July 1998). Italian composer and pianist. She studied the piano with Guido Alberto Fano at the Palermo Conservatory and composition with Camillo De Nardis and Antonio Savasta at the Naples Conservatory, before taking a course in advanced composition with Ghedini at the Milan Conservatory. She taught at the Rome Conservatory from 1937, at first theory of music and *solfeggio*, then, from 1942 to 1970, harmony, counterpoint and fugue. Between 1948 and 1956 she was music consultant to RAI in Rome. In 1982 she was elected a member of the Accademia di S Cecilia.

Her stage works, like the opera *Jamanto*, demonstrate her strong leaning towards traditional *verismo*. In her earlier compositions she favoured a descriptive, programmatic mode of writing in the manner of Respighi; indeed, works such as the symphonic poems *X legio* and *Patria* are clearly conditioned by the political and cultural climate of the 1930s: in them, Zanetti, writing in 1985, identified 'the entire baggage of fascist celebratory rhetoric and ingenuous striving after a pseudo-Roman epic style'. Toccata and her Concerto for Orchestra bear witness to her interest in the possibilities of neo-classicism, and her later works exhibit a more eclectic modernism. She also worked as an editor of 18th-century music.

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(selective list)

Stage: *La trappola d'oro* (ballet), 1929; *Jamanto* (op, 3, Giuranna), Bergamo, Novità, 1941; *Mayerling* (op, 3, V. Viviani), Naples, S Carlo, 1960; *Hosanna* (op, 1, C. Pinelli), Palermo, Massimo, 1978

Choral: 3 cori, male chorus, 1940; 3 canti alla Vergine, S, female chorus, small orch, 1949; *Missa sinite parvulos*, children's chorus, hp, org, 1992; other choral works and songs for v, pf

Orch: *Notturmo*, 1923; *Apina rapita dai nani della montagna*, suite after A. France, small orch, 1924; *Marionette*, 1927; *X legio* (Poema eroico), sym. poem, 1936; *Toccata*, 1937; *Patria*, sym. poem, 1938; *Conc. for orch*, 1942; *Episodi*, wind, brass, timp, pf, 1942; *Conc. for orch no.2*, 1965; *Musica per Olivia*, small orch, 1970

Chbr and solo inst: *Adagio e Allegro da concerto*, 9 insts, 1935; *Sonatina*, pf, 1935; *Toccata*, pf, 1937; *Sonatina*, hp, 1941; *Solo per viola*, 1982

Arrs. of 18th-century music incl. Vivaldi, Cimarosa and Paisiello

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ANTONIO TRUDU

Giuranna, Bruno

(*b* Rome, 6 April 1933). Italian viola player, son of [Barbara Giuranna](#). He studied the violin under Emanuele and Corti and the viola under Principe and Leóné at the Rome Conservatory, where he graduated in both instruments. He made his solo début in 1954 under Karajan in Ghedini's *Musica da concerto*. He established an international reputation as a soloist in the standard viola repertory and as a viola d'amore player, touring widely in Europe, the USA, Africa and the Orient, and gave the first performances of works by Lengley, Ghedini, Testi and Zafred. He was a member of the ensemble I Musici, 1952–9, and in 1960 became a founder-member of the Italian String Trio. He taught at the Milan Conservatory (1961–5), the Detmold Hochschule für Musik (1969–72), and was a professor at the Rome Conservatory (1965–72); from 1966 to 1972 he held masterclasses at the Accademia Musicale Chigiana, Siena. After playing with the Végh Quartet from 1978 to 1980, he became director of the Padua Chamber Orchestra in 1983 and a professor at the Berlin Hochschule the same year. In 1985 he formed a string trio with Mutter and Rostropovich. He plays a viola by Carlo Tononi dated 1690. (D. Blum: 'Alto Artistry', *The Strad*, xcix (1988), 386–9)

PIERO RATTALINO/MARGARET CAMPBELL

Giuseppino.

See [Cenci, Giuseppe](#).

Giustini, Lodovico (Maria)

(*b* Pistoia, 12 Dec 1685; *d* Pistoia, 7 Feb 1743). Italian composer, organist and harpsichordist. He was from a family of Pistoiese musicians: his uncle Domenico Giustini composed a mass for 12 voices and chorus in 1615 (in *I-PS*), and a great-uncle, Francesco Giustini, spent 50 years as a singer in the cathedral choir from about 1607. Lodovico's father, Francesco, was organist of the Congregazione dello Spirito Santo. Lodovico himself was elected to membership on 21 July 1695 and succeeded his father as organist on 10 July 1725, remaining in the post until his death. This congregation was affiliated to the Jesuits and Lodovico also acted as organist at their church, S Ignazio (now the Chiesa dello Spirito Santo). His position incorporated the duties of music master of the Jesuit seminary, the Collegio dei Nobili, for which he probably provided compositions; performances of a cantata in 1724 and an oratorio and cantata in 1739 are documented. Two other oratorios are known: *La fuga di S Teresa* (text by Luigi Melani, music lost) was given in the Palazzo Melani in 1726, and a

pasticcio for which Giustini wrote the recitative and several arias, *Il martirio di S Jacopo, protettore della città di Pistoia* (libretto by F.M. Aldobrandi, music in *I-PS*), was performed in July 1727 (see Grundy Fanelli, 1998). In 1728 Gaetano Berenstadt and others performed the Lamentations that Giustini composed jointly with G.C.M. Clari (music lost).

In 1730 Giustini's name was put forward by Gian Gastone dei Medici for the post of organist at S Maria dell'Umiltà, but he failed to win on the voting. He was, however, elected as cathedral organist in 1734, working until his death under the *maestro di cappella* Francesco Manfredini, who was related to Lodovico (their mothers were members of the Spampani family). Lodovico also played the harpsichord in many oratorio performances in the city, probably on a regular basis for the Oratorian church of S Prospero.

Giustini's fame rests entirely on his set of 12 *Sonate da cimbalo di piano e forte detto volgarmente di martelletti* op.1 (Florence, 1732, facs. Cambridge, 1933, and Florence, 1982), which are *sonate da chiesa* in four or five sections alternating slow and fast tempos. These are the earliest known pieces written especially for the piano, and as such were to stand alone for 30 years. They exploit the capabilities of the instrument, using gradations of tone from the softest *piano* (in the Alemanda of Sonata no.9) to a strong *forte* (in the Dolce of no.6). Giustini showed pre-Classical trends in his choice of harmony (e.g. the Italian 6th), firm tonality with wide-ranging modulations, and some attractive melodies.

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JEAN GRUNDY FANELLI

Giustiniana [justiniana, vinitiana, viniziana]

(It.).

Term used broadly in the 15th century for a kind of song related to the poetry and singing of [Leonardo Giustiniani](#); it re-emerged in the 1560s for a specifically (and programmatically) Venetian style of three-voice light madrigal.

In the 15th century the word is never associated with any known music. Giustiniani's own performances were famous but their music was evidently unwritten. Surviving polyphony for poetry ascribed to him (but by no means generally agreed to be his) begins with Ciconia's *Con lagrime bagnandome nel viso* and his innovative *O rosa bella*. Although certain stylistic patterns can be seen here (Fallows, 1992), the earliest clearly characterized genre is in the four *justiniane* printed in Petrucci's *Frottole libro sexto* (RISM 1506³, nos.2–5, identified in Rubsamen, 1957; ed. Disertori, 1964, pp.248–63): two of these have texts from poems associated with Giustiniani, and one is a florid rearrangement of a song first found in the 1460s. They all have unusually florid discantus lines and a disarmingly dissonant approach to cadences, both features quite apart from what is otherwise in Petrucci's frottole collections or indeed in earlier known polyphony.

The later tradition is first found in Girolamo Scotto's three-voice collections of *canzoni napoletane*, 1565¹² and 1566⁷, and most specifically in his *Primo libro delle justiniane a tre voci* (1570¹⁷ and later reprints; ed. M. Materassi, Milan, 1985), as well as in Andrea Gabrieli's *Greghesche et iustiniane a tre voci* (1571). While these are in one sense just a Venetian response to similar Neapolitan genres (see Einstein), they may have roots in the earlier tradition, with its text repetitions, stuttering and coarse counterpoint (see Rubsamen). This genre also carried names like *canzone alla venetiana* and [Greghesca](#), continuing to the first decade of the 17th century.

See also [Villanella](#).

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L'edizione critica tra testo musicale e testo letteraria: Cremona 1992,
247–60

DAVID FALLOWS

Giustiniani [Giustinian], Leonardo

(*b* Venice, c1383; *d* Venice, 10 Nov 1446). Italian poet, humanist and statesman. From one of Venice's leading families, he studied in Padua soon after 1400, married Lucrezia di Bernardino da Mula in 1405, joined the *Maggior consiglio* of Venice in 1407, and was appointed *procuratore* of S Marco in 1444. As a pupil of Guarino Veronese and Gasparino Barzizza he was in touch with many leading humanists.

His Italian poetry can be divided into four main genres: the devotional *laude* (see Luisi), for which there is some music, albeit without any distinctive style; the *strambotti*, heavily contested in authorship and with no known musical settings; the extended love poems in his *Canzoniere* (ed. in Wiese, *Poesie*, 1883, based on *I-Fn* Pal.213; necessary completions from *F-Pn* it.1032 are in Wiese, 'Zu den Liedern', 1883), apparently the basis for the unwritten singing to the lute for which he was famous in his own day (see Pirrotta, 1972); and the shorter and perhaps earlier poems included in the posthumous *Il fiore delle ... canzonette del ... Leonardo iustiniano* (Venice, c1472 and 12 later editions; those not also found in the *Canzoniere* are ed. Wiese, 1885). This last volume contains all the poems ascribed to Giustiniani that survive in polyphonic settings before about 1480; but of its 30 poems at least four are definitely spurious, so many writers have doubted the authority of the others (the case for accepting them is outlined in Fallows). All his poetry has a relaxed and informal style that betokens a new direction in Italian literature; much use is made of Venetian dialect, 'translated' into more formal Italian for the manuscripts used in the only available modern edition of his *Canzoniere*.

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L'edizione critica tra testo musicale e testo letterario: Cremona 1992,
247–60

Giustiniani, Vincenzo

(*b* Chios, 13 Sept 1564; *d* Rome, 28 Dec 1637). Italian writer on music. His father, the Genoese governor of Chios, brought the family to Rome after the Turks conquered the Aegean island in 1566. There he made a fortune in banking, which gave his son the means to pursue a lifelong passion for art. Giustiniani was one of the most discerning patrons of his time: an early supporter of Caravaggio and Poussin, he also published one of the first illustrated guides to an art collection, the *Galleria Giustiniana* (Rome, 1631). Here he assembled engravings of the statues on display at his villa in Bassano di Sutri (now Bassano Romano), near Viterbo.

Giustiniani's importance for music rests on his *Discorso sopra la musica* of 1628, which describes musical trends in Italy during the previous half century. While it is concerned primarily with Rome, such leading centres as Ferrara and Florence are not forgotten. His narrative places changes in musical style as early as 1575, the result of interactions between performers, composers and patrons. The *Discorso* thus provides an important corrective to modern historiographical obsessions with Florence and the year 1600. It also offers a glimpse of how a sophisticated layman, rather than a trained theorist, perceived the developments unfolding around him. Finally, Giustiniani made music historically contingent, linking its mutability with that of taste and custom. The only source of the work (in *I-La*), part of a larger collection of Giustiniani's writings, was copied in 1640. It remained unpublished until the 19th century (ed. S. Bongi, Lucca, 1878; pr. in A. Solerti: *Le origini del melodramma*, Turin, 1903/*R*, pp.98–128; ed. and Eng. trans. in MSD, ix, 1962).

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ROBERT R. HOLZER

Giusto

(It.: 'just', 'exact').

A word found in musical contexts most often within the complicated concept **Tempo giusto**. But it has other uses: Liszt and several other composers of his time used *giusto* for a return to the normal tempo after a section marked *a piacere*, and Schubert designated the controlled tempo in the finale of his 'Trout' Quintet with the marking *allegro giusto*.

See also [Tempo and expression marks](#), §4.

Givenci, Adam de.

See [Adam de Givenchi](#).

Giyenko, Boris Fyodorovich

(*b* Vladikavkaz, 26 July/8 Aug 1917). Russian composer. He studied with B. Nadezhdin at Tashkent Conservatory where he taught from 1945 (professor from 1981). He has received a number of awards including People's Artist of Uzbekistan (1988). Although Russian by nationality, Giyenko has lived and worked in Uzbekistan and this is reflected in his musical thinking. He has written a manual of orchestration for Uzbek traditional instruments and has composed romances to words by Uzbek poets. His often sumptuous style combines Western formal traditions with typical elements of Uzbek folk music.

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Sym. no.1, 1941; Sym. no.2 'Uzbekistan', 1950; Khorezmskaya syuita [Suite of Khorezm], orch, 1951; Golodnaya step' [Fasting Steppes], sym. poem, 1954; Liricheskiye kartinki Uzbekistana [Lyrical Pictures of Uzbekistan], orch, 1954; Suzanne, sym. dance, 1954; Ov., 1955; Sym. no.3, 1962; Sym. no.4 'Pamyati 14 Bakuskikh komissarov' [In Remembrance of the 14 Baku Commissars], 1966; Suite, str, 1973; Sym. no.5, str, perc, 1973; Pf Conc., 1976; Concertino (Na karakalpakskiyeh temi), [on Karakalpak tunes] vc, orch, 1978; Oynisa (ballet), 1981, collab. D. Zakirov; Sinfonietta for 2000 Years of Tashkent, 1983; Conc., vc, chbr orch, 1985; works for Uzbek folk orch; chbr works; songs and romances

RAZIA SULTANOVA

Gizzi, Domenico

(*b* Arpino, 12 March 1687; *d* Naples, 14 Oct 1758). Italian male soprano and singing teacher. According to tradition he studied in his home town with M.T. Angelio, then moved to Naples to complete his training at the Conservatorio di S Onofrio. He was a singer in the Treasury of S Gennaro, Naples, from 1700 to 1707 and again from 1717 to 1736. In 1706 he was appointed singer of the Neapolitan royal chapel, a post he held throughout his career. From 1717 he was often absent from the choir for artistic reasons: on 17 November 1718 he requested three months' leave to sing at the Teatro Pace in Rome; on 16 December 1719 he set off for Messina, where he remained until May 1720; on 7 October he left for a stay of four months in Rome; and on 12 September 1724 he asked permission to 'perform in the coming November and Carnival' at the Teatro S Cassiano in Venice. In August 1725 he was singing in Florence, in February 1728 he

petitioned for leave to sing in Genoa, and in August 1728 he requested permission to remain in Venice to sing until Carnival 1729. His reputation reached its height during the 1720s when he sang in several of the leading Italian opera houses. Between 1722 and 1724 and again in 1726 he took part in operas at the Teatro Alibert (Teatro delle Dame after 1726), Rome. In 1725 he was one of the singers in the first production of Porpora's *Didone abbandonata* at Reggio nell'Emilia. In 1728 and 1729, his name appeared in the cast of operas by Porpora and Leo at the Teatro S Giovanni Grisostomo, Venice. Throughout this period he was also active as a singing teacher. His most famous pupil was the castrato Gioacchino Conti, who made his début at Rome in 1730 and who took the name of 'Gizziello' in honour of his master.

Gizzi seems to have spent his last years in comparative obscurity. On 20 December 1752 and 26 April 1758 he was a member of the examining commission for new entrants to the Neapolitan royal chapel. The surviving account books of the chapel (now in *I-Na*) show that he was awarded a pay rise on 16 February 1744, and they also state his date of death.

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MICHAEL F. ROBINSON/PAOLOGIOVANNI MAIONE

Gizziello.

See [Conti, Gioacchino](#).

Gjevang, Anne

(b Oslo, 24 Oct 1948). Norwegian mezzo-soprano. She studied in Oslo, Rome and Vienna, and made her début at Klagenfurt in 1972 as Baba the Turk. She was successively a member of the companies in Ulm (1973–7), Bremerhaven (1977–9) and Karlsruhe (1979–80). Her Bayreuth début in 1983 as Erda led to engagements at Covent Garden and the Metropolitan Opera in the same role. In Zürich (1985–90) her repertory included *Carmen*, *Ulrica*, *Maddalena (Rigoletto)* and *Isabella (L'italiana in Algeri)*.

She created the role of Lady Macbeth in Bibalo's *Macbeth* at Oslo in 1990. A versatile singer-actress, Gjevang is also an impressive concert singer. Her distinctive voice, with its northern contralto colouring, can be heard in recordings ranging from *Messiah* and Mozart's *Mitridate* to Mahler's symphonies nos.3 and 8 and Nielsen's *Saul og David*.

ANDREW CLARK

Gjoka, Martin

(*b* Tivari, Montenegro, 20 April 1890; *d* Shkodra, 3 Feb 1940). Albanian composer and choral conductor. Born allegedly to a noble family, he studied music at the ecclesiastical college of Shkodra. Later Palok Kurti and Frano N'doja taught him to play the piano, violin and flute, and initiated him to Bach, Handel, Mozart and Beethoven. Already destined for an ecclesiastical career, he graduated from the Salzburg seminary in 1912 where he also studied music with Pater Hartmann. Reportedly back in Albania in 1913, he worked as a schoolteacher, also founding (1917) and conducting a chorus and orchestral ensemble. He worked hard to develop the music departments of the Rozafa (founded 1918) and Bogdani (founded 1919) art societies in Shkodra, and as a teacher sought to replace foreign school songs with Albanian ones.

Gjoka was one of the most important musical figures in pre-socialist Albania. His example was influential to the following generation of Shkodran composers (including Jakova, Daija, Harapi and Zadeja) and even after the 1967 ban on religion his name was still mentioned, although his membership of the Franciscan order was scarcely mentioned. Gjoka's surviving works usually adhere to a rather simple compositional technique, usually based on simple, homophonic textures. His melodies, for instance in the instrumental diptych *Dy lule mbi vorr të Skanderbegut* ('Two Flowers on Scanderbeg's Grave'), occasionally allude to Shkodran urban song.

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(selective list)

stage

Juda Makabe (op, 3 pts, Gj. Fishta), 1915–?19, unfinished; Shqiptarja e qytetnueme [The Civilized Albanian Woman] (?op, Fishta), after 1929, only sketches extant

vocal

Masses: In honorem Nativitatis BMV, op.9, before 1913; Mass, ATB, org, 1913; Requiem, SATTB, hmn, 1914; Da pacem Domine, AB, hmn, 1915; In honorem BMV matris boni consilii, AB, hmn, 1915; Refugium peccatorum, AB, hmn, 1915; In solennitate immaculatae conceptionis BMV, SATB, hmn, 1915; Mass, e, SATB, hmn, 1918; Auxilium Christianorum, ABar, hmn, 1937; Popullore, G, ST; Dominicalis secunda, mater amabilis, AT, hmn; In honorem St Antonii de Padua, e, 4vv, hmn; In honorem annunt. BMV, vv, hmn

Other sacred vocal: Ave Maria, B, op.5a, SATB, hmn/pf, before ?1910; Ave Maria, e, op.7, T, pf, before ?1910; Tantum ergo, A, op.6, SATTBarBB, ?1910 or before; Ave Maria, C, Bar, hmn/pf, 1910; 6 Litanies: no.1, C, nos.2–3, G, 3vv, no.4 'Sul 42

del Leybach', C, 1v, pf, no.5, D, 1910, no.6, B♭; 2vv, 1910; Ave Maria, E♭; 2vv, hmn, 1913; Tota pulchra, Bar, hmn/pf, 1913; Tota pulchra, E♭; 2vv, hmn, 1913; Non vos relinquam orphanos, Bar, hmn, 1916; Propitius esto Domine, 1v, hmn, 1916; Psalm cli (Quemadmodum desiderat), Bar, hmn, 1916; Tantum ergo, A♭; SATBarB, hmn, 1916; Quid retribuam Domino, 7vv, hmn, 1919; Tantum ergo, e, ATB, orch, 1933; Tantum ergo, e, 1v, TTBB, 1936; Iste confessor, 3vv, 1937; Tu es sacerdos, 3vv, 1937; Super flumina, B♭; 4vv, hmn, 1939; other undated motets, incl. further settings of Ave Maria, Tota pulchra

Secular vocal: Wo ist der Friede? (F. Eichendorff), Bar, pf, 1917; Atmes [Fatherland] (?N. Mjeda, ?H. Mosi), 1v, pf, version for S, Ca, B, pf; Gruja Shqyptare [Albanian Woman], A; Hymni i gimnazit Françeskan [Hymn of the Franciscan High School], 4vv, version for 4vv, orch; Kângë shkolle [School Songs], 1v; Kangët t'melodramit t' Kshnellave [Songs from the Christmas Melodrama], vv, pf, hmn; O, ata të lumt që dhanë jetën [Happy those that Gave their Life], male chorus; Peshkatari [The Fisherman], 1v, fl, pf; I d'buemi [Persecuted] (Fishta), 1v; Shqyptarët dhe muzika [Albanians and Music], inc.; Shqypnisë [To Albania] (?Fishta), STTB; Të nisunit enji bariut [The Departure of a Shepherd], 1v

instrumental

Marsch!, D, ?pf, 1910; Saffo, hmn, 1910; Atdhee e gjuh Shqyptare [Albanian Fatherland and Language], pf, before 1912; Liria [Freedom], pf, before 1912; Marsh për v'dekun: nji pomëndim t' 26it Fruer [Funeral March: a Remembrance of the 26th February], hmn, 1916; Dy lule mbi vorr të Skanderbegut [Two Flowers on Scanderbeg's Grave], fantasia, 2 fl, 2 cornets, 2 bombardon, 3 trbn, str qnt, pf, 1919; Dy lule mbi vorr të Skanderbegut, small orch, 1922, arr. large orch; Rapsodi mbi kânga popullore shqype [Rhapsody on Albanian Folksongs], band, ?1922; Album për harmonium, 24 pieces, ?inc.; Pastorale no.1, 2 fl, cl, t sax, 2 vn, vc, db, hmn; Përmbi lume e Babilonit [By the Rivers of Babylon], vn, hmn, inc.; Të ura a Shalës [At the Bridge of Shala], vn/fl, pf, ?lost; frags., lost works

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GEORGE LEOTSAKOS

Gjoni, Simon

(b Shkodra, 28 Oct 1927; d Tirana, 31 Oct 1991). Albanian conductor and composer. Self-taught in theory and solfège, he joined various Shkodran choruses and wind bands, composing songs of lasting popularity. He then went to Prague, where he studied at the Conservatory (1952–3) and the Academy of Musical Arts (1953–8). On his return to Albania, he was appointed conductor at the Tirana Theatre of Opera and Ballet, where he was responsible for the Albanian premières of a number of operas, including *Il barbiere di Siviglia* (1958) and *Pagliacci* (1962). He subsequently served as conductor of the Tirana RSO (1963–5), director of

the Jordan Misja Art Lyceum, Tirana (1965–8), and director of music at Fier (1972–81). As a member (from 1981) of the Union of Albanian Writers and Artists he wrote music criticism for the periodicals *Drita* and *Nëntori*. He taught chamber music at the Tirana Music Academy from 1985 until his death.

Gjoni's orchestral works were among the most successful composed in Albania during the 1960s and 70s. His imaginatively orchestrated *Albanian Symphonic Dances* use folksong material as a pretext for bold dramatic gestures, while his Symphony no.1 is memorable for its thorough assimilation of classical form and its clearcut, memorable themes.

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(selective list)

Stage: Fatos Berberi (ballet, 1, Y. Reso), 1977; musical sketches for children, vv, pf, dancers, 1980; *Katërbëdhjetëvjeç dhënderr* [The 14-Year-Old Bridegroom] (comic op, 3 after A.Z. Çajupi), unfinished

Vocal-orch: *Dielli i së ardhmes qesh mbi ne* [The Sun of our Future Smiles upon us], mixed chorus, orch, 1956; *Pranvera jonë* [Our Spring] (I. Kadare), T, Bar, mixed chorus, orch, 1960; *Suite no.1, no.2* (Myzeqeja folksongs), T, mixed chorus, orch, 1969; *Ushto këngë e gjemo hap i klasës punëtore* [The Song Resounds and the Tread of the Working Class Thunders] (cant., trad.), mixed chorus, orch, 1972; *Suite no.1, no.2* (Partisan songs), mixed chorus, orch, 1984

Orch: *Kujtime nga atdheu im* [Memories of my Fatherland], tone poem, 1955; 8 *Albanian Sym. Dances*, 1961–9; *Sym. no.1*, E♭; 1969–72; *Sym. Suite no.1*, 1974; *Shqipëria ne festë* [Albanian Festival] (*Sym. Suite no.2*), 1975–6; *Pjesë* [Piece], vn, str, 1983; *Sym. no.2, f*, 1981–5; *Festë popullore në fshatin tonë* [Folk Feast in our Village] (*Sym. Suite no.3*), ?1983; *Sym. Dance*, ?1984; *Përse mendohen këto male* [Why are these mountains so pensive?], 1985; *Lart frymen e aksioneve* [Keep High the Spirit of Voluntary Work], ov., 1985

Chbr: *Album*, 12 pieces, pf, 1979; 3 *Preludes*, pf, 1979; *Album*, 10 pieces, pf, *Romanca*, 2 fl, ob, 2 cl, bn, hn, 1987; *Pf Trio*, 1988–9

Songs (1v, pf unless otherwise stated): *Floriri i bardhë* [The White Florin], after 1944; *Flamuri i fitorës* [The Banner of Victory]; *Lule borë* [Anemone] (Z. Pali), S, T, pf/orch, 1949; *Sulmuesja e tisazhit* [The Textile Factory Girl] (D. Shuteriqi), 1950; *Poema e rapsodit* [The Rhapsode's Poem] (A. Banushi), B, vc, pf, 1960; *Lufton shqipja e plagosur* [The Wounded Eagle Fights On] (H. Minarolli), T, pf, 1961; *O bjeshqë male kreshniqe* [Ye Proud Albanian Highlands] (Banushi), before 1978; *Album më [10] romancat* [Album with [10] Songs] (Banushi, S. Mato, L. Cukalla), 1978 [incl. *O bjeshqë male kreshniqe*]; *Moj jelek praruar* [O Gold-Embroidered Waistcoat] (trad.), before 1979; *Album më [10] romancat [no.2]* (various texts), 1984

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GEORGE LEOTSAKOS

Glachant, Antoine-Charles

(b Paris, 19 May 1770; d Versailles, 9 April 1851). French composer and violinist, son of Jean-Pierre Glachant. He received his early training from his father. In 1790 he became orchestra director of the Théâtre du Délassement-Comiques, an opera house where young artists obtained performing experience. There in the same year his first works, the operas *Pharamond* and *L'homme à la minute*, were performed. Glachant had left the theatre in disappointment by 1791, and joined the military campaign in Belgium in 1792. By 1795, when he married, he had settled in Arras as commander of the third company of the Corps des Mille Canonniers de Paris, and later (1813) became commander in charge of the Arras defence. There in 1806 he helped to found a music conservatory which maintained a close relationship with the Paris Conservatoire, and in 1812 he founded an active amateur music society which later became the Philharmonic Society. He also attempted further theatre pieces – *Le mannequin vivant*, which was well received at its Paris performance in 1796 but was never published, and *Les deux dragons*. In about 1823 he moved to Paris where he led the orchestra at the Théâtre Français and witnessed the success of his duos and quartets at the *soirées* organized by Baillot. He returned in 1830 to Arras where he continued his previous work until his retirement to Versailles in 1846.

Glachant's chamber works are the most important of his creations. It is particularly in his duos and quartets that he seemed at ease and able to express, with individuality, the ideas of a man well trained in French style yet influenced by Italian virtuosity and the harmonic and formal techniques of the Mannheim school. In this respect his style reflects that of his compatriots Gossec, Le Duc, Vachon and Blasius. His duos are all in three movements; two of these works follow the French tradition and the other the Italian. Certain passages are quite difficult to perform and melodies are often long and Romantic in concept. His string quartets attempt to balance attractive themes and dance rhythms with an independent movement of instrumental parts. His harmony frequently ventures beyond the simple and direct modulations used by most French quartet composers of this period.

WORKS

vocal

printed works published in Paris

Pharamond (drame mêlé de chœurs et de chants, 5, P.-A.-L.-P. Plancher de Valcour), Paris, Délassement-Comiques, 1790

L'homme à la minute (oc, 2, Valcour), Paris, Délassement-Comiques, 1790

Les deux dragons (oc, 1), Arras

Doubtful: *Le mannequin vivant, ou Le mari en bois* (oc, 1), Paris, Feydeau, 1796

Hymn for the Sovereignty of the People (Leducq), Arras, 20 March 1799

Several romances incl. *Le bon avis* (n.d.), *Je ne t'aime pas* (Lévêque) (n.d.), *Plaintes d'amour* (n.d.), *Le portrait* (n.d.), *Le serment* (n.d.), *d'amour* (d'Hermilly) (n.d.); other vocal pieces, cited by Cardevacque

instrumental

op.

- 1 Trois duos, 2 fl (c1790)
- 2 Symphonie concertante, 2 vn, orch (c1808)
- 3 Trois duos, 2 fl (n.d.), lost
- 5 Trois quatuors, 2 vn, va, b (c1820)
- 8 Trois grands trios concertants, 2 vn, b (n.d.), lost

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Almanach général de tous les spectacles (Paris, 1791), 216, 219

A. de Cardevacque: 'La musique à Arras depuis les temps les plus reculés jusqu'à nos jours', *Mémoires de l'Académie des sciences, lettres et arts d'Arras*, 2nd ser., xvi (1885), 41–177, esp. 137–40

DEANNE ARKUS KLEIN

Glackemeyer, Frederick [Johann Friedrich Conrad; Frédéric]

(*b* Hanover, 10 Aug 1759; *d* Quebec, 12/13 Jan 1836). Canadian musician of German birth. The son of a military band musician, he is reported to have been a violin prodigy. In 1777 he enlisted in one of the Brunswick regiments destined for Canada. Discharged in 1783, he settled in Quebec, where he made a living as instrumentalist, teacher, tuner, repairman, and importer of instruments and sheet music. He was probably the first full-time musician in Canada who left a mark both immediate and lasting. His activities, probably as a director and conductor, enhanced the holding of subscription concerts in Quebec in the 1790s, featuring orchestral and chamber music by J.C. Bach, Haydn, Mozart, Pleyel and others. Many of the printed parts assumed to have been supplied by Glackemeyer are still preserved. Prince Edward (later Duke of Kent), in Quebec 1791–4, is said to have appointed him a regimental bandmaster.

Glackemeyer served as organist of the local basilica (1816–18) and as vice president of the Quebec Harmonic Society (1819–22). Two surviving marches suggest his acquaintance with Mozart's music; there are also arrangements of two *voyageur* songs. A son, the notary Louis Edouard (1793–1881), was an amateur flautist and member of Quebec chamber music ensembles; a daughter married Theodore Molt.

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HELMUT KALLMANN

Gladkovsky, Arseny Pavlovich

(*b* St Petersburg, 9/21 May 1894; *d* Leningrad, 31 July 1945). Russian composer. In 1917 he graduated from the faculty of mathematics and physics at the Petrograd University, and then graduated in 1924 from Kalafati's composition class at the Leningrad Conservatory. He served for a while as secretary and teacher of music theory for the Petrograd University Music Society (1915–17) before lecturing for Politprosvet ('The Political Enlightenment') in Red Army units (1918–22). He then headed the music department of the First Artistic Studio (1922–32) and the music department of the Leningrad College of Choreography where he taught musical and theoretical disciplines (1928–32). He later taught composition at the music college and special music school attached to the Leningrad Conservatory (1934–41). In collaboration with Ye. Prussak, he wrote one of the first Soviet operas on a revolutionary theme – *Za Krasniy Petrograd* (1919) ('For Red Petrograd (1919)') – which was first staged in 1925 at the Maliy Theatre.

WORKS

(selective list)

Dramatic: *Za krasniy Petrograd* (1919) [For Red Petrograd (1919)] (musico-dramatic chronicle, 3, V.P. Lebedev), 1925, collab. Ye. Prussak, Leningrad, Maliy, 24 April 1925, rev. Gladkovsky as *Front i til'* [The Front and the Home Front] (op-erat), 1930, Leningrad, Maliy, 7 Nov 1930; *Rustam* (musical comedy, Ye. Gerken and B. Timofeyev), 1932; *Poët i barabanshchik* [The Poet and the Drummer] (operetta), 1937; *Kol'tso s izumrudom* [The Emerald Ring] (musical comedy, Timofeyev), 1938; *Tom Soyer* (ballet, after M. Twain), 1939–40

Inst: *Poëma*, pf, orch, 1919–24; 2 *Preludes*, pf, 1930; *Detskaya syuita* [A Children's Suite], pf, 1934; Sym. [no.1] 'Geroicheskaya' [The Heroic], orch, 1935; Sym. [no.2] 'Pushkin', orch, 1937; Sym. [no.3] 'Karel'skaya' [The Karelian], orch, 1941–5; Pf Trio, unpubd; Sonata, Variations, pf, unpubd; Str Qt

Incid music: *Krasnoarmeyskiye pesni* [Red Army Songs] (V. Azarov and others), 1932–3

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'*Vīstupleniye na diskussii o sovetskom simfonizme 4–6 fevralya 1935*' [A speech delivered during the discussion about Soviet symphonism on 4–6 Feb 1935], *SovM* (1935), no.5, pp.27–31

'*Protiv formalizma i fal'shī: vīstupleniye na tvorcheskoy diskussii v Leningradskom otdelenii Soyuza sovetskikh kompozitorov*' [Against formalism and falsehood: a speech delivered during a creative discussion at the Leningrad branch of the Soviet Composers' Union], *SovM* (1936), no.5, pp.31–2

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'A.P. Gladkovskiy: nekrolog', *Leningradskaya pradva* (2 Aug 1945)

I. Glebov [B.V. Asaf'yev]: 'A. Gladkovskiy: "Za krasniy Petrograd (1919)",
Ob opere (Leningrad, 1976, 2/1985), 290–92

IOSIF GENRIKHOVICH RAYSKIN

Gladney, John

(*b* Belfast, 12 Aug 1839; *d* Manchester, 12 Dec 1911). English clarinettist, brass band conductor and teacher. He was the son of a military bandmaster and had a precocious musical talent; by the age of 11 he was appearing as a piccolo soloist with Louis Jullien's orchestra. He also appears to have been a talented pianist, but it was as a clarinettist that he made his mark as a player. After touring with a number of theatre bands he became leader of the Harrogate Spa Band, and in 1861 he joined the Hallé Orchestra in which he remained for most of his playing career. In the 1850s he started to conduct brass bands, and he went on to have influential associations with the most successful Victorian bands, particularly the Meltham Mills Band. At the time of his death Gladney was widely referred to as the father of the brass band movement. With two other successful Victorian band conductors, Edwin Swift and Alexander Owen, he shaped the format and idiom of the British brass band. The standard instrumentation comes from their preferred combination of forces (see Band (i), §IV, 3), and there is little doubt that Gladney, the most urbane and well-educated of the three, was the defining influence.

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TREVOR HERBERT

Gladwin, Thomas

(*b* c1710; *d* ?London, ?1799). English organist, harpsichordist and composer. According to Burney, he emerged as a performer on the organ and harpsichord in London about 1736. Although a proposed date of 1738 is questionable, Gladwin was evidently an early organist at Vauxhall Gardens where he perpetuated the tradition of the Handelian organ concerto. Gladwin's concertos were not published, but a gavotte from a concerto provided the substance for a popular song, *Greenwood-Hall: or Colin's Description (to his Wife) of the Pleasures of Spring Gardens*. From 1760 or earlier Gladwin was organist at Audley Chapel, Grosvenor Square. A set of *Lessons* for the harpsichord or organ, three with violin accompaniment, was issued in the 1750s by J. Johnson, reissued in 1768 by Welcker, and still later printed by Bland. The sonatas with violin accompaniment were probably the earliest in this category by an English composer, and the solo works among the earliest English keyboard sonatas (as opposed to suites). The keyboard style reflects the impact of Scarlatti's sonatas in England and incorporates various orchestral effects translated from the currently fashionable Italian concerto. Gladwin's songs were very popular and were included in numerous 18th-century collections. Burney, in *Rees's Cyclopaedia*, asserted that 'John' Gladwin died at 'a

great age' in 1799; the cited connections with Vauxhall and Audley Chapel suggest that this is the same person.

WORKS

8 Lessons, hpd/org (London, c1755), 3 with vn

Lamentation on Parting with a Dog, glee, 3vv, 1783, US-Bp

Single songs: By Love Possess'd (c1735); Charming Chloe (Jersey) (c1735); Greenwood-Hall (?Lockman), in *Gentleman's Magazine*, xxi (1742), 440; Whilst in the Verdant Spot we Stray (Lockman) (1743); The Invitation to Mira (c1745); all except By Love Possess'd and The Invitation to Mira repr. in 18th-century anthologies

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T. Mortimer: *The Universal Director* (London, 1763); repr. as 'An Eighteenth-Century Directory of London Musicians', *GSJ*, ii (1949), 27–31

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RONALD R. KIDD

Gladys Knight and the Pips.

American soul vocal group. Its most consistent line-up was Gladys Knight (*b* Atlanta, GA, 28 May 1944), her brother Merald 'Bubba' Knight (*b* Atlanta, 4 Sept 1942) and her cousins William Guest (*b* Atlanta, 2 June 1941) and Edward Patten (*b* Atlanta, 2 Aug 1939). Gladys was a child prodigy, singing in church and winning a television talent contest at the age of eight. At this time she and other family members became the Pips, a group which was renamed Gladys Knight and the Pips in 1957 to emphasize the leading role of her strong alto. Their first hit recording came in 1961 with a version of the Johnny Otis song *Every Beat of my Heart*. In 1967 they joined the Motown label where Knight's versatile singing was presented in such well-crafted songs as the romantic ballad *Take me in your arms and love me*, the stirring call and response song *I heard it through the grapevine* (1967) by Norman Whitfield and Barret Strong, and Kris Kristofferson's *Help me make it through the night*. Having signed to Buddah Records, the group had even greater commercial success in the mid-1970s; their version of Jim Weatherly's *Midnight Train to Georgia* was one of their finest recorded performances, where Knight's gospel-tinged singing was matched by the Pips' urgent close harmonies. This signalled a move to recordings of more mainstream pop ballads such as *The Best Thing that Ever Happened to Me* and the film theme *The Way We Were*. In later years Gladys Knight made numerous television and concert appearances and recorded the theme song to the James Bond film *Licence to Kill* (1989).

DAVE LAING

Glaeser, Franz.

See Gläser, Franz.

Glagolitic Mass, Glagolitic chant.

The term 'Glagolitic' (neo-Lat. *glagoliticus*, from Croatian *glagoljica*: 'the Glagolitic alphabet'; related to Old Church Slavonic *glagolŭ*, 'word') refers to a distinctive alphabet devised for the Slavonic literary language in the 9th century by Constantine (monastic name, Cyril) and Methodius, apostles of the Slavs. By extension it is used to refer to the Catholic (as opposed to Orthodox) Mass translated into Church Slavonic, and to compositions such as the Glagolitic Mass of Leoš Janáček that are settings of such texts, whether written in the original alphabet or transcribed into Latin letters. 'Glagolitic chant' or 'Glagolitic singing' (*glagoljaško pjevanje*) refers in a broader sense to a repertory of paraliturgical as well as liturgical Catholic chant in the Slavonic vernacular transmitted orally, principally in Croatia.

In 862 Prince Rostislav requested the Byzantine Emperor to send a Slav-speaking mission to Great Moravia. Accordingly, Cyril and Methodius in 863 established the Catholic liturgy there, and with it a centre for the Catholic faith within the whole of Slavonic Europe. Since that time, in Catholic Slavonic countries, a continuous tradition of the Catholic Slavonic or Glagolitic liturgy has existed side by side with the Latin liturgy of the Western Church, even though subject to some local interruptions. Early sources include fragments of a 10th–11th-century sacramentary at Kiev (*UKR-Kan DA/P.328*) and fragments of an 11th-century missal, besides several complete late-medieval missals; the Mass Ordinary melodies ('Věruju', 'Svet', 'Blagosloven', 'Agneče Boži') in a Glagolitic missal of the 14th or 15th century were shown by Vajs (1910, p.436) to be precisely those of the corresponding Latin texts in another missal of the same date and geographical provenance. The privilege of celebrating the Slavonic liturgy has been repeatedly confirmed by the Holy See, for example, at the Council of Trent, up to and including the 20th century. Within this tradition, in turn, some of the areas of south-eastern Europe now falling within Croatia and Slovenia have played a particularly important part, together with the basilica of S Hieronimo in Rome, a centre of the Slavonic liturgy especially since the late 16th century.

Interest in the Glagolitic liturgy received a particular impetus owing to the coincidence of the millennial celebrations for the mission to Moravia of Sts Cyril and Methodius in 1863, those for St Cyril's death in 1869 and so on with the rise of Slavonic nationalism, and the participation in the nationalist movement by Catholic priests such as František Sušil in Moravia. (The 1863 celebration was also marked in Rome, and Liszt composed his 'Slavimo slavno slaveni!' for this occasion, to a Croatian rather than Old Slavonic text.) A concordat between the Vatican and Montenegro in 1886 allowed the re-introduction into Slovenia and Bohemia of the Glagolitic rite (against the protests of some ecclesiastics); the edition of the Glagolitic missal that was subsequently authorized for Bohemia and Croatia was the *Missale romanum slavonico idiomate* (Rome, 1905). Almost immediately, the Glagolitic Mass began to be set also in a modern style: the first such

setting by a Czech composer was the *Missa glagolskaja* by Ladislav Kožušniček (1907), and later settings include the *Glagolská mše* of J.B. Foerster (1923) besides that of Janáček (1926).

Croatian Glagolitic chant (Glagolitic singing) is attested in a report sent to Rome between 1740 and 1742 by Matej Karaman, bishop of Osor (*HR-ZAn* 22321, ms.546): in villages the parish priests and lower clergy employed a style of singing 'without instruments and without learning, composed of a certain natural and affective melody that awakens devotion' (*senza istromenti, e senza studio, composto d'una certa melodia naturale, e patetica, ch'eccita divozione*). Transcriptions of specific melodies from this repertory began to appear during the 19th century, and field recordings have been made since the early 20th (the oldest, c1910–30, are preserved in the Phonogrammarchiv of the Austrian Academy of Sciences in Vienna); the Croatian Academy of Sciences is responsible for collecting and publishing the sources. The repertory has a wide geographical provenance in the northern Adriatic islands, especially Krk, in Istria, and in the Croatian coastal mainland of northern and central Dalmatia; various different regional styles can be distinguished (see the studies by Bezić and Doliner).

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GEOFFREY CHEW

Glahn, Henrik

(b Hornstrup, nr Vejle, 29 May 1919). Danish musicologist. He studied the piano and organ at the Royal Danish Conservatory (organ diploma 1941) and musicology with Abrahamsen and Larsen at Copenhagen University (MA 1945), being awarded the university gold medal for an essay on the treatment of rhythm in the hymn tunes of the Reformation period (1947) and the doctorate in 1954 with a dissertation on the melodies of Lutheran hymns in the 16th century. After serving as organist and choirmaster of Jaegersborg Church (1947–59) he joined the succession of distinguished organists (Gade, Laub, Wöldike, Jeppesen, Sørensen) at Holmens Kirke, Copenhagen (1959–64). He began teaching at Copenhagen University in 1945, later becoming reader (1964) and professor of musicology (1967–89). In 1954 he was appointed to the Music History Museum as assistant to Godtfred Skjerne, whom he succeeded as director, and also as curator of the Carl Claudius Collection of Musical Instruments (1956–80). Under his leadership the museum became a model institution and an important part of Danish musical life; in 1966 it moved into a fine 18th-century mansion, the former parsonage of the Reformed Church near the centre of Copenhagen, gaining much enlarged exhibition, library and concert facilities where the two instrument collections were amalgamated in 1979.

As a leading authority on all aspects of Danish church music and on Lutheran hymnody, Glahn has been a member of the government liturgical commission (1970–73) and was editor of a revised edition of the Danish hymnbook (1992). He was president of the Society for Danish Church Music (1954–71) and the Danish Musicological Society (1969–80), chairman of the Organizing Committee for the 11th IMS Congress (Copenhagen, 1972) and a member and vice-president of the IMS Council (1972–82). In 1968 he became a member of the editorial committee of *Monumenta Musicae Byzantine*, succeeding Oliver Strunk as director (1971–93). He was elected a member both of the Royal Danish Academy of Sciences in 1972, later becoming vice-president (1977–83), and of the Norwegian Academy of Sciences in 1994. The *Festschrift Festschrift Henrik Glahn*, ed. M. Müller (Copenhagen, 1979), which contains a list of his writings, was published to mark his 60th birthday.

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JOHN BERGSAGEL

Glam rock.

A highly theatrical mode of presentation found in 1970s rock and pop which, in its parade of an inauthenticity that hardly appeared to sell out to commercial interests, prepared the way for the eruption of punk rock by the middle of the decade. Glam, a contraction of the slightly seedy glamour, proclaimed dissatisfaction with the excessive machismo prevalent in growing hard rock. By 1971 the New York Dolls, David Bowie and Marc Bolan's T. Rex had begun experimenting with overt feminine make-up and some cross-dressing on stage. Bowie's transgressions were most calculated, perceiving most clearly the value of image, both on stage and in print. They shared an emphasis on short, well-constructed, hook-based songs in opposition to the lengthy meanderings of progressive rock, although Bowie's contemporary work in particular, for example *Ziggy Stardust and the Spiders from Mars*, was stylistically little removed from hard rock. Around 1972 Roxy Music combined this demeanour with a progressive style founded on Brian Eno's atmospheric tape treatments and Andy Mackay's raucous saxophone. The irony of the genre's inauthenticity became particularly apparent in the UK glitter rock bands of the early 1970s, particularly Slade, Sweet and Gary Glitter. These shared pared-down guitar textures and teen-orientated promotion, often becoming indistinguishable from mainstream teenage pop by the mid-1970s.

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ALLAN F. MOORE

Glandien, Lutz

(b Oebisfelde, Altmark, 4 June 1954). German composer. In 1977 he became a member of the Dresden multimedia ensemble Schicht, a group active in the politicized singing movement of the DDR. He studied at the Deutsche Hochschule für Musik, Berlin, where his teachers included Wolfram Heicking (1979–83), among others, and at the DDR Akademie der Künste (1985–7), where he was a masterclass student of Georg Katzer. In his instrumental works, such as *Ruhestörung* (1986) and *Und war es noch still* (1989), he has focussed on critical questioning and developed a compelling language of sonic and rhythmic gesture. In 1989 he began to explore electro-acoustic music and in this medium devoted himself increasingly to the genres of applied music. As well as writing pieces for solo instrument and tape (to be performed by friends), he created sound installations, music for video, and radio plays. He began to work with musicians such as Chris Cutler and others from the avant-garde rock scene in 1990. As he included improvisatory techniques from that sphere in his own music, his development of musical gestures accelerated and his works became more playful. Later he became interested in virtual and recycled music, taking pre-recorded sound as a starting point for composition, and since 1997 exploration of tonal phenomena in the voices of humans and primates. (*KdG*, A. Kopp)

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GISELA NAUCK

Glanert, Detlev

(b Hamburg, 6 Sept 1960). German composer. He studied in Hamburg with Diether de la Motte (1980–81) and Günter Friedrichs (1982–4) before moving to Cologne to study with Henze (1984–8). He also attended the Tanglewood Festival (1986) and was a guest at the Villa Massimo, Rome (1992–3). From 1989 to 1992 he co-organized the Cantiere Internazionale d'Arte, Montepulciano. His opera *Der Spiegel des grossen Kaisers* won the Lieberman Opera Prize in 1993.

Glanert cites Mahler and Ravel as his primary influences. His Symphony no.1 (1985) explores a Mahlerian symphonic landscape and quotes briefly from *Das Lied von der Erde*. *Mahler/Skizze* (1989), based on the experience of visiting Mahler's grave, explores, in delicate instrumental sonorities, the borders between disparate Expressionism and structural formalism. Henze's sound world has also made an impact on Glanert's style, as has his predilection for music drama, particularly chamber opera. Glanert frequently brings diverse elements into a dialogue without combining them in a final synthesis. His opera *Leyla und Medjnun* (1987–8), for example, combines Turkish folk melodies and characters with European art music in a deliberately discontinuous montage.

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Principal publisher: Bote & Bock

RACHEL BECKLES WILLSON

Glanner, Caspar

(*d* Salzburg, before 17 Aug 1577). Austrian composer and organist. According to his own account he served as a singer in several court chapels before entering lifelong employment with Michael of Khuenberg, Archbishop of Salzburg, in 1556. There he was employed as server and cathedral organist, and was in addition charged with the duty of instructing one boy each year in the playing of the organ.

Apparently he had already begun work on his song collection, *Neue teutscher geistlicher und weltlicher Liedlein*, planned in four volumes, but only the first two volumes appeared in print (posthumously, in 1578 and 1580 respectively). Of the other two, which remained in manuscript and have since been lost, only one work is extant; the song *All Ding auff Erd zergencklich sind* (in RISM 1558²⁰). The remaining 49 lieder from the first two parts amply demonstrate Glanner's mastery of the transitional style between the older Gesellschaftslied (songs in the Minnesinger tradition for the educated classes) and the Italianate song of the second half of the 16th century. They are largely treble-dominated songs with quasi-polyphonic lower voices. Glanner used half-choir techniques and four of his pieces are in the homophonic style of the villanella. His occasional use of polyphonic devices, such as the canonic doubling of the tenor cantus firmus in the treble of his five-part *Erbarm dich mein, O Herre Gott* from the 1578 publication, seems anachronistic in comparison with his other works.

Ruprecht Glanner (i), the brother of Caspar, was an organ builder who repaired the organs at Mariahof in Styria in 1518 and Salzburg Cathedral in 1529 and 1530. His son Ruprecht (ii), Caspar's nephew, lived with Caspar in Salzburg in about 1564. He was also an organ builder, and collaborated with Kaspar Bockh on restoring the Salzburg Franciscan church organ.

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OTHMAR WESSELY

Glantz, (Yehuda) Leib

(*b* Kiev, 1 June 1898; *d* Tel-Aviv, 27 Jan 1964). Israeli cantor and composer of Ukrainian birth. Born into a family of cantors (both of his grandfathers were cantors, as was his father), he made his cantorial début in Kiev at the age of eight. At the age of 14 he became the choir director at his father's synagogue, where he helped to introduce the 19th-century polyphonic repertory. He studied the piano and theory at the Totovsky

Conservatory and later counterpoint and composition with Glier. In 1920 he moved to Cișinău, now in Moldova, where he served as cantor and continued his studies with Abraham Berkowitsch (known as Kalechnik), an authority on cantorial recitatives. After emigrating to the USA in 1926 he served as cantor for congregations in New York and Los Angeles. His extensive recordings with Asch and RCA Victor made him famous in Ashkenazi Jewish communities. In 1954 he emigrated to Israel and settled in Tel-Aviv, where he continued to work as a cantor. He founded a cantorial school, the Tel-Aviv Institute for Religious Jewish Music, in 1961; a year after his death the institution was transformed into a foundation for the publication of his music, which remained active until 1971.

One of the greatest virtuoso cantors of the 20th century, Glantz possessed an unusual lyric tenor voice of great agility and amazing coloratura, a wide range and a rich palette. He used his vocal ability to generate virtuoso improvisations based on Eastern European Ashkenazi modes, traditional prayer chants and melodies of the Hasidim. He was particularly famous for his dramatic interpretation of prayer texts. Most of his numerous compositions, all of which are based on his improvisations, remain in manuscript. His published works for cantor also incorporate elements of European music, especially the harmonic language of early 20th-century Russia.

An ardent Zionist, Glantz believed that the foundation of the state of Israel in 1948 was the sprouting of Jewish and worldly redemption, an event that called for the renovation of synagogue music. He advocated a new style of cantorial recitative that de-emphasized a mournful traditional Eastern European sound and encouraged joy and thanksgiving. He believed that cantors should sing more in modes close to major than in modes close to minor. While he realized this himself in his later cantorial recitatives, most cantors did not follow his lead.

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(selective list)

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Glanville-Hicks, Peggy

(*b* Melbourne, 29 Dec 1912; *d* Sydney, 25 June 1990). Australian composer. She was a major figure in American musical life as a New York City critic, composer, and concert organizer from the late 1940s into the 1960s. From about 1960 she spent increasing amounts of time outside the USA, especially in Greece. In 1967 she underwent surgery in New York to remove a brain tumour; she recovered but virtually ceased composing. In 1975 she moved from Greece to Australia, where her music attracted renewed attention from performers and audiences. In 1987 the University of Sydney awarded her the honorary DMus.

She received her first training from 1927 at the Melbourne Conservatorium, where she studied with the conductor and opera composer Fritz Hart. In 1931 she won a scholarship to the RCM, where she studied with Vaughan Williams (composition), Arthur Benjamin (piano), and Constant Lambert and Malcolm Sargent (conducting). The award of an Octavia Travelling Scholarship (1936–8) enabled her to further her studies with Wellesz in Vienna and with Nadia Boulanger in Paris.

In 1938 Glanville-Hicks married the English pianist and composer Stanley Bate and on occasion wrote as Peggy Bate until their divorce in 1949. In 1940 to 1941 she accompanied Bate on his concert tours to Melbourne and Sydney, then Boston and New York, where they decided to settle. In 1951 she married Rafael da Costa, an Austrian-Israeli critic, whom she divorced in 1953. She lived in the USA from 1941 to the early 1960s, taking American citizenship in 1948.

In 1947 she became a *New York Herald Tribune* critic; Virgil Thomson was her senior colleague. During the next eight concert seasons, October through April, the paper published over 500 of her reviews, mostly of new music. She also published reviews and essays in *Musical America*, *Music & Letters*, *Musical Quarterly*, the *New York Times* and other journals. She updated the American material in *Grove's Dictionary* (5th edition, 1954) and herself contributed 98 entries on current American composers and eight articles on Danish composers.

She was active in support of other musicians, first through the League of Composers and then with the American Composers Alliance. She organized concerts and commercial recordings of new music, usually including a work of her own. She assisted Menuhin in presenting concerts of Indian music (1955). As a director of the New York Composers' Forum, she organized concerts of new American music with discussion by the composers.

As a critic and writer she was as concerned with identifying a composer's source of inspiration as with explaining compositional technique, including atonalism, serialism, neo-classicism, *musique concrète*, and the mid-century avant garde. She described the qualities of American inspiration in the music of Ives, Virgil Thomson, Copland, Douglas Moore, the young Bernstein and others. Yet her outlook was thoroughly international. She

was most interested in the music of the 'exotics' or 'musical explorers' such as John Cage, Lou Harrison, Paul Bowles, Colin McPhee, Alan Hovhaness and Edgard Varèse. Like them, she found in various non-Western musical cultures more authentic, even mystical sources of inspiration.

After the concert season, from May to September, she had more time to write music and to gather inspiration. She travelled to other parts of the USA and to England, Germany, Italy, Greece, Jamaica, Morocco, India, Australia and elsewhere. Her work was supported by several major awards, including a grant from the American Academy of Arts and Letters (1953–4), two Guggenheim Fellowships (1956–8), a Fulbright Fellowship (1960) and a Rockefeller Grant (1961–3) for travel and research in the Middle East and East Asia.

As a composer she had an affinity, probably reinforced by her training with Hart and Vaughan Williams, for tonal music, consonant and often non-diatonic harmonies, and modal melodies such as are heard in traditional or folk musics. Her melodic writing is distinctive, as are her clear textures and rhythmic patterns, often reinforced by a variety of percussion instruments. She was inspired by the melodies and rhythms of several traditions: Spain (in the Sonata for Harp), India (*The Transposed Heads*), North Africa (*Letters from Morocco*), sub-Saharan Africa (Sonata for Piano and Percussion), South America (Prelude and Presto for Ancient American Instruments), the Italian peninsula (*Concertino antico*, *Etruscan Concerto*), and, in her mind the most authentic of all, ancient Greece (*Nausicaa*, *Sappho*).

The plots of her operas and ballets involve subjects close to her heart. *The Transposed Heads* explores the dilemma of a woman whose marriage to a high-born man enhances her social position, but who then falls in love with his best friend, a less ascetic type, and is unable to live without both of them. The plot of *Nausicaa* (produced at the 1961 Athens Festival) explores female authorship, specifically the female tradition in ancient Greek mythology. Indeed, Glanville-Hicks saw herself as the only woman who had ever written music of any merit, that is, as part of a male tradition.

She was a successful innovative artist in an essentially commercial system. She cultivated men and women with influence and money to sponsor her productions. She found leading performers, conductors and choreographers whose styles and interests suited her own. Her skills as a publicist, as well as the quality of her work, helped attract audiences. Although she once said that 'in America they handed me fame and fortune on a platter', in reality she worked very hard for her musical and spiritual values.

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(selective list)

Stage (libretto by Glanville-Hicks unless otherwise stated): Caedmon (op, 3 scenes), 1933; *The Transposed Heads* (op, 6 scenes, after T. Mann: *Die vertauschten Köpfe*), 1953, Louisville, KY, Columbia Auditorium, 3 April 1954; *The Glittering Gate* (op, 1, after Lord Dunsany), 1956, New York, 15 May 1959; *The Masque of the Wild Man*, ballet, 1958; *Nausicaa* (prol, 3, R. Graves and A. Reid, after Graves: *Homer's Daughter*), 1960, Athens, Herodus Atticus, 19 Aug 1961;

Saul and the Witch of Endor, tv ballet, 1964; Sappho (op, 3, after L. Durrell), 1965; A Season in Hell, ballet after A. Rimbaud, 1965; Tragic Celebration (Jephtha's Daughter), ballet, 1966

Inst: 3 Gymnopedie, ob, cel, hp, str, 1934 [rev. 1953]; Sonatina, fl/rec, pf, 1939; Concertino da camera, fl, cl, bn, pf, 1945; Sonata, hp, 1951; Sonata, pf, 5 perc, 1952; Sinfonia da Pacifica, 1953; Concertino antico, hp, str qt, 1955; Etruscan Conc., pf, chbr orch, 1956; Musica antiqua no. 1, 2 fl, hp, mar, 2 perc, timp, 1957; Conc. romantico, va, orch, 1957; Prelude and Presto, ancient insts, 1957; Tapestry, orch, 1964; Meditation, orch, 1965; Drama, cl, tpt, pf, 3 perc, str, 1966

Vocal: Pastoral (R. Tagore), female chorus, eng hn, 1933; Choral Suite (J. Fletcher), female chorus, ob, str, 1937; Last Poems (A.E. Housman), 5 songs, 1v, pf, 1945; Profiles from China (E. Tietjens), 5 songs, T, pf/chbr orch, 1945; Ballade (P. Bowles), 3 songs, 1v, pf, 1945; 13 Ways of Looking at a Blackbird (W. Stevens), S, pf, 1947; Thomsoniana (V. Thomson), S/T, fl, hn, pf, str qt, 1949; Letters from Morocco (Bowles), 6 songs, T, chbr orch, 1952

Film scores, incl. The Robot, 1936; Clouds, 1938; Tulsa, 1949; Tel, 1950; The African Story, 1956; A Scary Time, 1958

MSS in AUS-Msl, Mitchell Library, AUS-Ssl

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DEBORAH HAYES

Glarean, Heinrich [Glareanus, Henricus; Loriti]

(*b* Mollis, canton of Glarus, June 1488; *d* Freiburg, 28 March 1563). Swiss music theorist, geographer and humanist. His father was a prosperous landowner and a member of the town council for 40 years. As a child Glarean first studied music and other subjects in Berne under Michael Rubellus. In 1501 Rubellus moved to Rottweil in the Black Forest and Glarean followed him, continuing his studies there for almost five years. More than 30 years later Glarean praised his teacher in his musical treatise *Dodecachordon*. On 5 June 1506 Glarean enrolled in the University of Cologne, where he first studied philosophy and theology, later mathematics and music. His music teacher was Johannes Cochlaeus, afterwards renowned as a theologian and opponent of Luther. Glarean admired him greatly and included several of Cochlaeus's musical examples in the *Dodecachordon*. After completing his university studies in 1510, Glarean received a licence to teach.

In 1512 Glarean composed a poem in praise of Maximilian I, which he sang before the emperor and an assembly of German princes in Cologne. So great was the emperor's enthusiasm that he crowned Glarean with a laurel wreath and placed a ring on his finger. In 1514 Glarean went to Basle, where he met Erasmus, who later became the dominant influence in his life (see illustration). He venerated the older man as a teacher and valued friend, writing with warm affection in the *Dodecachordon* about the literary labours they had shared. He enthusiastically embraced the Erasmian concept of a world of antiquity illuminated by Christian faith. Erasmus in turn called Glarean the champion of Swiss humanism and wrote several letters of recommendation on his behalf.

In Basle Glarean directed a boarding school, which included music in its curriculum as well as Latin literature and Greek grammar. He spent 1516 in Pavia and Milan and in the following year went to Paris. Here he became friendly with many humanists, including Heinrich Faber and Guillaume Budé, and conversed through an interpreter with the celebrated composer Mouton. Returning to Basle in 1522 Glarean resumed his teaching and gave lectures at the university; in the same year he was married. Basle was fast becoming an important centre of the Reformation movement. Glarean's opposition to it crystallized during this period in spite of his former admiration for Luther and his erstwhile friendship with Zwingli and Oecolampadius. When certain reformers advocated the substitution of vernacular song for plainsong Glarean wrote a vigorous defence of Gregorian chant in the tenor partbook of his own collection of motets (*D-Mu* 324).

In 1529 Glarean moved to Freiburg im Breisgau. There he became professor of poetry at the university and later professor of theology. He also conducted an educational institute similar to the one in Basle. Most of his important writings on music and mathematics, as well as his editions of works of classical Roman authors, were published after 1530. Between 1530 and 1536 he visited the nearby Benedictine monastery at St Georgen, where he studied the works of numerous Greek and Roman writers. From this came the impetus to make an edition of Boethius's *De musica* and to develop his own system of 12 modes. In 1558 he was made an adviser in the reorganization of the school curriculum in Solothurn, Freiburg and Lucerne, and also took part in the plans for a Swiss Catholic

Hochschule. He gave strong support to current musical endeavours and was influential in the appointment of teachers of singing. Among his more renowned pupils were the Swiss historian Aegidius Tschudi and the composer Homer Herpol, whose collection of gospel motets entitled *Novum et insigne opus musicum* is based on Glarean's system of 12 modes. Glarean knew many musicians of his day including Sixt Dietrich, Jean Mouton, Ludwig Senfl and Johannes Wannemacher. In his old age he was troubled with blindness.

Glarean's first musical treatise, *Isagoge in musicen* (Basle, 1516), is a characteristic cantus-planus manual containing chapters on the elements of music, solmization and the eight modes. Gaffurius and Erasmus are among the authorities cited. Although mensural music is not treated, Pierre de La Rue and Obrecht are called important composers. Glarean's fame as a musical theorist rests above all on his *Dodecachordon*, published in Basle in 1547 by Heinrich Petri. In the letter of dedication to Cardinal Otto Truchsess, Glarean stated that he had been working on his modal system for no less than 20 years. This vast tome is divided into three books: book 1, based mainly on Boethius and Gaffurius, treats the elements of music, consonance and dissonance, and solmization; book 2 concerns the theory of 12 modes applied to plainsong and other monophony; book 3 discusses mensural music and the theory of 12 modes applied to polyphonic music.

Since the title-page of the *Dodecachordon* advertises the modal names of his new system, it is clear that Glarean considered it the outstanding contribution of his treatise. To the medieval eight modes he added four more, an Ionian and Hypoionian with finals on C, and an Aeolian and Hypoaeolian with finals on A. He attempted to show that his system was based on the old Greek modes and believed that it was a renewal of modal usage in antiquity. But its value lay in his recognition of Ionian (or major) and Aeolian (or natural minor). He asserted that the Ionian was the mode most frequently used in his time. In applying his system to polyphony Glarean analysed the mode of individual voices. If one voice is in an authentic mode the adjacent voice range (above or below it) usually will be in the plagal of the same mode; sometimes, however, his analyses are polymodal (e.g. a tenor in the Phrygian mode and a bass in the Aeolian; see [Mode, §III, 4](#)).

The impact of the *Dodecachordon* on Renaissance musical thought was considerable. Although Glarean's system was by no means universally adopted, it was acknowledged either openly or tacitly by many writers. In 1558, 11 years after the publication of the *Dodecachordon*, Zarlino's *Istitutioni harmoniche* reproduced Glarean's modal system but without naming Glarean as its author. The Stralsund cantor Eucharius Hoffmann wrote both musical compositions and a theory book (1582) based on Glarean's teaching. Other writers who acknowledged his modal contribution include Cerone, Morley and Zacconi. From a musical point of view the most fruitful results of Glarean's modal principles are found in the many instrumental compositions of late Renaissance composers who applied his ideas. Such men as Merulo, Padovano, and Andrea and Giovanni Gabrieli wrote toccatas and ricercares in all 12 modes, or 'tones' as they were almost invariably called. For modern scholars the value of the *Dodecachordon* consists in the extraordinary diversity of its contents.

Ambros, for example, called Glarean the founder of musical biography and praised the breadth of his text. Others have stressed the work's significance as a musical anthology, since it contains over 120 compositions (29 by Josquin Des Prez, the remainder by Obrecht, Ockeghem, Isaac and others). Some modern writers have praised the work's contribution as a monument of musical humanism, or cited its exhaustive treatment of the polyphonic method of composition of the Franco-Netherlandish school, or pointed out its subtle defence of Catholic orthodoxy.

In 1557 Glarean published, with his stepson J.L. Wonnegger as general editor, a 151-page abridgment of his *magnum opus* entitled *Musicae epitome*. This modest treatise contains nine polyphonic pieces, seven of which come from the larger work. A German version, *Uss Glareani Musick ein Usszug*, which includes a motet by Homer Herpol, was published in the same year. Early in his career Glarean wrote a poem, *Panegyricon*, which praised the 13 members of the Swiss confederation. In 1558 the poem was set to music by Manfred Barbarini Lupus. Three portraits of Glarean are known. One, a woodcut reproduced in the *Geschichte der Familie Ammann* (Zürich, 1904), shows him at the age of about 35; another, the bust on his tomb in the Cathedral of Freiburg, portrays him in old age; the third, in Basle, is a full-length sketch (see illustration) by Hans Holbein (ii) in a copy of Erasmus's *The Praise of Folly* formerly owned by Oswald Myconius.

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for Glarean's non-musical works see [Fritzsche](#) or [Fenlon](#)

Isagoge in musicen (Basle, 1516; Eng. trans. in Turrell)

ed.: Boethius: *Opera quae extant omnia* (Basle, 1546, 2/1570 [incl. *De institutione musica*])

Dodecachordon (Basle, 1547/R; Eng. trans., MSD, vi, 1965)

Musicae epitome sive compendium ex Glareani Dodecachordo (Basle, 1557, 2/1559)

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For further bibliography see [Theory, theorists](#).

CLEMENT A. MILLER

Glasenapp, Carl Friedrich

(*b* Riga, 3 Oct 1847; *d* Riga, 14 April 1915). German writer on music. He was educated in Riga and in Dorpat, where he studied linguistics, classical philology and the history of art. He taught in Pernau (now Pärnu) from 1873 to 1875, when he returned to Riga, where he remained as a teacher of language and literature until 1912. At the age of 16 he had heard Wagner's works in Riga, and while still a student began assembling material for a biography; the first volume was ready by 1876, and Glasenapp was able to take it to show Wagner at the first Bayreuth Festival. He became a trusted member of the Wagner circle, and was given access by Cosima to much information and material. A dedicated and painstaking enthusiast, he made use of a vast amount of documentary evidence and brought it into systematic order; but his loyalty to the ideal of Wagner as presented to him by Cosima and the inner Wahnfried circle led him to accept an ‘authorized’ view of Wagner and in that interest to suppress and even alter evidence when it was deemed ‘unnecessary’ to the official portrait of Wagner. This unreliability was quickly observed, and Glasenapp was vigorously defended by another partisan, Houston Stewart Chamberlain, in his own book on Wagner (1896). Nevertheless, there is much invaluable material in the book; and not all of this survives in the English version by W. Ashton Ellis, who himself altered and suppressed some of Glasenapp's material. ‘No student in this field can feel anything but gratitude to Glasenapp for his tireless industry’, wrote Ernest Newman in the preface to his own *Life of Richard Wagner* (1900–08). The lexicon and encyclopedia remain valuable resources, although his writings about Siegfried Wagner are marred by his polemical position. His papers are held at the Richard-Wagner-Nationalarchiv in Bayreuth.

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JOHN WARRACK/JAMES DEAVILLE

Gläser [Glaeser], Franz (Joseph)

(*b* Obergeorghenthal [now Horn i Jířetín], 19 April 1798; *d* Copenhagen, 29 Aug 1861). Bohemian composer and conductor. He was a chorister at Dresden before studying at the Prague Conservatory from 1815. In 1817 he went to Vienna, where for the next 13 years he provided the three popular theatres with a series of mainly unsuccessful scores for farces, parodies and pantomimes: in 1817–18 he wrote ten works for the Theater in der Leopoldstadt, starting with *Bärenburgs Sturz* (22 August 1817), from 1819 until 1827 he provided the Theater in der Josefstadt with some 60 works (including an arrangement of Weber's *Oberon*, 20 March 1827), and from 1827 until 1830 the Theater an der Wien with a further 20. On 3 October 1822 it was Gläser's responsibility as Kapellmeister at the Theater in der Josefstadt to supervise the performance of Beethoven's music to Meisl's *Die Weihe des Hauses*. Probably his most successful score was that to Rosenau's *Sküs, Mond und Pagat* (29 January 1820), performed 73 times in this theatre alone.

In 1830 Gläser went to Berlin, where his best-known works were written and performed: *Aurora*, *Die Brautschau auf Kronstein*, *Andrea* and *Des Adlers Horst* (libretto by Holtei). The last, after its première at the Königstädtisches Theater on 29 December 1832, was performed widely and often for half a century; the richness, variety and expressive power of this score show how quickly Gläser matured once he had left behind him the less exacting demands of Vienna's suburban theatres; Wagner conducted *Des Adlers Horst* at Magdeburg and it is one of several now forgotten opera scores that left some mark on his later masterpieces. In 1842 Gläser moved to Copenhagen; he was appointed court conductor three years later and remained there for the rest of his life. Apart from occasional pieces (funeral cantatas, and an overture for the 50th anniversary of the foundation of the Prague Conservatory) he wrote only three major scores during the Copenhagen years: the operas *Bryllupet vet*

Como-søen ('The Wedding by Lake Como'), 29 January 1849; *Nøkken* ('The Water-Sprite'), 12 February 1853; and *Den forgyldte svane* ('The Golden Swan'), 17 March 1854. The first two of these Danish operas had librettos by Hans Christian Andersen. Large collections of his works are held by the Kongelige Bibliothek, Copenhagen, the Deutsche Staatsbibliothek, Berlin, and the Gesellschaft der Musikfreunde, Vienna.

Gläser's father, Peter, went to Vienna and ran a music copyist's business of which Beethoven disapproved less than most with which he had dealings; and his son Joseph (August Eduard Friedrich) (*b* Vienna, 25 Nov 1835; *d* Hillerød, Denmark, 29 Sept 1891) was organist at Hillerød from 1866, and the composer of songs, choral and keyboard works.

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WurzbachL

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PETER BRANSCOMBE

Glaser, Werner Wolf

(*b* Cologne, 14 April 1913). Swedish composer of German descent. His mother Julie, née Wolff, was a concert pianist and a pupil of Clara Schumann. Glaser attended the Hochschule für Musik in Cologne from the age of 12, studying the piano with Dahm, conducting with Ehrenberg, and composition with Jarnach (1929–30). He later studied composition with Hindemith in Berlin. From 1931 to 1932 he was Kapellmeister of the opera in Chemnitz, but, dismissed from this post because of his Jewish ancestry, he became a choirmaster in Cologne. In 1933 he fled from the Nazis to Paris, but soon moved to Denmark, where in 1939, with Irène Skovgaard, he founded a school of music in Lyngby. In 1943 he was forced to flee again, and went to Sweden where he became music critic for the newspaper *Västmanlands Lans Tidning* in 1944. In 1945, with Gunnar Axén, he founded the music college in Västerås and was director of studies there between 1954 and 1975. He has been on the management committee of the music therapists of Sweden and the Swedish Composers' Union. In 1993 the King of Sweden awarded him the medal of the Swedish Royal Academy of Music for his services to Swedish music.

Glaser is a prolific composer, with an output exceeding 540 works. His style is neo-classical and makes use of polytonal and polyrhythmic techniques. The early works of the 1930s are largely reminiscent of Hindemith, although he later developed his own distinctive idiom characterized by an absence of repetition, a predominant use of the intervals of the 2nd and 7th and the employment of unexpected pauses. He has also written volumes of poetry.

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(selective list)

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14 str qts; Fem strukturer [5 Structures], S, fl, sax, vc; Lettre à une âme, vc; other chbr works

Songs, choruses, pf and org pieces

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OTFRIED RICHTER

Glasgow.

Scottish city. Located on the river Clyde, it has been a university city since 1451 and the largest city in Scotland since about 1800. It is the home of the Royal Scottish Academy of Music and Drama (RSAMD), the Royal Scottish National Orchestra, the BBC Scottish SO, Scottish Opera and Scottish Ballet. It is also the base of BBC radio and television in Scotland as well as the independent Scottish Television.

A set of services for the feast day of Glasgow's patron saint, St Kentigern (or Mungo; bur. early 7th century), in the 13th-century Sprouston Breviary (*GB-En*) has many antiphons of great beauty, in monodic chant on 11th- and 12th-century texts. St Mungo's own church bell was worn out by the 17th century, but a similar 9th-century quadrangular Celtic bell survives in nearby Dumbarton. The 12th-century Parisian material in the St Andrews Music Book was probably known in Glasgow, as Robert Bernham (c1200–1253), later bishop of St Andrews, was a precentor at Glasgow Cathedral in the 1230s; in that post he would have been in charge of the vicars choral and the music library. The dedicatory stone of a 15th-century building declares it to have been built 'for the priests who serve the flourishing choir of Glasgow'.

The earliest reference to organs in Glasgow dates from 1520, when the Maister of the Sang Schule, John Paniter, was required to deputize for his organist. The third prebendary at St Mary and St Anne in 1539 taught the organ to the boys of the song school as well as Gregorian chant, discant and part-singing. The Reformation silenced all Glasgow's organs until the 18th century and had a devastating effect on music in general; but in 1638 the city council allowed the composer Duncan Burnett to begin teaching

again 'seeing that the musik school is altogether deokayit within this burgh to the great discredit of this citie'. Burnett's pupils would have known the keyboard music of William Kinloch and other late 16th-century composers, collected in the Duncan Burnett Book (*En*). The late 17th century and the early 18th were largely barren of musical activity. In 1756, hoping to improve psalm singing in the churches the city magistrates funded free music lessons for parishioners of good character. No organs were used until 1785, when the Episcopal chapel acquired a Snetzler organ from Edinburgh and employed a music teacher. Presbyterians described the church as 'the Whistlin' Kirk', and it is unlikely that many of them attended the concerts given there; but in 1798 the newly formed Sacred Music Institution gave a vocal concert in the cathedral with organ accompaniment – possibly the first use of an organ in a Scottish Presbyterian church since the 1630s. Apart from occasional appearances by the violinist William McGibbon, the 18th century saw little instrumental music or concert promotion. The burning of the New Concert Hall in 1764 'by a riotous company of enthusiasts' need not, however, be taken as an attack on music, the term 'concert hall' being applied to what were really theatres to circumvent a nationwide ban on theatrical entertainment. Concerts were given in weekly alternation with dancing and card parties in 1777, some of the musicians coming from Edinburgh.

With the industrialization of the late 18th century and the 19th, Glasgow expanded rapidly and musical provision consequently improved. James Aird (c1750–1795) began publishing music in 1782, and the Gentlemen's Subscription Concerts started in 1799; by 1821 they were making their programmes more accessible to the general public. Vocal music burgeoned with choirs and concerts organized by the precentors of the numerous churches, and glee clubs such as the Glasgow Larks (1805) run by William Euing (1788–1874). The Amateur Musical Society was founded in 1831, the Philharmonic Society in 1832 and the Choral Society in 1833. The Caledonian Theatre, opened in 1823, mounted occasional opera performances; in 1848 Jenny Lind sang there in *La sonnambula* and *La fille du régiment*. The short-lived City Theatre, opened and then destroyed by fire in 1845, gave *The Bohemian Girl* and *Der Freischütz*.

A new City Hall was opened in 1841, and in 1843 the Glasgow Musical Association was formed; on 2 April 1844 it gave the first Glasgow performance of Handel's *Messiah*. It became the Glasgow Choral Union in 1855 and held oratorio festivals in 1860 and 1873. In 1874 it formed the Glasgow Choral Union Orchestra, which gave an annual eight-week season. In 1877 the opening of St Andrew's Hall, its acoustics among the finest in the world, doubled the audience capacity. In 1877 and 1878 the orchestra gave a series of weekly concerts under Hans von Bülow. August Manns conducted it from 1879 and introduced works by British composers, including the Scots MacCunn and MacKenzie: he conducted Berlioz's *Grande messe des morts* in 1885. A rival group, Scottish Orchestra, was formed in 1891, giving 26-week seasons; the two merged in 1898 as the Scottish Orchestra. Among musicians to perform in the City Hall were Joachim, Paderewski, Sarasate, Busoni and two Glasgow-born pianists, Eugen d'Albert and Frederic Lamond. In 1902 the Glasgow Corporation promoted popular concerts there at nominal charges and children's concerts were initiated. The Glasgow Orpheus Choir (1901–1951),

conducted by Hugh Robertson, achieved international renown. It was succeeded by the Phoenix Choir, but the number of choral societies in Glasgow had dropped dramatically by the late 20th century. The Scottish Orchestra became the Scottish National Orchestra in 1950, with a full-time rather than seasonal schedule. In 1992 it became the Royal Scottish National Orchestra. Its 20th-century conductors included Barbirolli, Susskind, Rankl, Swarowsky and, from 1959, Alexander Gibson (the first Scot to hold the post). Gibson inaugurated the Musica Viva concert series, which ran from 1959 to 1961 and gave premières of works by Scottish composers, notably Thea Musgrave, Iain Hamilton and Thomas Wilson (ii), as well as the British premières of Schoenberg's Violin Concerto and Stockhausen's *Gruppen*. St Andrew's Hall was destroyed by fire in 1962. In 1990 the Royal Concert Hall was opened, its auditorium seating nearly 2500.

The BBC Scottish Orchestra, founded in 1935, was the first full-time professional orchestra in Scotland. Its long association with the conductor and composer Ian Whyte established its credentials in the performance of contemporary music, and it expanded, notably under Norman Del Mar (from 1960), becoming the BBC Scottish SO 1967. It tours at home and abroad and has a wider repertory than the Royal Scottish National Orchestra. It has commissioned many works and given many premières, not least from composers active in Glasgow: Wilson (*b* 1927), Edward McGuire (*b* 1948), John Geddes (*b* 1941), William Sweeney (*b* 1950), Martin Dalby (*b* 1942) and James Macmillan (*b* 1959).

From the 1870s Glasgow was an important stop for professional touring opera companies. Italian troupes appeared in 1872 and 1875 and the Carl Rosa company made the first of many visits in 1877, later performing operas by MacKenzie and MacCunn. The Moody-Manners company was active in the city from 1900, and its collection of scores is held in the Mitchell Library. A flourishing music hall brought forward such figures as Will Fyffe (1885–1947) and Harry Lauder (1870–1950). The Royal Colosseum was built in 1867 with 4000 seats, and in 1869 became the Theatre Royal. It burnt down in 1879 and was rebuilt with 3000 seats. Other theatres used for opera included the Lyceum Theatre (opened in about 1897; burnt down 1937), the King's Theatre (from 1904) and the Coliseum (from 1905), which gave the *Ring* in the 1920s but then became a cinema. The Glasgow Grand Opera Society was founded in 1905; in 1934 it gave the British première of Mozart's *Idomeneo*, and the following year that of Berlioz's *Les troyens*. In 1951 it revived MacCunn's 1894 opera *Jeanie Deans*. Scottish Opera was established in 1962 by Alexander Gibson, Richard Telfer and Ainslie Millar, later joined by Sidney Newman and Robin Orr. The ballet company that took part in Scottish Opera's 1969 production of *Les troyens* had moved from Bristol to Glasgow in 1968, taking the name of Scottish Theatre Ballet; in 1974 it became Scottish Ballet. In the same year, Scottish Opera bought the Theatre Royal which became its permanent base. Its wide and adventurous repertory has included a number of works by Scottish composers, among them Hamilton, Orr, Wilson and Musgrave. The company tours regularly in Scotland, the north of England and abroad.

The music publishing companies of Bayley & Ferguson (founded 1884) and Mozart Allen (founded 1868), both now defunct, led the field in the first half of the 20th century. Music criticism was published on a large scale from the late 19th century to the early 20th century, with generous and thoughtful coverage by such writers as James Webster, including extensive notices of music festivals in other British cities. The Glasgow branch (opened 1857) of Paterson & Sons was dominant among a number of musical instrument manufacturers.

The university instituted a chair of music in 1929. Outstanding among musicologists there was Henry George Farmer. A bequest from John McEwen (*d* 1948) sustained a series of commissions and concerts devoted to Scottish chamber music. The Athenaeum, founded in 1847 as a literary and scientific club, established the Athenaeum School of Music in 1890, and provided a building for it that included a concert hall. The school became the Scottish National Academy of Music in the 1920s and the Royal Scottish Academy of Music in 1944; a drama school was added six years later. The need for a true national conservatory in Scotland was not fully met until after World War II, when Henry Havergal (1902–89; principal 1953–69) was the first principal of the academy not to occupy the university's chair of music simultaneously. The RSAMD offers degree courses in a full range of subjects including Scottish traditional music. Its opera department, one of its strongest elements, was established in 1968. In 1987 the academy moved to new premises including the Athenaeum Theatre (cap. 344). There are fine music collections in the Mitchell Library (opened 1877), Glasgow University Library and the RSAMD. The Glasgow Art Gallery and Museum has a small but significant collection of musical instruments, as does Dean Castle in nearby Kilmarnock. Glasgow is also the home of the Scottish Music Information Centre (which succeeded the Scottish Music archive in 1985), with unique holding of Scottish music of all types, including a sound archive; and the Piping Centre (1996), which has a small library and museum.

The triennial Musica Nova festival (established 1971) has brought leading composers and their works to Scotland. The biennial Glasgow International Early Music Festival was established in 1990. Among pop groups that have emerged from Glasgow are Simple Minds (established 1976–7), Blue Nile (1979–80), Wet Wet Wet (1984–5) and Deacon Blue (1985).

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JOHN PURSER

Glasgow, Robert (Ellison)

(b Shawnee, OK, 30 May 1925). American organist. Early musical studies in the double bass as well as the organ led to membership in all-state orchestras and to a church job at the age of 15. During three years of army service he held a position as organist at the First Presbyterian Church of El Paso, Texas. Following his discharge in 1946 he entered Oklahoma City University, where he studied the piano for one year with Nancy Ragsdale. This was followed by concentrated studies at the Eastman School of Music, where he worked with Harold Gleason and Catharine Crozier, earning the MMus and performer's certificate in the organ in 1951. During the next 11 years he taught the organ and various music courses at MacMurray College in Jacksonville, Illinois. This college later awarded him the DMus *honoris causa* in recognition of his accomplishments in the concert and academic worlds. Since 1962 he has been on the faculty of the school of music, University of Michigan. In 1979 he was promoted to professor of organ, and in 1981 he received the Harold Haugh award for excellence in teaching. Many of his students have been winners in national and international competitions. He has given many concerts in the USA, and performed and given lectures and masterclasses at the International Congress of Organists in Cambridge. His playing, especially of 19th- and 20th-century music, has been highly praised. As a recording artist he has devoted his energies to the organ music of César Franck.

CHARLES KRIGBAUM

Glass, Louis (Christian August)

(b Frederiksberg, 23 March, 1864; d Gentofte, 22 Jan 1936). Danish composer, pianist, conductor and teacher. He received early musical tuition from his father, the piano teacher and composer Christian Henrik Glass (1821–93), but it was probably his brief period of instruction from Gade that was particularly influential. Following cello studies with Albert Rüdinger and piano studies with Franz Neruda, Glass made his début in 1882 in the Tivoli Concert Hall as a cellist and pianist. In 1884 he moved to Brussels, where he studied at the conservatory with Juliusz Zarembski and Józef Wieniawski (piano), Joseph Servais (cello) and Hubert Ferdinand Kufferath (counterpoint); he left the conservatory in 1885, but continued to study with Wieniawski. He returned to Copenhagen and worked as a musician and teacher, but in 1889 travelled with funds granted from Det Anckerske Legat to Germany (where he met Reinecke in Leipzig), Austria, Estonia and Russia (where he visited Anton Rubinstein in St Petersburg).

Returning to Copenhagen, Glass became a member of the board of the progressive chamber music society Symphonia, and in 1894 took over his

father's piano conservatory, which he ran until its closure in 1932. Glass was interested in music education, and in 1898 co-founded the Musikpaedagogisk Forening (now the Dansk Musikpaedagogisk Forening), whose chairman he was from 1903 to 1921 and 1927 to 1929. In 1901 Glass was the co-founder of the Dansk Koncert-Forening, and from 1915 to 1918 he was the society's conductor.

Glass composed in most genres apart from opera. The early influence of Schumann, Gade and Grieg was soon supplemented by that of Franck, whose music Glass had probably heard in Brussels and whom he greatly admired. In the six symphonies, Glass's most important works, the impact of Bruckner is also clearly apparent. The first two symphonies are broadly written and for large orchestra, while the idyllic Third Symphony, *Skovsymfoni* [Wood Symphony], has in its concentrated intimacy a certain chamber music quality. Contrasting with this is the monumental hour-long Fourth Symphony. The Fifth Symphony, *Sinfonia svastika*, is a highly dynamic and tightly arranged work; the title refers to the old Indian symbol of the wheel of life, the swastika, and the work is one of several which bear witness to the composer's intense occupation with theosophy. The Sixth Symphony, *Skjoldungeæt* [Birth of the Scyldings], is a peculiarly sombre work with a pronounced retrospective character. In his later works Glass shows a growing interest in the element of sound, as in the suite *Episoder fra H.C. Andersens Eventyr 'Elverhøj'*, and also in simple and intimate forms of expression, as in the Trio for violin, viola and guitar.

WORKS

(selective list)

orchestral

Artemis, ballet, op.50, 1914–15, suite publ (1939); Flugten fra Clausholm [The Flight from Clausholm], ballet

6 syms: no.1, E, op.17, 1894; no.2, c, op.28, with male vv, 1899; no.3 'Skovsymfoni' [Wood Symphony], D, op.30, 1901 (1926); no.4, e, op.43, 1910; no.5 'Sinfonia svastika', C, op.57, 1919–20; no.6 'Skjoldungeæt' [Birth of the Scyldings], op.60, 1924

Symphonic Conc, ob, orch, op.3 (lost); Fantasy, pf, orch, op.47, 1913; Conc, vn, orch, op.65, 1930; ov., 'En Folkefjende' [An Enemy of the People], op.34, 1902/1923; ov., 'Danmark', op.37; Romantisk Ouverture, op.69, 1932

5 suites: op.2, c1884 (only the 4th movt has survived); Sommerliv [Summer Life], op.27 (1901); Blade af Aarets Billedbog [Pages from the Picture Book of the Year], op.62, 1926; Drømmen: Koldinghus [The Dream: Koldinghus], op.64, 1928; Episoder fra H.C. Andersens Eventyr 'Elverhøj' [Episodes from H.C. Andersen's Fairy-Tale 'The Elf Hill'], op.67, 1932

Symfoniske Fragmenter af 'Artemis' [Symphonic Fragments from 'Artemis'], op.50, c1917; Livets Dans [The Dance of Life], op.51; Havets Sang [The Song of the Sea], op.54, 1920; Når Storstaden vågner [When the City Awakes], op.68, c1932; Dannevang [Denmark], op.70, with unison male vv, 1934

chamber

4 str qts: no.1, F, op.10, 1891; no.2, E♭, op.18, 1893, lost; no.3, a, op.23, 1896/1929; no.4, f, op.35 (1907); Str Sextet, d, op.15, 1892; Pf Qnt, op.22, 1896;

Pf Trio, op.19 (c1895); Trio, vn, va, gui, op.76, 1934; Trio, ob, cl, bn, op.77, c1935, lost; Vc Sonata, F, op.5, 1889/1914; 2 vn sonatas, op.7, E♭, op.29, C

piano

2 sonatas: no.1, E, op.6 (1889), no.2, A♭, op.25 (1897); Fantasy pieces op.4; Polonaise op.8; Foraarsstemning [Spring mood], op.9; I det Fri [In the Open Air], op.20; Skitser [Sketches] op.21 (1896); An die Kinder, op.24; Lyriske Bagateller, op.26 (1899); Fantasy, op.35 (1904); Kleine Tonbilder, op.39 (1911); Variationer over danske Viser og Sange [Variations on Danish Ballads and Songs], op.41 (1911); Stimmingsbilder, op.45 (1912); Landlige Billeder [Rural Pictures] op.48 (1915); Impromptu et Capriccio, op.52 (1919); Sange, op.55 (1925); Aquareller, op.58 (1921); Klaverstykker, op.66 (1931)

vocal

Sommerliv [Summer life], 1v, pf, op.13, 1892; Songs (J.P. Jacobsen), 1v, pf, op.16; 5 Lieder, 1v, pf, op.38 (1907); Songs, 1v, pf, op.44 (1912), op.46 (1918), op.56 (1925), op.59 (1922); Songs, male vv, op.42 (1910), op.73

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CLAUS RØLLUM-LARSEN

Glass, Paul (Eugène)

(b Los Angeles, 19 Nov 1934). American composer, active also in England, France and Switzerland. While studying at the University of Southern California (BMus 1956), he took private lessons with Blacher, Dahl and Friedhofer. He later studied with Petrassi in Rome and Sessions in Princeton, New Jersey. In 1962, after a period of study with Lutosławski in Warsaw, he returned to the USA to devote himself to composing for the cinema and concert hall. After spending time in England during the shooting of Otto Preminger's film *Bunny Lake is Missing* (1965), for which he wrote the score, he moved to France, where he spent four years studying the works of Webern. In 1973 he relocated from the USA to Switzerland where he has taught at the Lugano Conservatory (from 1981) and where he became a naturalized citizen. Although each of his works is the subject of a new compositional experiment, he is always concerned with communicating with the public, a preoccupation acquired from his work for the cinema. Each of his works distills a deep, patient act of reflection on a musical process; his Sinfonia no.3 demonstrates as well the possibility of a bringing together of dodecaphony with diatonicism. His film

scores are discussed in Irwin Bazelon's *Knowing the Score* (New York, 1975).

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Principal publisher: Müller & Schade AG

JEAN-PIERRE AMANN

Glass, Philip

(b Baltimore, 31 Jan 1937). American composer and performer. Along with Reich, Riley and Young, he was a principal figure in the establishment of minimalism in the 1960s. He has since become one of the most commercially successful, and critically reviled, composers of his generation.

1. [Childhood and early training.](#)
2. [Emergence of minimalism.](#)
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EDWARD STRICKLAND

[Glass, Philip](#)

1. [Childhood and early training.](#)

He began to study the violin at the age of six, then at eight the flute with Britton Johnson at the Peabody Conservatory. At 12 he started composing, while taking harmony lessons with Louis Cheslock and working in his father's record shops after school. He left school at 15 for the University of Chicago (BA in Liberal Arts 1956) under their early entrance programme. In Chicago he was a piano pupil of Marcus Rasking, who introduced him to the 12-note technique, which he then adopted but abandoned by graduation. In 1956–7 he took extension courses at the Juilliard School, and then returned to Baltimore for six months to earn enough money as a crane operator at Bethlehem Steel to finance formal Juilliard studies. He enrolled in late 1957 (diploma in composition 1959; MA in composition

1961), studying with Bergsma (1957–9) and Persichetti (1959–61) and followed them in composing in the tonal vein of the American Symphonist school. He studied analysis in Milhaud's summer class at Aspen in 1960, and privately with fellow student Albert Fine, who had studied with Boulanger. Of some 70 compositions in widely varied genres at Juilliard, almost all were performed by fellow students and a few published by Elkan-Vogel (later subsumed by Presser), of which Persichetti was the editor. Foreshadowing his mature work Glass also wrote music for the dance department and took a course in film scoring.

[Glass, Philip](#)

2. Emergence of minimalism.

In Pittsburgh from 1961 to 1963 on a Ford Foundation grant, Glass continued to write for a variety of ensembles – this time selected from the city's schools – with many compositions published by Elkan-Vogel. Then on a Fulbright scholarship he went to Paris to study for two years with Boulanger (he had already spent the summer of 1954 studying French there) in what he describes as a re-education in the elements of music, during which time he composed little. Unimpressed by the avant-garde establishment represented by Boulez, Glass encountered a more important influence in the additive processes and cyclic structures of Indian music when he was hired by the film director Conrad Rooks to transcribe for Western musicians Ravi Shankar's score for the phantasmagoric *Chappaqua*. Although Glass also provided some conventionally 'modern' music for sections of the film, his minimalist style was now beginning to emerge, most particularly in the spare lines of the theatre pieces he wrote in 1965 for what would become the Mabou Mines troupe (all works before this have since been disavowed). The score for Beckett's *Play* comprised the overlapping of two soprano saxophones, each assigned a single interval multiply repeated in different rhythms, while *Music for Ensemble and Two Actresses* – foreshadowing the voice-overs of the libretto of *Einstein on the Beach* – included a soufflé recipe declaimed over a wind sextet. The 1966 String Quartet is a more significant representative of Glass's transitional style, with its repetition of cells and strict formal subdivision into component modules recurring in different voices. It does not, however, reveal any particular Indian influence and lacks the bare-boned tonality of his subsequent works (chromaticism and dissonance abound and, though the work is not serial, all 12 tones are introduced at the start). Furthermore, the underlying structural principle is that of symmetry rather than additive cycles; despite its uninflected metre, the work does not exhibit the rock-like pulsation of his later New York works.

After leaving Paris, Glass travelled in North Africa and the Indian subcontinent. He returned to New York early in 1967 and on 18 March he visited the Park Place Gallery for a concert of Reich's music performed by the composer and Arthur Murphy, both Juilliard acquaintances, along with Jon Gibson, Tenney and Corner. Reich and Glass began analysing one another's works, while performing in each other's ensembles (Reich in that of Glass until May 1970, Glass less frequently in Reich's until 1971).

Glass's works in 1967 progress from *Strung Out*, *Music in the Shape of a Square* and *In Again Out Again* to the fully-fledged additive process of *One*

Plus One (originally *1+1*), written when he began lessons with Alla Rakha, Shankar's long-time tabla accompanist, who was living in New York. It is here rather than in Paris that the Indian influence comes to the fore. Interestingly, *One Plus One* (possibly because of its unusual scoring of hands rapping on a table-top with a microphone attachment) was the only one of these pieces not played in the first public performances of Glass's new music in 1968 – at Queens College (13 April), at the New School (9 May, *Strung Out* only), and at the Filmmakers' Cinemathèque (19 May), which Glass considers to be his début. There Dorothy Pixley-Rothschild, Glass and Gibson were the respective soloists in *Strung Out*, *How Now* and *Gradus* (originally entitled Λ for Jon Gibson, indicating the direction of the soprano saxophone's melodic line). Glass formed a flute duo with Gibson in *Music in the Shape of a Square*, and a keyboard duo with Reich in *In Again Out Again*.

Glass, Philip

3. The Philip Glass Ensemble.

Throughout the late 1960s and early 1970s Glass developed a wholly distinctive ensemble style of highly amplified, diatonic, additive and subtractive cycles in mechanical rhythms and initially in simple unison – a music more evocative of rock than any classical Western style, much less the serialism and late modernism of the period. In the process the Philip Glass Ensemble was established: Gibson was joined in the wind section by Dickie Landry, Richard Peck, Jack Kripl and Richard Prado; later keyboard players included Steve Chambers and Michael Riesman, who was also to conduct many of Glass's works. The amplified keyboard and woodwind instruments that formed the core of the ensemble were occasionally supplemented for specific pieces by voices (e.g. sopranos Iris Hiskey and Dora Ohrenstein), and the occasional string player (e.g. cellist Beverly Lauridsen and violinist Barbara Benary). Kurt Munkacsi, the sound engineer who had worked in recording sessions with John Lennon, joined the ensemble in 1970 and helped in Glass's first recordings on the Chatham Square label which began the following year.

Glass reached full maturity as a composer at this time, and his period of minimalism proper includes works entitled with similarly minimal directness: *Two Pages* (originally *Two Pages for Steve Reich*), *Music in Contrary Motion*, *Music in Fifths*, *Music in Similar Motion*, *Music in Eight Parts*, *Music for Voices*, *Music with Changing Parts* and *Music in Twelve Parts*. Other works from these years have subsequently been considered experimental ephemera and withdrawn, e.g. *600 Lines*, comprising a score projected for the players on film slides, and *Long Beach Island*, *Word Location*, 32 speakers with tape-loops of the word 'is' in an outdoor installation by the sculptor Richard Serra.

Apart from four more works for Mabou Mines, until the late 1970s Glass wrote exclusively for his own ensemble – for the simple reason that no other group would (or perhaps could) play his work. Initially, then, it was crucial for him to maintain the ensemble as his only public voice; later, when others took an interest, he resisted releasing performance rights in order to ensure that the ensemble would remain employed on international tours. Performances at this time were held in New York 'lofts' (Glass's in

Greenwich Village, sculptor Donald Judd's in SoHo), private art galleries (those of Leo Castelli and Paula Cooper) and museums (the Guggenheim and the Whitney). At the Whitney both Glass and Reich appeared as part of a 1969 multimedia exhibition called 'Anti-Illusion: Materials/Procedures'. The post-minimalist process art of melting blocks of ice (Rafael Ferrer) and films of dripping water (Michael Snow) was complemented by the 'process music' of Glass's additive cycles and Reich's self-propelled phasing and feedback pieces. Significantly, Glass's compositions, adumbrating his later multimedia work, were played during short films of hands by Serra, for whom he worked as a studio assistant when not surviving as a plumber or taxi-driver, or touring with his ensemble in the USA, Canada and Europe. The places in which they performed remained unconventional, including concerts at the nightclub and restaurant Max's Kansas City and in public parks in each of the five boroughs of New York. The first traditional concert hall to include Glass's music was New York's Town Hall, which Glass himself hired in 1974 to put on the complete *Music in Twelve Parts*, composed in sections over more than three years. The 'twelve parts' of the title had originally referred simply to the vertical texture, but Glass decided to extend the work from one to twelve sections (and over four hours). The work marks the culmination of Glass's minimalism, which, taken as a whole, may be seen to have moved progressively in the direction of greater vertical complexity – from unison through parallel intervals and multiple parts to the functional harmony in the conclusion of *Music in Twelve Parts*. In its embrace of functional harmony, it marks a transition into what Rockwell has termed the 'maximalism' of his work from *Einstein on the Beach* onwards. Even more than other minimalist composers, Glass collaborated extensively with downtown visual and theatrical artists during this period of artistic cross-pollination.

Glass, Philip

4. Dramatic works.

Einstein on the Beach, which brought Glass immediate fame after its American première at the Metropolitan Opera on 21 November 1976, was a collaboration with Robert Wilson, whose mixed-media work has been variously termed a 'theatre of visions' or 'theatre of images', combining media in a non-sequential manner more reminiscent of dream than the conventional linear narrative of opera. In place of plot there is a series of dramatized icons drawn from Einstein's life (such as his violin) and work (such as the trains of the theory of relativity) and their implications (such as a trial, a spaceship). The libretto consists of solfège and numbers, originally used to train the singers in pitch and rhythm and left unrevised, and the sometimes evocative and often incoherent notebook jottings by Christopher Knowles, a special-education student of Wilson, with monologues by cast members Lucinda Childs and Samuel M. Johnson. The opera combined some of Glass's most propulsive music with choreography by Andrew de Groat (Childs choreographed her own solos) and bizarre costume, lighting and stage design in a five-hour performance which the audience was invited to exit and re-enter at will.

Einstein in good part determined the direction of Glass's subsequent career: he has primarily become a composer of music for the theatre, film and dance rather than for the concert hall. Interestingly, Glass has

commented that he 'was able to condense the music' (Glass, 1987, p.56) for the first recording of *Einstein* (Tomato, TOM-4-2901, 1979), cutting the first Trial scene from 40 to 20 minutes. That he was able to do this (the number of clearly specified cellular repetitions in earlier works notwithstanding) may suggest the somewhat arbitrary nature of a musical exfoliation dictated more by process than by theme. It may also suggest that although Glass's style of 'repetitive music' is essentially formalist, it may be inherently ancillary (multimedia aside, early minimalism – not only that of Glass – was often put to use as a 'trance' accompaniment to meditation or the taking of drugs). Glass himself has played down his success by attributing it to good work habits and to his being the 'theatre composer' among his contemporaries.

His next two large-scale dramatic works, *Satyagraha* (1980) and *Akhnaten* (1984), form along with *Einstein* an unpremeditated trilogy of 'character operas', a category Glass has used, though he has also frequently expressed his preference for the less limiting term of 'music theatre'. *Satyagraha* is a somewhat awkward hybrid, both in terms of its orchestration – an orchestral translation of the Philip Glass Ensemble – and in its conception of Gandhi, a mixture of hagiography, fairy tale and comic book; the intermittent sublimity of the work is dwarfed by its absurdity. *Akhnaten* is more successful: a study of the Egyptian pharaoh who introduced monotheism, it is much the most affecting of the three, and also the most traditional in form and style. Glass considers it his 'tragic' opera, after the 'apocalyptic' *Einstein* and 'lyrical' *Satyagraha*; it also marks his approach to more conventional instrumental forces and linear narrative as opposed to tableaux.

Glass, Philip

5. Further collaborations.

Following *Akhnaten*, Glass again collaborated with Wilson, on the Cologne and Rome section of *the CIVIL warS*; he also worked with other artists on several smaller-scale operatic productions, such as *The Juniper Tree*, *The Fall of the House of Usher* and *1000 Airplanes on the Roof* (notable for Richard Foreman's set design). The motoric pulse of much of Glass's music has also attracted numerous choreographers, including Jerome Robbins and Twyla Tharp. Glass's music accompanies Child's choreography and films by Sol LeWitt in *Dance*, and Matthew Maguire's adaptation of Poe and Molissa Fenley's dance in *A Descent into the Maelstrom*. His ability to adapt his distinctive style to a remarkable range of material has led to his scoring numerous films over the past two decades, from the wordless, visionary cinema of Godfrey Reggio, Paul Schrader's experimental *Mishima* and Errol Morris's intense documentary *The Thin Blue Line* to Hollywood war films (*Hamburger Hill*) and horror films (*Candyman* and its sequel). His often luminous, if self-derivative, score for *Kundun* received an Oscar nomination, while *The Truman Show* won him a Golden Globe. He inventively scored the 1931 *Dracula* for the Kronos Quartet on its 1999 reissue.

Now a public figure, Glass was invited to compose the torch-lighting ceremony music for the 1984 Los Angeles Olympics, while in 1992, to mark the 500th anniversary of Columbus's landing in the Americas, the

Metropolitan Opera commissioned him to write *The Voyage*. This three-act opera on the exploratory impulse (Columbus is the focus of only the second act) has proved to be one of his most controversial works, praised for its daring and criticized for its vulgarity. Shortly after *The Voyage*, he began what has become his finest achievement since the character operas, in the form of another trilogy, based on Cocteau's films *Orphée*, *La belle et la bête* and *Les enfants terribles*. As with *Einstein* in the genre of opera, here the notion of film music is reconceived, and new multimedia forms invented in the process: in *La belle et la bête* the Cocteau script is treated as a cinematic opera libretto to be performed by singers and the Philip Glass Ensemble during the projection of the film, with the original soundtrack removed. The trilogy has attracted international acclaim, including comparison to the purity of Puccini in the Italian journal *Corriere della sera* – praise unlikely to have been foreseen earlier in Glass's career.

Glass has undertaken many other varied collaborations: with pop singers Paul Simon, David Byrne, Suzanne Vega and Laurie Anderson in the song-cycle *Songs from Liquid Days*; with Allen Ginsberg in *Hydrogen Jukebox*; with Ravi Shankar in *Passages*; with Doris Lessing on two science-fiction operas, *The Making of the Representative for Planet 8* and *The Marriages between Zones Three, Four and Five*; and with Foday Musa Suso in the music for JoAnne Akalaitis's revival of Genet's *The Screens*. He has had as much influence on subsequent rock and film scores as on classical music; in an interesting example of reciprocation, in 1992 Glass produced a symphonic version of the art-rock album *Low* on which David Bowie and Brian Eno, 15 years previously, had acknowledged Glass as the primary influence. In addition to continuing frequent tours with his group, he has worked as a duo with Jon Gibson and given solo concerts of his own piano miniatures. This now quite extensive body of piano works displays what has increasingly played a part in Glass's aesthetic: lyricism achieved with minimal resources. Though his early period of formalist minimalism (from the mid-1960s to early 1974) remained almost without 'affect', his subsequent output has grown in expressive content: from the simple repetition of a Phrygian mode in the final aria from *Satyagraha* and a single chanted word in the title music of the film *Koyaanisqatsi*, to a true Romantic expansiveness, both instrumentally (e.g. *Itaipu*, 1989, and *The Canyon*) and vocally (e.g. sections of *the CIVIL warS* and the Cocteau trilogy).

Glass, Philip

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dramatic and multimedia

- Music for Ensemble and Two Actresses, wind sextet, 2 spkrs, 1965; Paris
- Einstein on the Beach* (op. 4, C. Knowles, S.M. Johnson, L. Childs), 1975–6, collab. R. Wilson; Avignon Festival, 25 July 1976
- Dance* (multimedia perf., choreog. Childs), 1979; Amsterdam, 19 Oct 1979
- Mad Rush* (dance piece, choreog. Childs), 1979 [from org work *Fourth Series*, part 4, 1979]
- A Madrigal Opera*, 1980; Amsterdam, Carré, 25 June 1980 [orig. title *Attaca* (1980), then *The Panther* (1981)]
- Satyagraha* (op. 3, C. DeJong, after the *Bhagavad Gita*), 1980; Rotterdam, Netherlands Opera, 5 Sept 1980
- The Photographer* (music theatre, 3, Glass and R. Malasch), 1982; Amsterdam,

Netherlands Opera, 30 May 1982

Akhnaten (op, 3, Glass and others), 1983; Stuttgart, Staatsoper, 24 March 1984

Glass Pieces (ballet, choreog. J. Robbins), 1983 [from Glassworks and op Akhnaten]; New York, Lincoln Center

the CIVIL warS 'a tree is best measured when it is down' (music theatre, M. di Nascemi and Wilson), 1984, collab. Wilson; Rome, 22 March 1984; concert perf., Los Angeles, Nov 1984

The Juniper Tree (chbr op, prol., 2, A. Yorinks, after J.L. and W.C. Grimm), 1984, collab. R. Moran; Cambridge, MA, American Repertory, 11 Dec 1985

A Descent into the Maelstrom (dance theatre piece, M. Maguire, after E.A. Poe, choreog. M. Fenley), 1985; Adelaide

In the Upper Room (dance piece, choreog. T. Tharp), 1986

The Making of the Representative for Planet 8 (op, 3, D. Lessing), 1986; Houston, Grand Opera, 8 July 1988

Phaedra (ballet), 1986; Dallas [from film score Mishima, 1984]

Pink Noise (installation), 1987, collab. R. Serra; Columbus, OH, Wexner Center

The Fall of the House of Usher (chbr op, 1, Yorinks, after Poe), 1988; Cambridge, MA, American Repertory, 18 May 1988

1000 Airplanes on the Roof (music theatre, Glass, D. Hwang and J. Serlin), 1988; Vienna, International Airport Hangar no.3, 15 July 1988

Hydrogen Jukebox (music theatre, 2, A. Ginsberg), 1990; concert perf., Philadelphia, 29 April 1990; staged Charleston, SC, 26 May 1990

The White Raven (op, 5, L. Costa Gomaz), 1991; Lisbon, 26 Sept 1998

The Voyage (op, 3, Hwang), 1992; New York, Met, 12 Oct 1992

Orphée (chbr op, 2, J. Cocteau), 1993 [setting of screenplay from film Orphée, dir. Cocteau]; Cambridge, MA, American Repertory, 14 May 1993

La belle et la bête (op, Cocteau), 1994 [setting of screenplay from film La belle et la bête, dir. Cocteau]; Seville, Maestranza, 4 June 1994

T.S.E. (installation with perf.), 1994; Philadelphia, Annenberg Center

Witches of Venice (ballet), 1995

Les enfants terribles (dance op, Cocteau), 1996 [setting of screenplay from film Les enfants terribles, dir. Cocteau]; Zug, Theatre Casino, 18 May 1996

The Marriages between Zones Three, Four and Five (op, 2, Lessing), 1997; Heidelberg, Stadt, 10 May 1997

Monsters of Grace (music theatre), 1998, collab. Wilson; Los Angeles, UCLA Center for the Performing Arts, 15 April 1998

incidental music

Play (S. Beckett), 1965; Red Horse Animation (Breuer), 1968; Music for Voices, 1970; The Lost Ones (Beckett), 1975; The Saint and the Football Player (Thibeu and Breuer), 1975; Dressed Like an Egg (after Colette), 1977; Company (Beckett), 1983, arr. as Str Qt no.2, 1983, orchd 1983; Pages from Cold Harbor (Worsley and Raymond), 1983; Endgame (Beckett), 1984; The Screens (J. Genet), 1990, collab. F.M. Suso; Cymbeline (W. Shakespeare), 1991; Mysteries and What's So Funny (Gordon), 1991; Henry IV, Parts I and II (Shakespeare), 1992; In the Summer House (Bowles), 1993; Woyzeck (G. Büchner), 1993

film scores

North Star, 1977 [for film *Mark Di Suvero, Sculptor*]; Geometry of a Circle, 1979; Koyaanisqatsi (dir. G. Reggio), 1982; Mishima (dir. P. Schrader), 1984; Hamburger Hill (dir. J. Irvin), 1987; Powaqqatsi (dir. Reggio), 1987; The Thin Blue Line (dir. E. Morris), 1988; Mindwalk, 1990; A Brief History of Time (dir. Morris), 1991; Merci la Vie (dir. B. Blier), 1991; Anima mundi (dir. Reggio), 1992;

Candyman (dir. B. Rose), 1992; Compassion in Exile, 1992; Candyman II (dir. B. Condon), 1995; Jenipopo, 1995; The Secret Agent (dir. C. Hampton), 1995; Bent (dir. S. Mathias), 1996; Kundun (dir. M. Scorsese), 1997; The Truman Show (dir. P. Weir), 1998; Dracula (dir. T. Browning), 1999

vocal

Choral: Haze Gold, Spring Grass, Winter Gold (C. Sandburg), chorus, c1964; Dreamy Kangaroo (G. Norman), c1965; Wind Song (Sandburg), SATB, 1968; Knee Play no.3, SATB, 1976 [from op Einstein on the Beach]; Another Look at Harmony, pt 4, SATB, org, 1977; Fourth Series, pt 1, SATB, org, 1977; the CIVIL warS (Rome Section), S, A, T, Bar, B, SATB, orch, 1984 [from music theatre piece, 1984]; Music from the CIVIL warS (Cologne section), opt. SATB, orch, 1984 [from music theatre piece, 1984]; The Olympian 'The Lighting of the Torch', chorus, orch, 1984, arr. pf, 1984; 3 Songs (O. Paz, R. Levesque, L. Cohen), SATB, 1986; Itaipu, SATB, orch, 1988

Other vocal: Habeve Song, S, cl, bn, 1982; Vessels, S, S, Mez, T, Bar, B, kbd, 1983 [from film score Koyaanisqatsi, 1982]; Hymn to the Sun, Ct, orch, 1984 [from op Akhnaten, 1983]; Songs from Liquid Days, 1v, insts, 1986, arr. 1v, pf: Changing Opinion (P. Simon), Forgetting (L. Anderson), Freezing (S. Vega), Lightning (D. Byrne), Liquid Days, pt one (Byrne), Open the Kingdom (Liquid Days, pt two) (Byrne); Songs of Milarepa, Bar, chbr orch, 1997

instrumental

Orch: Piece for Chbr Orch, 1965; Arioso no.2, str orch, 1967; Music in Similar Motion, chbr orch, 1981 [from works for ens, 1969]; Company, str orch, 1983 [from Str Qt no.2, 1983]; Glass Pieces, 1983 [from ballet Glass Pieces, 1983]; Dance from Akhnaten, 1984 [from op Akhnaten, 1984]; Music from the CIVIL warS (Cologne section), opt. SATB, orch, 1984 [from music theatre piece, 1984]; The Light, tone poem, 1987; Vn Conc., 1987; The Canyon, 1988; Itaipu, 1989; Passages, chbr orch, 1990, collab. Ravi Shankar; Conc. grosso, chbr orch, 1992; Low Symphony, 1992 [based on D. Bowie, B. Eno: *Low*]; Sym. no.2, 1994; Sym. no.3, 1994; Conc. for Sax Qt and Orch, 1995; Heroes Sym., 1996 [based on Bowie, Eno: *Heroes*]

Glass Ens: Music in Contary Motion, 1969; Music in Fifths, 1969; Music in Similar Motion, 1969, orchd 1981; Music in Eight Parts, 1969; Music with Changing Parts, 1970; Music in Twelve Parts, 1971–4; Two Pages, pf, ens, 1974 [from kbd work, 1969]; Another Look at Harmony, pts 1 and 2, 1975; The Lost Ones, 1975: see incidental music; Dance no.1, no.3 [from multimedia perf., Dance, 1979]; Glassworks, 1981: Closing, Facades, Floe, Islands, Opening, Rubric; A Descent into the Maelstrom, 1985: see dramatic and multimedia

Chbr and solo inst: Str Qt no.1, 1966; One Plus One, amp table-top, 1967; Head On, vn, vc, pf, 1967; Music in the Shape of a Square, 2 fl, 1967; Strung Out, amp vn, 1967; Gradus, s sax, 1968; Another Look at Harmony, pt 3 'Cascando', cl, pf, 1975; Modern Love Waltz, fl, cl, 2 pf, opt. hp, opt. vib, 1977 [arr. of pf work, 1977]; Fourth Series, pt 3, cl, vn, 1979; Str Qt no.2 'Company', 1983; Str Qt no.3 'Mishima', 1985 [from film score, 1984]; Prelude to Endgame, db, 4 timp, 1986; Str Qt no.4 'Boczak', 1989; Str Qt no.5, 1991; Melodie, sax, 1995

Kbd: In Again and Out Again, 2 pf, 1967; How Now, pf/ens, 1968; Music in Fifths, pf, 1969 [version of work for ens, 1969]; Two Pages, 4 elec kbd, 1969, rev. pf, ens, 1974; Fourth Knee Play, pf, 1977 [from op Einstein on the Beach, 1975–6]; Fourth Series, pt 2 (Dance no.2), org, 1978; Fourth Series, pt 4, org, 1979, rev. pf as Mad Rush, 1979, choreog. as dance piece, 1979; Olympian, pf, 1984 [from choral work The Olympian, 1984]; Cadenza: W.A. Mozart: Pf Conc. no.21, k467, 1987;

Metamorphosis I–IV, pf, 1989; Anima mundi, 1992, pf [from film score Anima Mundi, 1992]; Tesra, pf, 1993; Etudes, pf, 1994

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Glass, Philip

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Glasschord [glass chord, glassichord].

The name said to have been given by Benjamin Franklin to the *fortepiano à cordes de verre*, a crystallophone invented by one Beyer of Paris c1785. The instrument consisted of a series of glass bars with a three-octave compass, variously given as *c* to *c'''*, *f* to *f'''* and *g* to *g'''*, laid horizontally on a thick cloth strip and struck from above by small wooden cloth-covered hammers controlled by a keyboard. There were no dampers. Similar instruments were produced by other makers well into the following century, including Chappell's *Pianino*. The musical uses of the glasschord, difficult

to specify precisely, probably involved giving the pitch to choirs and perhaps assisting amateurs in tuning pianos in an age when they were less stable and professional tuners less available. The term is occasionally applied to the armonica (see [Musical glasses](#)), invented by Benjamin Franklin in 1761.

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HOWARD SCHOTT

Glasser, Stanley

(b Johannesburg, 28 Feb 1926). South African composer. After taking a degree in economics in South Africa he went to England in 1950 to study music, first with Frankel and then Seiber. In 1952 Glasser won a Royal Philharmonic Society prize, and from 1955 to 1958 read music at Cambridge. After three years as a lecturer at Cape Town University he returned to England in 1963; from 1969 to 1991 he was head of music at Goldsmiths College, University of London, and was appointed to the first chair in Music in 1989. In 1997 he was awarded an honorary DMus from Richmond College, the American International University of London.

Glasser's output covers many different styles and genres, popular and serious. His lighter music includes jingles for South African radio, a full-length musical, *Mr Paljas* (1962), several numbers from the first African musical *King Kong* (1959), for which he was also musical director, and the first full-length South African ballet, *The Square* (1961). He was also the country's first composer of electronic music in his incidental music to Eugene O'Neill's *Emperor Jones*. His earliest extant pieces are neo-classical essays, which display a characteristic fusion of traditional and modern procedures, often with a tonally orientated use of serial technique. Several of his later works incorporate both the techniques of Western popular music and of African folk music, the latter reflecting Glasser's activity as an ethnomusicologist who has worked with the Pedi and Xhosa people of the northern Transvaal and Transkei. In *The Chameleon and the Lizard* (1970), based on a South African legend about the origin of death, the style is mostly direct and uncomplicated, and a strong element of music theatre is involved. *Zonkizizwe* ('All the People'), an ebullient cantata sung in English, Zulu and Afrikaans, is reminiscent of Walton and Bernstein in its rhythmic verve and melodic appeal. Glasser is the author of *The A–Z of Classical Music* (London, 1994).

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(selective list)

Dramatic: *Emperor Jones* (E. O'Neill), tape, 1959; *The Square* (ballet, 2), orch, jazz ens, 1961; *Mr Paljas* (musical), 1962; *The Gift* (comic chbr op, 1, R. Duncan), 1976; *Ezra* (biblical drama, E. Ingles), 1996; incid music

Orch: Lament, 1984; Beat Music, 1986; Pf Conc., 1993; Lament for a Warrior, sym. wind band, 1997; Noon, 1997; Dance Arena, 1998

Vocal: 4 Simple Songs (A. Wood), Bar, pf, 1956; The Chameleon and the Lizard (L. Nkosi), SATB, chbr orch, 1970; Lalela Zulu (Nkosi), 2 Ct, T, 2 Bar, B, 1977; The Navigators (Wood), Bar, gui, 1980; Exile (Wood), T, hpd, 1981; Memories of Love (F. Dobbins), Ct, archlute, 1983; Praises (Wood, after Shona poetry), SATB, pf duet, 1983; The Ward (Duncan), Mez, 4 ob, 2 eng hn, 2 bn, 1983; Lamentations (Bible), 2 Ct, T, 2 Bar, B, 1988–94; Zonkizizwe [All the People] (Glasser), SATB, 21 ww, perc, pf, b gui, 1991; Magnificat and Nunc Dimittis, 1995; The Baboon and the Crocodile, 2 spkrs, trebles, SSA, chbr orch, 1996; Songs of a Woman (A. Ambert), Mez, va, 1998; Zulu Proverbs (Nyembezi), T, Ba, B, 1998; A Greenwich Sym., chorus, orch, 1999; folksong arrs.

Chbr and solo inst: 4 Inventions, vn, va, 1954; 3 Pieces, pf, 1955; Trio, 2 tpt, trbn, 1957; 3 Dances, trbn qt, 1961; Jabula, fl, 1971; Serenade, pf, fl + pic, ob, cl + t sax, hn, 2 tpt, trbn, elec gui, synth, perc, db, 1974; Nuances, fl, hn, elec gui, 1977; Arbor, gui, 1982; Bric-à-brac, sets 1–8, pf, 1985–97; From out of my BL Mini, 2 vc, pf, 1986; An Affair, pf trio, 1987; Week-End Music, sax qt, 1987; Funky Buzz, pf qt, 1997

Principal publishers: Woza Music, Piers Press, Griffiths

ARNOLD WHITTALL/MALCOLM MILLER

Glass harmonica.

See [Musical glasses](#).

Glaucus [Glaukos] of Rhegium

(*fl* Rhegium [now Reggio Calabria], c400 bce). Greek writer from the south-west coast of Italy. He was the author of a treatise (now lost) *On the Ancient Poets and Musicians*, a major source for portions of the Pseudo-Plutarch *On Music*. The musical writings of the philosopher known as Heraclides Ponticus may have been an intermediary source. Pseudo-Plutarch mentioned the author, title and contents of this treatise in *On Music* (1132e, 1133f, 1134d–f); at least a portion of the material on Terpander's supposed debt to Homer and Orpheus (1132f) and concerning Clonas and Archilochus (1133a) may also derive from Glaucus.

Glaucus's work apparently showed a practical concern with compositions and composer-poets; the latter he attempted to arrange in a sequence based on the line of succession from master to pupil. His familiarity with technical details recalls the expertise of [Damon](#), his contemporary, and foreshadows that of [Aristoxenus](#). Conjectures that he, like Aristoxenus, came from a family of musicians and was himself a professional have no support except his stress on the prior development of aulos playing and singing to aulos accompaniment. To be sure, this emphasis is strikingly evident. It provides a welcome counterbalance to the usual concentration on the kithara; moreover, it came at a time when the aulos had few champions but many attackers, among them [Aristophanes](#). The influence Glaucus exercised was probably more extensive than the available evidence would suggest.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Glaus, Daniel

(b Berne, 16 July 1957). Swiss composer and organist. He trained as a primary school teacher and then studied music at Berne Conservatory with Theo Hirsbrunner (theory diploma, 1980) and Heinrich Gurtner (diploma as organ soloist, 1983), and he also studied conducting with Paul Theissen. From 1981 he studied composition with Klaus Huber at Freiburg and continued his organ studies in Paris with Gaston Litaize and Daniel Roth. Glaus is a church musician in the widest sense of the word: he is organist at the municipal church of Biel, where he is also concerned with organ building, he teaches at the conservatories of Biel (organ) and Zürich (music theory and contemporary music), and he also writes compositions which attract much attention both within and beyond the field of church music. His works, which lay great emphasis on the human voice, are mainly on religious subjects, even when purely instrumental, and show both a particular liking for mystical traditions (such as those of Swedenborg and Eckhart) and an obvious sense of political commitment. While in his earlier compositions Glaus tended to set different stylistic layers against each other, since the mid-1980s his works have shown progressive thinning of the tonal material, with the aim of making it possible to experience time and space in new ways. He has several times worked in collaboration with the Biel pastor and writer Andreas Urweider.

WORKS

(selective list)

Chbr ops: *Zerstreute Wege* (H.G. Nägeli), 1981–3; *Die hellen Nächte* (A. Urweider), 1987–97

Choral: *Hüllen des Abgrunds* (orat, Bible), 1986–7; *Sunt lacrimae rerum* (orat, K. Marti, A. Muschg, D. Sölle), 1988–9; *Teschuvah*, 16 vv, 1989; *De angelis II* (Urweider, R.M. Rilke), 1990–91; *De angelis IV*, motets and songs for Good Friday, 1992; *Komposition zu Meister Eckhart*, 1994–5; *Das Schweigen verflochten im Haar* (cant., Urweider), 1995–6; *Omnia tempus habent* (cant.), 1996

Orch: *Traum*, 1987–9; *Florestan und Eusebius*, 1981; *Meteorsteine*, 1987; *De angelis V*, 2 org, orch, 1993

Other works: *Str Qt*, 1980; *Kirchen(-Raum) Musik*, A, spkr, vn, 2 org, 1981; *Stille*, vn, 1982; *Trilogie I*, org, 1983; *Trilogie II*, 2 org, hpd, 1983; *Trilogie III*, hpd, fl, clav, 1983–4; *Il y a une autre espèce de cadence*, vn, 1984; *Toccata per Girolamo* (... per Claude), pf, 1985; *Toccatacet*, org, 1986; *Zieh' einen Kreis aus Gedanken*, v, 13 str, tape, 1986; *Str Qt*, 1986–7; *In hora mortis*, vn, vc, pf, 1987–93; *Chammawet ahawah* (cant., Bible), 1988–9; *De angelis I*, org, 1990; *De angelis III*, fl, org, 1991; *Str Qt*, 1992–4; *Kulla*, Bar, 11 str, 1992–8; *De angelis V*, 2 org, cl, 3 insts, 1993;

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- T. Hirsbrunner:** 'Daniel Glaus – ein Porträt', *Dissonanz*, no.49 (1996), 11–15

PATRICK MÜLLER

Glazunov, Aleksandr Konstantinovich

(*b* St Petersburg, 29 July/10 Aug 1865; *d* Paris, 21 March 1936). Russian composer. His father was a book publisher, his mother a pianist. Gifted with an exceptional ear and musical memory, he began to study the piano at the age of nine and to compose at the age of 11; his first teacher was Ėlenkovsky. In 1879 he met Balakirev, who recommended Rimsky-Korsakov as a private composition teacher. These studies lasted less than two years as the pupil progressed 'not from day to day but from hour to hour', in Rimsky-Korsakov's words. A lifelong friendship developed between teacher and student, despite the difference in age. When he was 16 Glazunov completed his First Symphony, which was given a successful première on 29 March 1882 under Balakirev's direction. In November of the same year Glazunov's First String Quartet was performed. His precocious talent aroused the interest of the art patron Mitrofan Belyayev, who devoted his immense fortune to furthering the career of Glazunov and the younger generation of Russian composers. In 1885 Belyayev organized the Russian Symphony Concerts in St Petersburg and a music publishing house in Leipzig. The 'Belyayev Circle', as it became known, assembled every Friday in the palatial home of the patron, and Glazunov, despite his youth, became a prominent member, with Rimsky-Korsakov, Lyadov, Vītols, Blumenfeld, V.V. Ėval'd and others. In a way, the Belyayev Circle continued from where The Five had left off, but with an important difference: by the 1880s, the battle for a national Russian school had been won; the Belyayev Circle consolidated the gains and effected a rapprochement with the West. As Rimsky-Korsakov said: 'The Balakirev circle represented a period of battle and pressure on behalf of the development of Russian music'.

In 1884 Belyayev took Glazunov on a trip to western Europe; they met Liszt in Weimar, where Glazunov's First Symphony was performed. After Borodin's sudden death in 1887, Glazunov (together with Rimsky-Korsakov) became deeply involved in completing and revising the unfinished works left by him. Glazunov's exceptional memory enabled him to write down the overture to *Prince Igor* as he had heard it played by the

composer on the piano; he also completed Act 3 after extant sketches and orchestrated the incomplete Third Symphony. In 1888 Glazunov made his début in orchestral conducting, an art which he loved but never fully mastered. The following year he conducted his Second Symphony in Paris at the World Exhibition. Although he enjoyed international acclaim, he experienced a creative crisis in 1890–91, yet soon emerged to a new maturity; during the 1890s he completed three symphonies, two string quartets, and the successful ballet *Raymonda* (1896–7). In 1899 he was appointed professor at the St Petersburg Conservatory, with which he remained connected for some 30 years. During the revolutionary year 1905 he resigned on 4 April in protest at the dismissal of Rimsky-Korsakov, who was in sympathy with the striking students. On 14 December Glazunov agreed to return after most of the demands of the liberal-minded professors had been met. Two days later he was elected director of the conservatory, a post he kept until 1930, although he had left for western Europe in 1928. During his long tenure he worked ceaselessly to improve the curriculum, raise the standards of staff and students, and defend the dignity and autonomy of the conservatory. Among his innovations were an opera studio and a students' philharmonic orchestra. He showed paternal concern for the welfare of needy students (for example, Shostakovich). At the end of each academic year he personally examined hundreds of students and wrote brief comments on each. After the October Revolution of 1917 he established a sound working relationship with the new regime, especially with Lunacharsky, the minister of education; because of Glazunov's immense prestige, the conservatory received special status among institutions of higher learning. Yet there were attacks on him from within the conservatory: the teaching staff demanded more progressive methods, the students greater rights. He viewed with a sense of pain the tide of innovation and its destructive tendencies, and was deeply affected by the unjust way in which the classical heritage was being treated. Tired of the controversy, he welcomed the opportunity to go abroad in 1928; some bitterness is evident in his letters to Steinberg, who directed the conservatory in his absence.

At the time Glazunov was elected director of the conservatory (1905), he was at the height of his creative powers. His best works date from that period, among them the Violin Concerto and Eighth Symphony. This was also the time of the greatest international acclaim: he went abroad in 1907, conducted the last of the Russian Historical Concerts in Paris on 17 May and received the honorary DMus from the universities of Oxford and Cambridge. While in London he spent a considerable time at the Royal Academy of Music and the Royal College of Music, studying their curricula. In the meantime, there were cycles of all-Glazunov concerts given in St Petersburg and Moscow in celebration of his 25th anniversary as a composer. But the time and energy he spent on revitalizing the St Petersburg Conservatory took their toll: there was a decided decline of creative productivity in the succeeding years. He left his Ninth Symphony unfinished (the first movement was written in piano score in 1910), and only his First Piano Concerto (1910–11, although conceived earlier) reflects his former mastery, while the Second Concerto (1917) shows an autumnal decline. He composed his Sixth String Quartet (1921) specially for a young and highly talented group which called itself the 'Glazunov Quartet'; this ensemble toured Europe in the 1920s with immense success.

Like all Russians, Glazunov suffered much deprivation during World War I and the ensuing civil war years. Despite all hardships he remained active: he conducted concerts in factories, clubs and Red Army posts, participated in organizational work (with the All-Russian Union of Professional Musicians and the Leningrad PO) and was named People's Artist of the Republic in 1922 (in honour of his 40th anniversary as a composer). He played a prominent role in the Russian observation of Beethoven's centenary in 1927 as both speaker and conductor. On 15 June 1928 he left for Vienna to represent the USSR at the Schubert centenary celebrations; he extended his leave of absence several times to remain abroad, although he kept in close touch with events in Leningrad, showing much concern for the conservatory. On 19 December 1928 he conducted an evening of his works in Paris; during the years 1929–31 he conducted in Portugal, Spain, France, England, Czechoslovakia, Poland, the Netherlands and the USA. In 1932 his health deteriorated and he settled in Paris with his wife Ol'ga Gavrilova and adopted daughter Yelena Gavrilova, a pianist. (Under the name of Yelena Glazunov, she appeared frequently as soloist in his piano concertos with him conducting.) Although he now composed little, some of his last works show professional polish, as, for example, the Saxophone Concerto op.109 (1934). His last thoughts turned to his former teacher and friend Rimsky-Korsakov, who had died in 1908: he wrote some recollections about him and accepted membership in a Soviet-sponsored committee to commemorate the 25th anniversary of Rimsky-Korsakov's death. On 14 October 1972 Glazunov's remains were transferred to Leningrad and reinterred in an honoured grave. A research institute devoted to him was established in Munich and a Glazunov archive is maintained in Paris.

Within Russian music, Glazunov has a significant place because he succeeded in reconciling Russianism and Europeanism. He was the direct heir of Balakirev's nationalism but tended more towards Borodin's epic grandeur. At the same time he absorbed Rimsky-Korsakov's orchestral virtuosity, the lyricism of Tchaikovsky and the contrapuntal skill of Taneyev. There was a streak of academicism in Glazunov which at times overpowered his inspiration, an eclecticism which lacks the ultimate stamp of originality. The younger composers (Prokofiev, Shostakovich) abandoned him as old-fashioned. But he remains a composer of imposing stature and a stabilizing influence in a time of transition and turmoil.

[WORKS](#)

[WRITINGS](#)

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[Glazunov, Aleksandr Konstantinovich](#)

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orchestral

symphonies and concertos

Syms.: no.1 'Slavyanskaya', E, op.5, 1881–2, rev. 1885, 1929; no.2, $\text{f}\flat$, op.16, 1886; no.3, D, op.33, 1890; no.4, $\text{E}\flat$, op.48, 1893; no.5, $\text{B}\flat$, op.55, 1895; no.6, c, op.58, 1896; no.7 'Pastoral'naya', F, op.77, 1902; no.8, $\text{E}\flat$, op.83, 1906; no.9, D, 1

movt, 1910, orchd G. Yudin

Concs.: Vn Conc., a, op.82, 1904; Pf Conc. no.1, f, op.92, 1910–11; Pf Conc. no.2, B, op.100, 1917; Conc. ballata, C, op.108, vc, orch, 1931; Conc., E♭, op.109, a sax, str, 1934

other works

Ov. no.1 on 3 Gk. Themes, g, op.3, 1882; Ov. no.2 on Gk. Themes, D, op.6, 1883; Serenade no.1, A, op.7, 1883; Pamyati geroya [To the Memory of a Hero], c♯-D♯, elegy, op.8, 1885; Suite caractéristique, D, op.9, 1884–7; Serenade no.2, F, op.11, small orch, 1884; Poème lyrique, D♯, op.12, 1884–7; Stenka Razin, b, sym. poem, op.13, 1885; 2 Pieces, op.14, 1886–7: Idylle, Rêverie orientale; Mazurka, G, op.18, 1888; Les [The Forest], c♯, fantasy, op.19, 1887; 2 morceaux, op.20, vc, orch, 1887–8: Mélodie, Sérénade espagnole

Svadebnoye shestviye [Wedding Procession], E♭, op.21, 1889; Slavyanskiy prazdnik [Slav Holiday], G, essay, op.26a, 1888 [after Str Qt, op.26: finale]; More [The Sea], E, fantasy, op.28, 1889; Rhapsodie orientale, G, op.29, 1889; Kremi' [The Kremlin], C–E♭, sym. picture, op.30, 1890; Vesna [Spring], D, musical picture, op.34, 1891; Triumphal March, E♭, op.40, orch, chorus ad lib, 1892; Carnaval, F, ov., op.45, 1892; Chopiniana, op.46, 1893; Concert Waltz no.1, D, op.47, 1893; Cortège solennel, D, op.50, 1894

Concert Waltz no.2, F, op.51, 1894; Scènes de ballet, A, suite, op.52, 1894; Fantasy 'Ot mraka ko svetu' [From Darkness to Light], b–C, op.53, 1894; Allegro vivo, E♭, 1895; Oriental Suite, 1895; Suite from 'Raymonda', op.57a, 1898; Pas de caractère, G, op.68, 1899 [insert for Raymonda]; Romantic Intermezzo, D, op.69, 1900; Chant du ménestrel, op.71, vc, orch, 1900; Ouverture solennelle, op.73, 1900; Marche sur un thème russe, E♭, op.76, 1901; Valse lente, F, 1901; Ballade, F, op.78, 1902

Iz srednikh vekov [From the Middle Ages], E, suite, op.79, 1902; Gadaniye i plyaska [Fortune-telling and Dancing], A, ballet scene, op.81, 1904; Pesn' sud'bi [Song of Destiny], d, dramatic ov., op.84, 1908; 2 préludes, op.85, 1906, 1908; Russkaya fantaziya, A, balalaika orch, op.86, 1906; Pamyati N. Gogolya [In Memory of Gogol'], C, sym. prologue, op.87, 1909; Fantasia finnoise, C, op.88, 1909; Petite suite de ballet, 1910; Esquisses finnoises, E, op.89, 1912; Cortège solennel, B♭, op.91, 1910; Paraphrase sur les hymnes des nations alliées, op.96, 1914–15

Variatsii [Variations], op.97, str, 1918; Karelian Legend, a, op.99, 1916; Poème épique, 1933–4

stage and vocal

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Incid music: Introduction and Dance of Salome for 'Salomé' (O. Wilde), op.90, 1908; Tsar' Iudeyskiy [The King of the Jews] (K. Romanov), op.95, 1913; Maskarad (M.Yu. Lermontov), 1912–13

Choral: Koronatsionnaya Kantata [Coronation Cant.], op.56, 4 solo vv, chorus, orch, 1896; Festive Cant. for the 100th Anniversary of the Pavlovsk Institute, op.63, 1898; Cant. in Memory of Pushkin's 100th Birthday, op.65, 1899; Hymn to Pushkin, op.66, female vv, pf ad lib, 1899; Lyubov' [Love], op.94, 1907; Zdravitsa [Toast], 1903; Éy ukhnem [Song of the Volga Boatmen], chorus, orch, 1905; Preludiya-kantata k 50-letiyu Peterburgskoy konservatorii [Prelude-Cant. for the 50th Anniversary of the St Petersburg Conservatory], 1912; Vniz po matushke po Volge [Down Mother Volga], 1921 [from Russ. folksong]

Many songs and romances incl.: 5 romansī [5 Romances], op.4, 1882–5; 2 mélodies (A. Pushkin), op.27, 1888–90, orchd as op.27bis; 6 mélodies (Pushkin etc.), op.59, 1898; 6 mélodies (Pushkin etc.), op.60, 1898; Ėkh tī, pesnya [Oh You, Song], op.80, S, A, pf, 1900; Romance de Nina (Lermontov), op.102, 1916 [from Maskarad]; other settings of Pushkin, Lermontov, A. Maykov, W. Shakespeare, H. Heine; songs without op.no.

chamber and solo instrumental

Str qts: no.1, D, op.1, 1882; no.2, F, op.10, 1884; no.3 'Slavyanskiy' [The Slavonic], G, op.26, 1888; no.4, a, op.64, 1894; no.5, d, op.70, 1898; no.6, B \flat , op.106, 1921; no.7 (Hommage au passé), C, op.107, 1930

Other chbr works: 5 novelettes, op.15, str qt, 1886; Elégie, D \flat , op.17, vc, pf, 1887; Rêverie, D \flat , op.24, hn, pf, 1890; Meditation, D, op.32, vn, pf, 1891; Suite, C, op.35, str qt, 1887–91; Brass Qt 'In modo religioso', op.38, tpt, hn, 2 trbn, 1892; Str Qnt, A, op.39, str qt, vc, 1891–2; Elégie, g, op.44, va, pf, 1893; Albumblatt, D \flat , tpt, pf, 1899; Mazurka-oberek, D, vn, pf, 1917, orchd 1917; Ėlegiya pamyati M.P. Belyayeva [Elegy in Memory of Belyayev], op.105, str qt, 1928; Sax Qt, op.109, 1932; ww duos, other str qnts

Pf: Suite sur le thème du nom diminutif russe 'Sascha', op.2, 1883; 2 morceaux, op.22, 1889: Barcarolle, Novelette; Waltzes on the Theme 'Sabela', op.23, 1890; Prélude et mazurkas, op.25, 1888; 3 études, op.31, 1891; Petite valse, op.36, 1892; Nocturne, op.37, 1889; Grande valse de concert, op.41, 1893; 3 miniatyurī [3 Miniatures], op.42, 1893; Valse de salon, op.43, 1893; 3 morceaux, op.49, 1894; 2 Impromptus, op.54, 1895; Prélude et fugue, d, op.62, 1899; Thème et variations, op.72, 1900; Sonata no.1, b \flat , op.74, 1901; Sonata no.2, e, op.75, 1901; 4 Préludes et fugues, op.101, 1918–23; Idylle, op.103, 1926; Fantaisie, op.104, 2 pf, 1920; Preludio e Fuga, e, 1926, arr. org 1929; Fantaisie, 2 pf, 1929–30

Org: Prélude et fugue, D, op.93, 1906–7; Prélude et fugue no.2, d, op.98, 1914; Fantaisie, 1934–5

collaborative works

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orchestrations and arrangements

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A. Borodin: Prince Igor, ov. and Act 3 completed and orchd, 1888

A. Borodin: Sym. no.3, 2 movts orchd

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Glazunov, Aleksandr Konstantinovich

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Gleason, Frederick G(rant)

(*b* Middletown, CT, 17/18 Dec 1848; *d* Chicago, 6 Dec 1903). American composer. He studied with Dudley Buck in Hartford, before working further in Leipzig (1869–70), Berlin and London. He returned to Connecticut in 1875 where he began teaching, composing and performing. From 1877 he lived in Chicago, becoming a prominent musician there, first as a teacher at the Hershey School of Music, then in 1891 as head of the theory department at the American Conservatory, and from 1900 as its director. He was music critic for the *Chicago Tribune*, 1884–9, and editor of the *Music Review*, 1891–4. He belonged to both the New York Manuscript Society and the Chicago Manuscript Society (as its first president).

Gleason composed in nearly all genres, and wrote two operas to his own librettos. He finished the three-act *Otho Visconti* in 1880, but it was not performed in its entirety until 1907 at the College Theater, Chicago. His second opera, *Montezuma* (1885), never had a complete performance; his *Auditorium Festival Ode* was first given at the dedication of the Chicago Auditorium in December 1889. Gleason also wrote two symphonic poems, cantatas, choral music, a piano concerto and organ works. The conductor Theodore Thomas championed Gleason's music, which is characterized by its use of leitmotifs, full orchestrations and luxurious harmonies.

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N. LEE ORR

Gleason, Harold

(*b* Jefferson, OH, 26 April 1892; *d* La Jolla, CA, 28 June 1980). American organist and musicologist. He studied civil engineering at the California Institute of Technology (1910–12) and also studied music privately while working as a church organist. In 1917 he moved to Boston, where he studied with Lynnwood Farnam and directed the Boston Music School Settlement. In 1918 he was organist and choirmaster of the Fifth Avenue Presbyterian Church of New York. He then moved to Rochester, where he became personal organist and director of music in the house of George Eastman (the founder of Kodak), established and directed the Hochstein School (1919–29), and played at various churches. During this period he studied the organ with Joseph Bonnet in Paris (1920, 1922–3). In 1921 Gleason became head of the organ department at the Eastman School of Music of the University of Rochester and served until 1953. He was also professor of musicology and music literature and director of graduate studies. A renowned teacher, he gradually moved into research and writing, and in 1937 published his widely used *Method of Organ Playing* (1937, 8/1996). Later publications included *Examples of Music before 1400* (1942), *Music in America* (with W.T. Marrocco, New York, 1964) and the study guides *Music Literature Outlines* (1949–55). He was married to the concert organist Catharine Crozier.

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VERNON GOTWALS/CHARLES KRIGBAUM

Glebov, Igor'.

See [Asaf'yev, Boris Vladimirovich](#).

Glebov, Yevgeny Aleksandrovich

(*b* Roslavl', Smolensk district, Russia, 10 Sept 1929; *d* 12 Jan 2000). Belarusian composer. He graduated from the Conservatory of Belarus (1956) having studied with Anatoly Bogatiryov. He taught musical and theoretical disciplines at the Minsk Music School (1953–63), and from 1971 he taught composition at the Conservatory of Belarus (later the Belarusian Academy of Music), and was appointed professor in 1983. A laureate of the State Prize of the Belarusian SSR (1970), he was awarded the honorary title of People's Artist of the USSR in 1984.

Although Glebov is noted for his use of a wide range of genres, his most significant achievements are concentrated in symphonic music and ballet (in these spheres he occupies a leading position among Belarusian composers). His creative development is palpably influenced by Shostakovich and, to a lesser degree, by early Stravinsky. His symphonies and ballets possess a dramatic and confrontational character and demonstrate a mastery of continuous development, thematic transformation, polyphony and brilliant orchestral colouring. The opera *Master i Margarita* ('The Master and Margarita') and his ballets draw their subjects from classic works of Belarusian and world literature.

WORKS

(selective list)

Stage: *Mechta* [The Dream] (ballet, Ye. Romanovich), 1961; *Alpiyskaya ballada* [The Alpine Ballad] (ballet, R. Cherekhovskaya, after V. Bikov), 1966, Minsk, 1967; *Izbrannitsa* [The Chosen Woman] (ballet, O. Dadishkiliani, A. Vertinsky, after Ya. Kupala), 1969; *Til' Ulenshpigel'* (ballet, Dadishkiliani, after C. de Coster), 1973, Minsk, 1974, rev. 1977 (scenario V. Yelizar'yev), Leningrad, Kirov, 1978; *Kurgan* (ballet, Vertinsky, G. Mayorov, after Kupala), Minsk, 1982 [with use of music from *Izbrannitsa*]; *Malen'kiy prints* [The Little Prince] (after A. de Saint-Exupéry), 1981, Helsinki, 1982; *Millionersha* [The Millionairess] (musical comedy, O. Ivanova, after G.B. Shaw), Moscow, 1986; *Master i Margarita* [The Master and Margarita] (op, Ye. Glebov, L. Glebova, after M. Bulgakov), 1990, Minsk, 1992; *Kolizey* [The Coliseum] (musical comedy, N. Matukovsky, L. Vol'sky), 1995; *incid music*

Choral: *Zvani'* [Bells] (orat, N. Altukhov, V. Orlov), 1967

6 syms.: no.1, 1958; no.2, 1963; no.3, 1964; no.4, 1968; no.5, 1985; no.6, 1v, chbr orch, 1994

Other orch: *Poëma-legenda* [Poem-legend], sym. poem, after Kupala, 1955;

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ELENA SOLOMAKHA

Glee.

A type of unaccompanied partsong, typically for male voices though often including female voices, which flourished in England from about 1750 until World War I. The word is derived from the Old English *gleo*, meaning 'mirth' or 'entertainment'. The term 'glee' first appeared in songbooks of the later 17th century, applied to short songs harmonized for vocal ensemble and often intended to be accompanied by instruments. It was not until the mid-18th century that the glee proper developed as a sizable, through-composed partsong, designed to be sung without instrumental support, with some sections of its words set contrapuntally.

The main inspiration behind the 18th-century glee was the English madrigal of 1590–1630, which was being rediscovered and performed at the time by bodies such as the Academy of Ancient Music (founded in 1710) and the Madrigal Society (founded in 1741). To a generation whose experience of partsong was largely limited to obscene catches, the flowing lines, sensuous textures and poetic seriousness of the Elizabethan and Jacobean madrigal came as a revelation and a challenge.

The Noblemen and Gentlemen's Catch Club in London gave glees enormous encouragement from 1763 onwards by offering munificent prizes for new partsongs (in four categories: serious glee, light glee, catch and canon). Samuel Webbe (i), who emerged during the 1770s as England's most profound and versatile glee composer, won 17 Catch Club prizes for his work; J.W. Callcott's career as a composer was launched when he won three of the Club's prizes simultaneously in 1785. Another prizewinner was the Earl of Mornington, whose *Here in cool grott* was judged the best light glee in 1779. Many prizewinning glees became popular favourites for several generations.

The glee borrowed many characteristics from the earlier madrigal: a tendency to divide the text into small sections and to give each one a different emotional colouring, irrespective of the poem's metrical structure; the inclusion of short homophonic passages where one or more voices temporarily drop out of the ensemble to give a semichorus effect; imitative counterpoint and close canon; and unexpected changes of metre from duple to triple time or vice versa. On the other hand, it also had contemporary characteristics: detailed dynamics, including *sf* and *fp* markings; multi-sectional forms derived from Baroque and *galant*

instrumental music; chromatic harmony; and subject matter that reached beyond romantic love, hunting, fairies and the progress of the seasons to such topics as income tax (Webbe's *My pocket's low and taxes high*, c1800), the adventures of a merchant ship in a storm (his *When winds breathe soft*, c1775), and the religion of a London businessman (Callcott's *O snatch me swift*, 1790).

The most popular vocal groupings for glees in the late 18th century were ATB, TTB and ATTB, with the alto parts sung by male falsettists; increasingly, however, composers wrote for SATB and SSATB groupings, requiring women to sing the soprano parts and reflecting a general social acceptance of women into choral clubs and singing groups. Between 1795 and 1815 there was a temporary fashion for glees with instrumental accompaniment; but this passed, and glees went forward into the 19th century confirmed as an unaccompanied form.

The later history of the glee is well documented but incompletely researched. The genre spread to lower social groups during the 19th century, helped by the formation of large choral societies, the proliferation of trained choirs in parish churches and the efforts of educationists to make the lower classes fluent in staff and Tonic Sol-fa notation. By 1870 the publication of glees was a highly lucrative business, in which Novello & Co. of London tried, but failed, to corner the market. Leading composers of glees in the 19th century (also well known for their church music) were William Beale, William Horsley, R.L. Pearsall, J.L. Hatton, Joseph Barnby and John Stainer; many more were written by composers whose names are now forgotten. In about 1885 Baptie drew up a list of nearly 23,000 partsongs published in Britain since 1750 (in *GB-Lbl* M.R.Ref.3.a; see Johnson, 1979), and reckoned that as many again had been composed but had not reached print.

After 1880 composers tended to avoid the word 'glee' and to use the term [Partsong](#) instead. The real end of the tradition came, however, with World War I. In about 1920 a new type of English partsong emerged, selfconsciously based on medieval and Renaissance models and modal harmony, and the glee went permanently out of fashion.

A reassessment of the glee is long overdue. Its 160-year history includes a great deal of inept, hastily written and commercial work, but the genre deserves to be judged on its finest achievements, which give a touching picture of the inward, private side of the English psyche at a time when England's main energies were turned outwards towards Empire.

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DAVID JOHNSON

Gleichschwebende Temperatur

(Ger.).

See [Equal temperament](#).

Gleim, Johann Wilhelm Ludwig

(*b* Ermsleben, nr Halberstadt, 2 April 1719; *d* Halberstadt, 18 Feb 1803). German poet. After studying law at Halle, he became a tutor at Potsdam and then entered the service of the Prince of Brandenburg. In 1747 he became secretary to the cathedral chapter at Halberstadt, and spent the rest of his life there, held in deep affection by all who knew him, and corresponding with many of his most distinguished contemporaries.

From the publication of his first verse collection, *Versuch in scherzhaften Liedern* (Berlin, 1744–58), Gleim was the acknowledged leader of the group of anacreontic poets; among those he influenced were his friends Uz, Götz, Klopstock and Wieland. He sang the praises of wine, comradeship, women and song, yet a moral tone is always present; the lightness and ease of his verse held an obvious attraction for composers. He served in the Second Silesian War, and his patriotic *Kriegs- und Siegeslieder* and *Preussische Kriegslieder* (1758) were extremely popular; Telemann and Schubart set some of them to music, and Mozart's *Ein deutsches Kriegslied: 'Ich möchte wohl der Kaiser sein'* (k539) is of that type, though later. The anacreontic poems were still more appreciated by composers – C.P.E. Bach, Beethoven, Haydn, Reichardt, Schubert and Spohr all set some. Gleim is also important as the translator and adapter of medieval German love-songs, and as the author of odes and many occasional pieces.

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E. Strobel: *Die Halberstädter Anacreontik, Goeckingk und Bürger* (Leipzig, 1929)

Glein, Erasmus de

(d ?Dresden, 1599). Instrumentalist and composer, active in Germany. He played the trumpet and possibly other instruments. He was appointed a member of the orchestra at the Saxon court chapel in Dresden in about 1568, and subsequently became its 'instrument keeper'. His salary in 1576 was 120 guilders. According to Eitner, in 1589 he received an 'ex gratia' payment of 500 guilders. Glein joined three other Dresden musicians – Scandello, Le Maistre and Wessalius – in producing *Epithalamia, in honorem ... Nicolai Leopardi* (Nuremberg, 1568²¹). His contribution, the third of the four pieces, is an imitative six-part motet in two sections, *Nicoleo Kuneganda* and *Ipse Deus sancto vestras*. Two further six-part motets survive in *D-Dlb: Nu kom der heiden Heilandt* and *Resurrexi et adhuc tecum sum*. The anonymous eight-part setting of *Domine probasti me*, which belongs to the introit *Resurrexi* and immediately follows it in the manuscript, may also be Glein's work.

RICHARD MARLOW

Gleisman, Carl Erik

(b Stockholm, 1767; d Stockholm, 9 Dec 1804). Swedish amateur organist and composer. He was employed as a secretary at the state fire insurance office, but also held the post of organist at the Mariakyrka from 1792. He was a regular guest at the Palmstedt literary circle and was notable for his *Sällskapsvisor* (parlour songs), 11 of which were published in Åhlström's periodical collections *Musikaliskt tidsfördrif* (1795–8) and *Skaldestycken satte i musik* (1795–8). Gleisman wrote two arias for *Eremiten* (1798), an opera on a libretto after Kotzebue, to which Abbé G.J. Vogler, Johan Wikmanson and others contributed, and he may have contributed to other collaborative stage productions. He also composed three polonaises and a waltz for the piano, which were published in *Musikaliskt tidsfördrif* (1792–1802). His style is characterized by harmonic and melodic simplicity.

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C.-G. STELLAN MÖRNER/BERTIL H. VAN BOER

Gleissner, Franz

(*b* Neustadt, 1759; *d* Munich, 18 Sept 1818). German composer and lithographer. After early training in the seminary at Amberg he moved to Munich, where he continued studies in music and philosophy and became a court musician. There he met [Alois Senefelder](#), the inventor of lithography, initially when he was commissioned to compose some songs in connection with Senefelder's theatrical activities. In 1796 Gleissner was approached by Senefelder to make commercial use of his method of relief printing from stone for the publication of music. Gleissner was the first to see the possibilities of this and had his *12 neue Lieder* produced by it the same year. This was the beginning of a partnership that lasted over 20 years. Between 1796 and 1798 Senefelder and Gleissner printed music from etched stones, but in 1798 or early in 1799 Senefelder developed a chemical method of printing from stone, for which he and Gleissner were granted a 15-year privilege on 3 September 1799 by Maximilian Joseph of Bavaria. This was the planographic process now called lithography. An announcement of the privilege in a Munich newspaper on 26 September 1799 was seen by Johann Anton André (see [André family](#), (2)), and within a month André entered into an agreement with Senefelder and Gleissner to set up a lithographic workshop in Offenbach. Lithographical music began to come off André's presses early in 1800. As the first lithographer with a knowledge of music, Gleissner probably instructed André's music engravers in the new process. Senefelder soon fell out with André over the latter's business plans, and in August 1801 he left for Vienna, where he set up the Chemische Druckerey, eventually securing a privilege to print by lithography in Lower Austria on 18 January 1803. Gleissner apparently ran the Chemische Druckerey on a day-to-day basis. The press was not successful, either technically or commercially, and produced some music printing of very poor quality. Its output included compositions by Gleissner, stocks of which remained unsold when Senefelder disposed of the press to Sigmund Anton Steiner, probably in 1805 (see [Haslinger](#)). Gleissner and Senefelder returned to Munich in October 1806 to establish a new press for G.J. Vogler and Johann Christoph Freiherr von Aretin. Vogler soon withdrew from the arrangement, but for some years Gleissner and Senefelder ran the press, producing a variety of work. In October 1809 Senefelder and Gleissner were offered posts at the lithographic press of the Bavarian cadastral office, with permission to continue running their own press.

Gleissner was a composer of some merit, and wrote instrumental and vocal works, many of which are among the earliest examples of lithography. However, what remains significant today is his role in promoting the use of lithography for music printing.

See also [Printing and publishing of music](#).

WORKS

Sacred vocal: *Lytaniae Lauretanae solennes*, 1787, *D-Rp*; 6 *Missae*, op.1 (Augsburg, 1793; incl. 4 syms., 2 hn, str); *Lazarus* (orat), Munich, 1795, lost, cited in *FétisB*; 6 *Missae breviores*, op.2 (Augsburg, ?1798); 3 *Missae solennes*, 4vv, insts, *Mbs*; *Christus factus est*, 4vv, 3 trbn, *Rp*

Secular vocal: 12 neue Lieder, pf acc. (Munich 1796)

Orch: 4 syms., 2 hn, str, pubd with 6 Missae, op.1 (Augsburg, 1793); 3 syms., no.1, C (Munich, 1798), no.2 (Offenbach, n.d.), op.15 (Vienna, n.d.)

Ens: 30 fl duos, 6 as op.12 (Vienna, 1801), 24 pubd (Offenbach, n.d.); 3 sonatas, pf, vn, acc., op.6 (Vienna, 1803); 6 minuets, 2 vn, b, opt. wind insts (Vienna, 1803); 6 pièces d'harmonie (Offenbach, n.d.); Qt, fl, vn, va, b, op.38 (Leipzig, n.d.); Str Qt, op.13 (Vienna, n.d.); 24 duos faciles, hn/tpt (Munich, n.d.); 2 oeuvres de sonates, pf, vn (Vienna, n.d.); 20 variations sur un thème de Msr. Haydn, fl, op.14 (Vienna, n.d.); 8 variations sur un thème connu de l'opéra Faniska, fl (Vienna, n.d.)

Pf: Feldmarsch (Munich, 1796); other works

Stage works (according to *FétisB*) incl. Der Frachtbrief (operetta), Agnes Bernauerin (melodrama), Paul et Virginie (ballet)

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VINCENT DUCKLES/MICHAEL TWYMAN

Glen.

Scottish family of makers of bagpipes and other musical instruments and publishers of bagpipe music.

Thomas Macbean Glen (*b* Inverkeithing, Fife, 4 May 1804; *d* Edinburgh, 12 July 1873) established an instrument making firm at 250 Cowgate, Edinburgh, in 1827. Probably the firm at first undertook various kinds of business; it is not listed in the Edinburgh Directory specifically as a 'pipe and flute maker's' until 1833. Sets of Glen's bagpipes along with other instruments have survived and, according to Baptye, he invented the wooden ophicleide (serpentcleide). He retired in 1867 and the business was continued as J. & R. Glen by his sons, John Glen (*b* Edinburgh, 13 June 1833; *d* Edinburgh, 29 Nov 1904) and Robert Glen (*b* Edinburgh, 13 Jan 1835; *d* Edinburgh, 21 Oct 1911). Both sons were distinguished musical scholars. John Glen formed a collection of old Scottish printed music books which was acquired at his death by Lady Dorothea Ruggles-Brise, and passed in 1927 to the National Library of Scotland. Robert Glen made an important collection of historic musical instruments which was drawn upon for several major exhibitions; most of the collection is now held by museums in Edinburgh and Glasgow.

In 1911 the firm of J. & R. Glen moved to premises at 497 Lawnmarket, Edinburgh, and was thereafter managed by Thomas Glen (*b* Edinburgh, 5

Aug 1867; *d* Edinburgh, 21 Aug 1951), son of John Glen, then by Andrew M. Ross (1891–1979) and his son Andrew J. Ross (*b* Edinburgh, 1930; *d* Edinburgh, 1980), relatives by marriage of the Glens. The firm passed out of the family's hands in 1978, the premises and name being used for a further four years by an unrelated proprietor. Archival documents from the firm survive in the National Library of Scotland and the Edinburgh University Collection of Historic Musical Instruments.

A separate firm was established in 1833 by Alexander Glen (i) (*b* Inverkeithing, 19 Aug 1801; *d* Edinburgh, 14 March 1873), brother of T.M. Glen; by 1844 Alexander was known for his skill in bagpipe making. This firm occupied various premises in Edinburgh. His son David Glen (i) (*b* Edinburgh, 3 April 1853; *d* Edinburgh, 25 June 1916) joined the firm in about 1869, and continued it in his own name from 1873 (at its final address, 8 Greenside Place). In 1911 Alexander Glen (ii) (*b* Edinburgh, 31 Dec 1877; *d* Edinburgh, 4 Feb 1951) and David Glen (ii) (*b* Edinburgh, 1 Dec 1883; *d* Brora, 5 April 1958), sons of David Glen (i), became partners in the firm, which continued as David Glen & Sons until 1949, when it was acquired by J. & R. Glen.

Several members of the family published tutors for the bagpipe and collections of bagpipe tunes.

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DAVID JOHNSON/ARNOLD MYERS

Glennie, Evelyn

(*b* Aberdeen, 19 July 1965). Scottish percussionist. Profoundly deaf since early childhood, she studied timpani and percussion from the age of 12, and in 1982 entered the RAM. After winning the Shell/LSO Award in 1984 she embarked on a glittering international career. Her versatility and virtuosity have gained her an unusually diverse audience, and many composers have written works for her, including James MacMillan (whose concerto *Veni, veni Emmanuel* she first performed at the 1992 Proms), Dominic Muldowney, John McLeod, Richard Rodney Bennett and Thea

Musgrave. She has also made numerous recordings, several of which have won awards. Glennie tours regularly throughout the world, and gives an annual series of concerts and masterclasses in North America. Fascinated by non-Western musical cultures, she has given recitals and workshops in Japan and India, and in 1994 performed with a leading gamelan orchestra in Indonesia. Her solo concerts are distinguished not only by her dazzling playing skills but also by her imaginative programming. Glennie has written music for television, films and documentaries, and founded the Evelyn Glennie Percussion Composition Award in 1991 to encourage the creation of new works for percussion. She has received honorary doctorates from several academic institutions, and was created an OBE in 1993. Her autobiography, *Good Vibrations*, was published in London in 1990.

JAMES HOLLAND

Gletle, Johann Melchior

(*b* Bremgarten, nr Zürich, July 1626; *d* Augsburg, ?2 Sept 1683). Swiss composer and organist. He was organist of Augsburg Cathedral from 1651 and Kapellmeister from April 1654; he held both positions until his death. After 1670 his poor health greatly restricted his activities.

There are 219 extant compositions by Gletle. All the sacred music is in the Italian-influenced concertato style common to Austria, southern Germany and Switzerland in the 17th century. According to Schanzlin, the motets contain elements found both in sacred concertos such as those of Schütz and in the church cantatas of the end of the century. There is no clear separation between aria and recitative, nor do the instrumental parts show much independence. The text-setting is conscientious in all respects, but especially with regard to expressive devices such as embellishment and chromaticism. Gletle also shows a penchant for unusual modulations. In both the secular and sacred works the melodies are songlike, revealing both Italian and folk influences.

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all published in Augsburg

Edition: *J.M. Gletle: Ausgewählte Kirchenmusik*, ed. H.P. Schanzlin and M. Zulauf, SMD, ii (1959) [SZ]

op.

- 1 Expeditionis musicae classis I: Motettae sacrae concertatae XXXVI, 2–8vv, 18 with insts, bc (org) (1667); 6 in SZ
- 2 Expeditionis musicae classis II: Psalmi, 5/5vv, 5 insts, bc (org) (1668); Mag in SZ
- 3 Expeditionis musicae classis III: Missae concertatae, 5/5vv, 5 insts, bc (org) (1670); some ptbks lost
- 4 Musica genialis latino-germanica, 1–5vv, theils mit 2 vn ad lib, sambt 2 Sonaten und 36 Trombeterstücklen auff 2 Trombeten marinen (1675); 2 songs ed. in Moser, 1 ed. M. Seiffert, in *Organum*, ii/19 (Leipzig, 1939), 1 song, 12 trumpet

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- 5 Expeditionis musicae classis IV: Motettae XXXVI, 1v, 2–5 insts, bc (org) (1677); 1 ed. A. Geering *Schweizer Musikbuch* (Zürich, 1939); 6 in SZ
- 6 Expeditionis musicae classis V: Litanie B.V. Lauretanae, 15 for 5vv, chorus, 5 insts, bc (org), 16 for 1–5vv (1681); litany, 5 Marian songs in SZ
- 7 *Musica genialis latino-germanica classis II*, 2–3vv, bc (org) (1684)

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CECIL ADKINS

Glick, Srul Irving

(b Toronto, 8 Sept 1934). Canadian composer. He studied music at the University of Toronto and in Paris. The cantorial music performed by his father David, who emigrated to Canada from Russia in 1924, was also a strong influence. From 1962 to 1986 Glick worked in Toronto as a music producer for the CBC. In 1969 he became the choir director (and in 1978 also the composer-in-residence) at Beth Tikvah Synagogue (Toronto). He has written nearly 200 pieces of liturgical music and has received three awards for his contributions to Jewish music. In his earliest concert works, such as *Suite Hébraïque* no.1 (1961) and *... i never saw another butterfly ...* (1968) (a song cycle to poems by children from the Terezín concentration camp), Glick achieves great expressive power and emotional depth through economical means: the use of a major scale with a raised fifth degree, for instance, or the spare but well-calculated use of dissonant tone clusters. More recently Glick has written in an openly tonal Romantic idiom, earning much recognition for his large-scale choral works and chamber music. (EMC2)

WORKS

(selective list)

instrumental

Orch: Sinfonia Concertante, str, 1961; Suite Hébraïque no.1, 1961; Gathering In, str, 1970; Ps for Orch, 1971; Symphonic Elegy, str, 1974; Vn Conc. 1976; Sonata ‘Devequt’, 1982; Divertimento, str, 1987; The Reawakening, 1991; Pf Conc., pf, str,

1992

Chbr and solo inst: Suite Hébraïque no.1, arr. cl/s sax, pf, 1963; Suite Hébraïque no.2, cl, vn, va, vc, pf, 1969; Prayer and Dance, vc, pf, 1975; Suite Hébraïque no.3, str qt, 1975; Suite Hébraïque no.4, a sax/cl/va, pf, 1979; Suite Hébraïque no.5, fl, cl, vn, vc, 1980; Sonata, fl, pf, 1983; Str Qt no.1, 1984; Suite Hébraïque no.6, vn, pf, 1984; Sonata, ob/s sax, pf, 1987; Trio, fl, va, hp, 1988; Sonata, vc, pf, 1989; Sonata, a sax, pf, 1990; Trio, vn, vc, pf, 1990; Friendship Qnt, pf, str qt, 1994; Str Qt no.2, 1994; The Klezmer's Wedding, cl, vn, pf, 1996; Pf Sonata, 1996

vocal

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Solo: ... i never saw another butterfly ... (anon., A. Synkova, M. Kosek, H. Lowy, Bachner, P. Fischl, P. Friedmann), Mez/A, orch/pf, 1968; 2 Landscapes (K. Patchen), T, pf, 1973; Poet's Life (R. Korn), S, str orch/pf, 1992; 7 Tableaux from the Song of Songs (trans. Glick), S (vn, vc, pf)/pf, 1992

Principal publishers: Gordon V. Thompson, Jaymar, Transcontinental

ROBIN ELLIOTT

Glière [Glier], Reyngol'd Moritsevich [Glière, Reinhold]

(*b* Kiev, 30 Dec 1874/11 Jan 1875; *d* Moscow, 23 June 1956). Russian composer. He studied at the Moscow Conservatory until 1900 with Hřímalý for the violin and with Taneyev, Arensky, Konyus and Ippolitov-Ivanov for theory and composition. From 1920 to 1941 he was a professor of composition at the conservatory, where his pupils included Davidenko, Novikov, Rakov and other well-known Soviet composers. He also taught for a while in Kiev; there, his pupils included Lyatoshyns'ky. He served as chairman of the organizing committee of the USSR Composers' Union (1938–48). He held a doctorate in art criticism, several State Prizes (1942, 1946, 1948, 1950) and the title People's Artist of the USSR (1938), the RSFSR, the Uzbek SSR and the Azerbaijani SSR.

Glière was a direct heir to the Russian Romantic tradition, working predominantly on a grand scale in the large forms (opera, ballet, symphony, symphonic poem etc.). The most important element in his style is expressive melody. His ballet music is marked by particular sensitivity and beauty, colourfulness and pictorialism; the most popular of his works in this genre are *Krasniy tsvetok* ('The Red Flower') and *Medniy vsadnik* ('The Bronze Horseman'). In his symphonic works he drew above all on the Russian epic tradition, that of Borodin and Glazunov. This is especially clear in his Third Symphony 'Il'ya Muromets', named after a Russian folk

hero, but all his symphonies, concertos and symphonic poems show a monumentality of image and a brilliant aural imagination.

His lively interest in the music of Slavonic peoples, notably the Ukrainians, and in Eastern music led him to write stage works based on the folk culture of the Transcaucasus and Central Asia (in this he was a pioneer).

Examples include the operas *Shakh-Senem*, *Gyul'sara* and *Leyli i Mejnun*, which are at once organic offshoots of the Russian tradition and genuinely national pieces that stimulated the development of professional music in the eastern republics. Besides his creative work, Glière also appeared frequently as a conductor and pianist. Many of his compositions have entered the standard repertory, and he is considered the founder of Soviet ballet.

WORKS

(selective list)

operas

Zemlya i nebo [Earth and Sky] (op-orat, after Byron), 1900

Shakh-Senem (3, after Azerbaijani legend), 1923; Baku, 4 May 1934

Gyul'sara (music drama), 1936, Tashkent, 24 April 1937; rev. as op, Tashkent, 25 Dec 1949, collab. T. Sadikov

Leyli i Mejnun, 1940

Rashel' [Rachel] (after G. de Maupassant: *Mademoiselle Fifi*), 1942

ballets

Khrizis (ballet-pantomime), 1912

Ovechiy istochnik [Sheep's Spring], 1922; rev. as Komediantī [The Comedians], 1930

Kleopatra (Egipetskiye nochi), 1925

Krasniy mak [The Red Poppy], 1926–7, Moscow, 1927; rev. as Krasniy tsvetok [The Red Flower], 1949

Medniy vsadnik [The Bronze Horseman] (after A.S. Pushkin), 1948–9; Leningrad and Moscow, 1949

Taras Bul'ba (after N.V. Gogol), 1951–2

Dog' Kastilii [with music from Sheep's Spring], 1955

orchestral

Syms.: no.1, E♭; op.8, 1899–1900; no.2, c, op.25, 1907–8; no.3 'Il'ya Muromets', op.42, 1909–11

Concs.: Hp Conc., op.74, 1938; Coloratura S Conc., 1943; Vc Conc., 1946; Hn Conc., 1950; Vn Conc., 1956, completed and orchd by Lyatoshynsk'y

Sym. poems: Les Syrènes, op.33, 1908; The Zaporozhy Cossacks, op.64, 1921; Zapovit [Testament], op.73, after Shevchenko, 1938

Ovs.: Ferganskiy prazdnik [Fergana Fête], op.75, 1940; Druzhba narodov [The Friendship of Peoples], op.79, 1941; Ov. on Slav Themes, 1941; For the Happiness of the Fatherland, 1942; Twenty-five Years of the Red Army, 1943; War Ov., c1943; Victory, 1945

Military band: Fantasy for the Festival of the Comintern, 1924; Red Army March, 1924; Heroic March for the Buryat-Mongolian ASSR, op.71, 1936; Solemn Ov. for the 20th Anniversary of the October Revolution, op.72, 1937

other works

Vocal: Imitation of Ezekiel, nar, orch, 1919; 2 Poems, op.60, S, orch, 1924; Zazdravnaya [A Toast], 1v, orch, c1939; many songs with pf

Chbr: Str Sextet, op.1, 1900; Str Qt no.1, op.2, 1900; Str Octet, op.5, 1900; Str Sextet, op.7, 1902; Str Qt no.2, op.20, 1905; Str Qt no.3, op.67, 1928; Str Qt no.4, op.83 (1946)

Other inst: Romance, op.3, vn, pf, 1902; Ballad, op.4, vc, pf, 1902; 2 Pieces, op.32, db, pf, 1908; Pieces, op.35, various insts with pf, 1908; 8 Pieces, op.39, vn, vc, 1909; 12 Easy Pieces, op.45, vn, pf, 1909; 12 Pieces, op.51, vc, pf, 1910; 10 Duos, op.53, 2 vc, 1911; 7 Instructive Pieces, op.54, vn, pf, 1911; many pf pieces and other works

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I. Bělza: *R.M. Glier* (Moscow, 1955, 2/1962)

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GALINA GRIGOR'YEVA

Gligo, Nikša

(b Split, 6 April 1946). Croatian musicologist. He graduated in English and comparative literature from Zagreb University (1969) and in musicology from Ljubljana University (1973). He later studied with Koraljka Kos at Zagreb University (MA 1981) and with Andrej Rijavec at Ljubljana University, gaining the PhD in 1984 with a dissertation on problems of new music. He was awarded scholarships to study at the universities of Cologne, Berlin (with Carl Dahlhaus and Rudolf Stephan) and Freiburg (with H.H. Eggebrecht). He was artistic director of the Music Salon of Zagreb University (1969–86) and programme director of the Music Biennial

Zagreb (1973–91). He has taught at the Zagreb Academy of Music since 1986 and the Faculty of Organization and Informatics in Varaždin since 1996. He was on the executive committee of the European Conference of the Promoters of New Music (1989–94) and is vice-president of the section for semiotics at the Croatian Society for Social Sciences and Humanities (from 1995).

Gligo is concerned with the aesthetics, semiotics and terminology of 20th-century music and the use of computers in musicology. His project on the standardization of 20th-century Croatian music terminology resulted in his book *Pojmovni vodič kroz glazbu 20. stoljeća*, which is relevant to both musicology and linguistics, and for which he received the Croatian National Award in the Humanities.

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- ‘Odnos “angažmana” i “sredine”: Hrvatski skladatelj Silvio Foretić’ [The relationship between ‘engagement’ and ‘milieu’: the Croatian composer Silvio Foretić], *Zbornik III. programa Radio Zagreba*, iii (1977), 57–93
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ZDRAVKO BLAŽEKOVIĆ

Glinka, Mikhail Ivanovich

(*b* Novospasskoye, nr Yelnya, Smolensk district, 20 May/1 June 1804; *d* Berlin, 15 Feb 1857). Russian composer. He was the first Russian composer to combine distinction in speaking the musical idiom of the day with a personal and strongly original voice. Emerging from the background of a provincial dilettante, though with generous access to local music-making opportunities, he made himself at home in metropolitan centres and mastered the procedures of Italian and French opera, and complemented that expertise with skill in motivic and contrapuntal working as well as instrumentation. His compositions, especially the operas *A Life for the Tsar* and *Ruslan and Lyudmila* and the orchestral fantasia *Kamarinskaya*, represent cornerstones of what are known as the 'Russian classics', and furnished models for later 19th-century composers.

1. 1804–34.
2. 1835–42.
3. 1843–57.
4. Style and influence.

WORKS

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JAMES STUART CAMPBELL

Glinka, Mikhail Ivanovich

1. 1804–34.

The composer's first years were spent as the eldest surviving child of a noble family whose estate was in the Smolensk government. His father retired from the army with the rank of captain, and several relatives sharing

the Glinka surname were or had been prominent in scholarship, poetry, or in the service of the tsar. Glinka's first contact with music was made through servants who sang folksongs and introduced him to the wider lore of the Russian tradition. Peasant singing made an impact, too, as well as church choirs and bells, which in Novospasskoye had benefited from the interest and investment of Glinka's grandfather. He gained further experience of music by playing the piano (or violin or piccolo) in small-scale domestic ensembles, and sometimes participated (on occasion as conductor) in the work of an uncle's serf orchestra in a nearby house; this gave him invaluable practice in working with musicians and in finding out the effects of particular instrumental effects and combinations across a broad spectrum of music, from classical overtures to accompaniments for dancing and arrangements of folk tunes. One composition which made a powerful impression on him at the age of 10 or 11 was the clarinet quintet by Bernhard Crusell, played by his uncle's serf musicians, which, as he recorded in his memoirs, caused him to discover that his heart was above all in music. Through his father's business visits to St Petersburg, through books, family gatherings, the art tuition of an architect engaged by his father, and through the teaching of his private tutor, the young composer probably enjoyed a more mentally and imaginatively challenging childhood than one might have expected. In his earliest days, however, Glinka was kept in a room heated to too high a temperature, and much indulged by his grandmother. His poor health and later unhealthy interest in his ailments and potential cures are usually traced to early conditions.

In 1818 Glinka enrolled at the new Noble Boarding School attached to the Pedagogical College in St Petersburg. The 120 or so gentry youths profited from the instruction of eminent teachers of cosmopolitan background, among them the poet Wilhelm Kuchelbecker. The course was designed to provide a general education sufficient for further specialized study elsewhere, and to train future civil servants; this did not isolate the school from the current of free thinking then flowing abundantly and which came to a head in the Decembrist revolt of 1825, but the composer appears to have been immune from at least that contagion. It was in this period, and outside school, that Glinka had three piano lessons from John Field, who thereafter left for Moscow; and after studying with several other piano and violin teachers, he settled on Charles Mayer who developed his musical gifts substantially and raised his horizons.

On leaving the school in 1822 Glinka spent some time in Novospasskoye, where he again exploited the chance of working closely with the orchestral musicians, now tackling symphonies by Haydn, Mozart and Beethoven and operatic overtures by Cherubini, Méhul, Mozart, Beethoven and others. In 1823 he undertook a journey to the Caucasus, where the wild romantic landscape and exotic folk music benefited him much more than the various medicinal waters. On 7/19 May 1824 Glinka began work in the Board of Communications, one of those undemanding civil service jobs which all the well-born of Russia seem to have taken up. From this base in St Petersburg he was able to improve his connections among literary and musical circles, and with those who attended high-society salons. His acquaintance with Prince Odoyevsky, Count Wielhorski, Griboyedov, Del'vig, Pushkin, Zhukovsky, Batyushkov and Mickiewicz dates from the 1820s, and he quarried the poetry of the last five for song texts.

Singing lessons with one Belloli from the winter of 1824 further augmented the musical skills which Glinka deployed to sociable ends. Civil service, which in any case had been interrupted by extended leave of absence, came to an end on 1/13 June 1828, and in an effort to cure his illnesses Glinka embarked on a three-year sojourn in Italy which had been medically recommended and which was eventually supported financially by his father. This course of action provided welcome scope for the further development of his musical avocation. His companion was the tenor Nikolay Ivanov, granted leave by the Court Kapella, and they set off unhurriedly on 25 April/7 May 1830. Among the powerful musical experiences Glinka obtained in Milan were the premières at the Teatro Carcano of *Anna Bolena* and *La sonnambula*. Glinka's personal acquaintance with Donizetti, Bellini and their librettist Felice Romani drew him still closer to the world of Italian opera, though a meeting with Mendelssohn was not satisfactory for either side. In Rome en route to Naples in October 1831, Glinka's music (as performed by Ivanov with the composer) strongly attracted Berlioz, who was to be of help to Glinka later. In Naples the Russian travellers gained invaluable knowledge of singing from Andrea Nozzari and Josephine Fodor-Mainvielle. Operatic airs provided the main material for the composer's improvisations and compositions at this time, such as the chamber works using themes from the two operas just mentioned, a *Serenata* and a *Divertimento brillante* respectively (both 1832).

By August 1833 Glinka had become disillusioned with Italy, and set out to join his sister (and her husband) in Berlin; while travelling via Vienna he repeatedly and with pleasure heard the orchestras of Strauss and Lanner. Although his health problems had remained, he had gained insight into the vocal art, had acquired intimate familiarity with contemporary Italian opera and its greatest practitioners, and had composed in reasonable quantity using an idiom which Ricordi was content to publish. But Glinka did not feel creatively fulfilled, and conceived the notion of writing 'in a Russian manner', rather than trying to continue as, musically speaking, an Italian. These ideas were sharpened through a period of study in the Prussian capital between November 1833 and the following spring with Siegfried Dehn, whom Glinka recognized as the musician to whom he was most deeply indebted: 'He ... not only put my knowledge in order, but also my ideas on art in general – and after his teaching I began to work clear-headedly, not gropingly.' This was the result of five months of harmonizing chorales and working at fugues. Glinka's replacement of the earlier Italian style by a more Germanic manner is evident in his song *Dubrava shumit* ('The leafy grove howls', 1834), and in parts of the projected but unfinished *Symphony on Two Russian Themes* (1834). A sense of purpose and a new seriousness seem to have been formed during Dehn's tuition. The composer's father died at Novospasskoye on 4/16 March 1834, and Glinka now returned there with his sister.

[Glinka, Mikhail Ivanovich](#)

2. 1835–42.

After spells in Novospasskoye and in Moscow, Glinka went to St Petersburg, where he met Mariya Petrovna Ivanova. They married on 26 April/8 May 1835 and, after conduct by both parties that might well be

judged unreasonable, separated in November 1839 and were finally divorced. During the same visit to the capital, Glinka attended one of Zhukovsky's literary evenings, at which he told the host of his wish to compose a Russian opera. Some of the music for this opera was originally written with Zhukovsky's *Mar'ina roshcha* in mind. Zhukovsky suggested the subject of Ivan Susanin, which the composer adopted and carried through. The suggestion was astute, because the peasant Susanin had by his self-sacrifice assisted in the establishment of the Romanovs as Russia's ruling house. Showing the devotion of the people to the tsar in this way affirmed the ideas encapsulated in the minister of education's slogan of 1833: 'Autocracy, Orthodoxy and Nationality' (or 'Official Nationality'); Orthodoxy joined the power of God with that of the tsar ('Autocracy'), and tsar and Russians of all classes were bound both by Orthodoxy and by 'Nationality' (or 'Official Nationality'), an aspect of Russian statehood to which little attention had been paid until the Napoleonic wars. Besides his high position in the world of literature, Zhukovsky was also a well-placed courtier and would presumably have supplied an excellent libretto setting forth this line of propaganda. In the event, however, the greater part of the libretto was written by Baron Rozen, a Baltic German likewise well connected at court, with contributions by Zhukovsky, Count Sollogub, and Glinka's friend Nestor Kukul'nik. Glinka's 'Initial Plan' of late 1834 described the work as 'a national heroic-tragic opera', and aspects of the oratorio-like conception represented there remained in the final creation.

The subject met Glinka's requirements by enabling him to exploit Russian idioms to give musical identity to the subject. Since the hero and his family are at the centre of the action, the musical aspects of peasant song are the focus of musical attention, rather than being peripheral sources of local colour. For the same reason, they are also treated in an entirely new serious manner ('Russian folksong is raised to the level of tragedy', as Odoyevsky put it), giving Russia its first serious opera to be sung throughout rather than making use in places of spoken text. Whereas the Russian peasants are portrayed as individuals, the invading Poles are shown only en masse, with their stereotyped triple rhythms of mazurka and polonaise. The most striking aspect of this opera, however, is the artistry which the composer displays in achieving this first operatic venture – first both for him and for Russia. Russian and Polish features are absorbed into a style and structures recognizable to anyone familiar with early 19th-century opera. This artistry extends to the inventiveness and variety of the orchestration and the subtle embodiment of the mutual linkage of God, tsar and people in a motivic idea that recurs frequently, as Serov demonstrated in 1859. Russian peasants and nobles are symbolically united in a single nation in the final *Slav'sya* chorus ('Epilogue'), which Glinka called a 'march-anthem'.

The compositional process was difficult because the music was often completed ahead of the text. The work went into private rehearsal in sections, was in due course accepted by the Imperial theatre, and, following the tsar's visit to a late rehearsal, was renamed *Zhizn' za tsarya* ('A Life for the Tsar'), to emphasize the political message. It was given its first performance on 27 November/9 December 1836. The première was attended by the Imperial family and numerous representatives of the court

and the administration. It was well received by the public as well as by Odoyevsky, Neverov, Gogol' and others in the press.

The success of the opera eased Glinka's path to a prestigious and well-rewarded appointment at the Court Chapel Choir, the institution which provided the men and boys who sang during the Imperial household's worship and sometimes at concerts. His superior there was Aleksey L'vov, the violinist and composer whose work included the Russian national anthem. Glinka was despatched to Ukraine to recruit singers and he was away from the capital from 28 April/10 May until 1/13 September 1838. His interest in the choir's work seemed to decline, and he left it on 18/30 December 1839. This period saw the composition of a small number of short pieces of church music and the publication in 1839 of *A Collection of Musical Pieces compiled by M. Glinka*, whose 33 items included six assorted piano pieces and six recent songs by the compiler. Health problems as well as marital and financial difficulties complicated his life at this time.

Shortly after the first performances of his first opera Glinka began thinking about his second. There was some discussion with Pushkin about his mock-epic *Ruslan and Lyudmila* as a potential starting point, but Pushkin's death in a duel on 29 January/10 February 1837 precluded collaboration with the poet himself. The music was composed in fits and starts over a lengthy period beginning in that year. A scheme was drawn up by Bakhturin, and Shirkov wrote specimen texts for the cavatinas of Gorislava and Lyudmila. The music composed for the latter was publicly performed in St Petersburg on 23 March/4 April 1838. Fulfilment of requests for other pieces intervened, including the set of 12 songs *Proshchaniye s Peterburgom* ('A Farewell to St Petersburg') to texts by Kukol'nik (the music partly written afresh and partly using already existing melodies), incidental music for Kukol'nik's play *Prince Kholm'sky*, and the Valse-Fantaisie for orchestra – a graceful, musically varied piece which anticipates Tchaikovsky's ballet music. It was only in late 1840 that the composer resumed work on his opera.

During 1842 Glinka gradually returned to the capital's society, from which he had withdrawn as a result of the breakdown of his marriage, a return in part prompted by the desire of Liszt to meet him and get to know his music; ironically, in the matter of styles of piano playing, Glinka later professed his allegiance to the older, pre-Lisztian school. In due course the opera was completed, accepted, and first performed on 27 November/9 December 1842. *Ruslan i Lyudmila* ('Ruslan and Lyudmila') has a fantastic rather than a historical subject, and justified Glinka in adding two new elements to his operatic resources. Magic is embodied in richly inventive musical ideas, such as the whole-tone scale identified with the wicked sorcerer Chernomor. Other supernatural elements are represented by, for instance, two otherwise unrelated dominant 7ths linked by common pitches; musical ideas of these kinds continued to be associated with fantastic subjects up to Stravinsky's *The Firebird*. Some of the characters and locations which for Glinka's generation stood for the orient are evoked by means of, on the one hand, slow languorous music of yearning and, on the other, extremely fast and apparently primitive dance music; in this instance too Glinka's inventions served Russian composers at least until the early compositions

of Stravinsky. A further new and significant aspect is the epic tone of some of the work, notably the *bilina* style of the Ossianic bard (Bayan), with its infinitely spacious narrative in primary harmonic colours and *gusli*-imitating instrumental writing for piano and harp, a style which was later borrowed by Borodin and Rimsky-Korsakov. While the music of this opera has been universally recognized as innovative in the highest degree, its plot was found to be convoluted and unsatisfactory from even before the first performance. If this is so, then the haphazard and amateurish way in which the libretto was put together must bear much of the blame. In truth, though, despite its historical status, the work has seldom been performed in its entirety and, moreover, is rarely performed at all outside Russia, so that opportunities of assessing it in the theatre as its composer intended have been few. Whereas *A Life for the Tsar* kept its place by virtue of its musical accessibility and its political message – at least until the fall of Imperial Russia and subsequently for further decades with a surrogate libretto – *Ruslan* enjoyed at best an initial mixed success, and then gradually disappeared, a process hastened by the establishment in 1843 of a permanent and immensely popular Italian opera company in one of the Imperial theatres in Russia's capital.

Glinka, Mikhail Ivanovich

3. 1843–57.

Glinka was much disheartened by the reception of his second opera, and never again thought seriously about operatic projects – indeed, for a while all his musical ventures were on a small scale. In June 1844 he set out for Paris, where he remained for 10 months. Although he met Auber and Hugo, it was with Berlioz that he spent most time, both in conversation and in studying his scores. Berlioz included the Lezginka from *Ruslan and Lyudmila* and Antonida's cavatina in a *concert monstre* on 16 March 1845. Glinka himself put on a concert on 10 April which included the Krakowiak from *A Life for the Tsar*, Chernomor's March from *Ruslan*, the Valse-Fantaisie and the song *Il desiderio*. This earned the composer a modest success, and also won him a notice by Berlioz in the *Journal des débats* of 16 April 1845 in which he referred to Glinka as 'among the outstanding composers of his time'. In May 1845 Glinka set off for Spain, staying in Valladolid, Madrid, Granada, Murcia and Seville. The country and its music made a strong impression on him, and it was there that he made the acquaintance of Don Pedro Fernandez, who was to remain with him for 9 years as friend and secretary. In the summer of 1847 he returned to Russia by an extended route, arriving at Novospasskoye on 28 July/9 August. The first fruit of Glinka's investigation of Spanish folk music was the *Capriccio brillante on the Jota aragonesa*, at Odoyevsky's suggestion later known as the First Spanish Overture. This short orchestral composition was the first realization of an idea that had occurred to him in Paris for a *fantaisie pittoresque* which would appeal both to ordinary and to better-informed lovers of music. The dance tune with its simple harmonic outline gives rise to the most varied treatments (in harmony, counterpoint and instrumentation) within a satisfying overall structure, and suggests the composer's delight in the vitality and colour of Spanish folklore.

After some happy months on the family estate, illness drove him to seek a consultation with his doctor in St Petersburg. But the illness did not permit

travel beyond Smolensk, where he remained from September 1847 to March 1848. He then set off for Paris, but in the absence of a passport could go no further than Warsaw, where he stayed for nine months, during which time he composed *Recuerdos de Castilla* and *Kamarinskaya*. These two brief orchestral pieces prolong the line of the *Jota aragonesa*. While the former (also known as *Souvenir d'une nuit d'été à Madrid* and as the Second Spanish Overture) assembles four Spanish melodies in a potpourri, the latter draws together ingeniously two Russian tunes. Glinka recorded that

‘by chance I discovered a relationship between the wedding song “From behind the mountains, the high mountains”, which I had heard in the country [and had used in *Svadebnaya pesnya* (“Wedding Song”)], and the dance tune, *Kamarinskaya*, which everyone knows. And suddenly my fantasy ran high, and instead of a piano piece I wrote an orchestral piece called “Wedding Tune and Dance Tune”.’

The composer’s insight in discerning the similarity of melodic contour of the two tunes and in forming a rounded structure exploiting that compatibility, relying substantially on innumerable varied repetitions of the short dance tune (*naigrish*) prompted Tchaikovsky to note in his diary on 27 June/9 July 1888 that the Russian symphonic school ‘is all in *Kamarinskaya*, just as the whole oak is in the acorn’.

The acquaintances of Glinka’s final years included Meyerbeer (Berlin 1852 and later), the Stasov brothers (Vladimir in 1849, Dmitry in 1851) and Balakirev (1855), who in due course came to be regarded as Glinka’s musical heir. In 1850 the First Spanish Overture and *Kamarinskaya* were given in St Petersburg in a concert organized by Odoyevsky; Glinka, who was elsewhere at the time, was delighted by the encoring of *Kamarinskaya*, though he disapproved of the performance of the Second Spanish Overture, since he was at that time dissatisfied with that form. In June 1851 his mother, on whom he had relied for both financial and moral support, died. In May 1852 he was distressed to experience *A Life for the Tsar* in St Petersburg with tired costumes and sets, poor lighting, the wrong tempo and a miserable orchestral contribution. That summer he set off again, spending most of his time until March 1854 in Paris. Returning to St Petersburg, he was persuaded by Vladimir Stasov and his own sister Lyudmila Shestakova to write his memoirs. On 27 April/9 May 1856 he left for Paris, intending to stay for a while in Berlin on the way. With Serov and Dmitry Stasov, Glinka had since the winter of 1851–2 taken an interest in the compositions of Bach and Handel, and in 1853 Vladimir Stasov had introduced him to the music of the Italian Renaissance. Thinking that this music had a relevance for the development of Russian church music, Glinka now turned again to Dehn, who introduced him to the music of Palestrina and Lassus. Whatever the results of this study, there is nothing to suggest that his hopes for Russian church music were realized.

Berlin afforded him performances of *Fidelio*, several operas by Mozart, the B minor Mass, and Gluck’s two *Iphigénie* (both settings). Meyerbeer conducted the trio from *A Life for the Tsar* at a court concert on 9/21

January 1851, which Glinka considered a signal honour. He caught a cold afterwards, and, weakening rapidly, died on 3/15 February 1857.

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4. Style and influence.

It is not surprising, in view of the rapidity and extent of the development of Russian music after the 1850s, that Glinka has come to be regarded primarily as the essential forerunner of all that is associated with the idea of Russian musical nationalism. This view of him is justifiable, so long as it is kept in mind that he is the precursor of the phenomenon rather than the phenomenon itself. The amalgam of national subject matter, whether borrowed from history or folklore, with its extremes of torpor and hyper-vitality, embodied in derivatives of national musical folklore, with its strongly distinctive harmonic patterns and melodic contours, is anticipated rather than fully realized in Glinka's compositions.

His background lies in the music of the first part of the 19th century, itself with roots in the classical restraint and established, elegant structures of the 18th century. The early chamber music proclaims its origins at the turn of the century, or even a little earlier, and in instrumental music the names of Haydn, Beethoven, Schubert, Hummel and Field should be mentioned in connection with Glinka's work. It is striking how many chamber music works Glinka produced, when that genre was scarcely at the heart of the Italian and French traditions which in other areas are conspicuous in his music. For all that a work such as the Septet or the String Quartet in F is scarcely a landmark of the chamber music repertory, its textures, length and ambition suggest that wide musical horizons could open up before a dilettante of genius from the Russian provinces. Such works suggest that the picture of gregarious drifting from a piano piece for one social occasion to a song prompted by a new friendship – a picture encouraged by the composer's own memoirs – is at best an incomplete one.

Glinka's early experience of writing for instruments, spreading musical interest among a group of solo players, and composing on a large scale unprompted by a text gave him an especially solid foundation on which to place the Italian operatic techniques so obvious from the time of his Italian stay in the early 1830s. The Rossini style has more of Classicism than of Romanticism in its standardization and in its method of breaking down a dramatic situation into its constituent parts and presenting them in a way which is theatrically persuasive as well as musically satisfying in its contrast and progression. The entrance arias of Glinka's two operas, as well as many other aspects of those works, show a master of that idiom who commanded other musical resources in addition. Indeed the leading Italian music publisher of the time, Ricordi, reckoned Glinka the equal of Bellini or Donizetti, except that he was 'more learned than them in counterpoint'.

Salient features of Glinka's style are evident in two fields which he cultivated throughout his life: songs and music for solo piano. Their usefulness in the drawing room is clear, though once more – as with Schubert – compositions whose starting point is modest social enjoyment transcend that objective and display an integrity and seriousness worthy of the concert hall.

The settings of Italian texts that Glinka made in Russia, and later on in Italy, indicate his study and cultivation of the Italian operatic idiom. Metastasio settings one imagines as prentice pieces (again, just as Schubert set some as exercises), but the aria *L'iniquo voto*, to a text written by one Pini, an apparently casual acquaintance made during his Italian travels, has a multi-sectional form complete with a bravura culmination. The period's standard genres are exploited (as is also the case with the piano music), with two barcarolles, a lullaby and a mazurka of impressive harmonic fluidity to a text by Mickiewicz. A musical idiom which evokes gentle melancholy through the frequent choice of minor keys, and when using major keys has early recourse to relative minor or supertonic harmony, might seem an Italianate feature, but it is found too in the urbanized species of Russian song (including the kind known as the *rossiyskaya pesnya*, 'Russian song'), a tradition which has a bearing on some of Glinka's songs, such as *Akh ti, noch' li, nochenska* ('O thou black night') or *Noch' osennyaya, lyubeznaya* ('O gentle autumn night'). Once more, as with Schubert, now-forgotten poets occur cheek by jowl with familiar names, including those of Pushkin, Zhukovsky and Del'vig.

The Germanic practice of finding and maintaining a single musical image corresponding with the subject also occurs. Just as the spinning-wheel in Schubert's *Gretchen am Spinnrade* (a text which Glinka also set as *Tyazhka pechal' i grusten svet*, or Margarita's Song) continues to turn while Gretchen expresses her love for Faust, so the military march in Glinka's *Nochnoy smotr* ('The Night Review') supplies an apt musical context for Napoleon's review of his ghostly troops. If the latter is – in concept, if not musically – an anticipation of *The Commander-in-Chief* from Musorgsky's *Songs and Dances of Death*, there are more frequent occasions on which Tchaikovsky's music seems to be present in embryo, such as the foretaste of Lensky's aria in *Bedniy pevets* ('The Poor Singer'). In his cultivation of elegance and tunefulness Glinka is both a child of his time and a soulmate of Tchaikovsky; the relative rarity of explicit folklore quotations is another aspect common to their songs.

If Italian bel canto often appears in Glinka's solo piano music, so too does Parisian brilliance. Variation sets based on themes by Mozart, Cherubini, Alyab'yev, Bellini and Donizetti or on folksongs (not all Russian) require of the executant a light touch and, like most of the composers' writing for piano, display thin textures, often with a highly decorated right-hand line in single notes in a very high register. If Chopin's sound world comes to mind, it is probably because of the two composers' roots in the playing and compositions of John Field rather than direct influence of one on the other. The early variation sets can outstay their welcome, but later ones offer greater rewards, such as the turn on two occasions (rather than only one) to the major key in the course of the *Nightingale* set. As with the songs, standard genres are used, often of the kind where the ballroom audibly adjoins the concert hall. Some of the works (the contredanses, for example) might indeed serve for dancing, whereas others seem to demand more attentive listening. That applies especially to the mazurkas (including the *Souvenir d'une mazurka*, and those in A minor and C minor) and to the nocturne *La séparation*; this nocturne has a delicate mobility stemming from a good baseline whose often stepwise movement links triads in other than root position. While a few movements have titles evocative of some

extra-musical association, others are preceded by short passages of text: the Barcarolle offers two lines from *Felice Romani*, the Variations on a Scottish Theme (*The Last Rose of Summer*) are prefaced by verse by Batyushkov, and for the Prayer Kol'tsov's poetry is quarried. *Souvenir d'une mazurka* has both title and preliminary text. This development suggests perhaps that as he grew older Glinka became more sympathetic to the idea of making the expression of his art more explicit. In the Tarantella may be heard the Russian folksong *In the field there stood a birch*, familiar from its later use by Balakirev and by Tchaikovsky in the finale of his Fourth Symphony; noteworthy here is a bold shift from the triad of A minor to that of F minor, with the necessary reversion to the first and home key skilfully effected. In this instance a Russian song embedded in a Tarantella seems to preclude any kind of nationalist thinking. The Spanish strand among Glinka's orchestral works is modestly present also in such piano pieces as *Las mollaras*, an Andalusian dance where guitars strum (in unusually full chords). Though Glinka had enjoyed the advantage of investigating Spanish music on the ground, bolero rhythms, dissonant appoggiaturas, plucked-string imitations and so on were by no means unprecedented and are sometimes to be found in the works of such composers as Verstovsky.

In this eclectic absorption of contemporary western techniques and idioms, Glinka was a Russian artist representative of the first half of the 19th century. As Pushkin assimilated elements from West European literatures and naturalized them in Russia by means of his choice of subject matter, so Glinka drew on the musical mainstreams of his day and acclimatized them in Russia. While Pushkin provided his compatriots with models of the historical novel, the novel in verse, verse drama as well as lyric verse, so Glinka supplied examples of historical and fantastic operas, musical evocations of the 'orient', the short orchestral fantasy, and songs of various types. Neither writer nor composer approached the wilder shores of realism (in choosing topics or in detailed pictorialism) or nationalism (by making controversial political statements). Both were firmly grounded in the classical virtues of detachment and concern for structural integrity. Both were later claimed for realism and nationalism, when from the 1860s those values were prized, but the heavy insistence of the preacher and the social reformer were foreign to their artistic natures.

Almost all Russian composers of the later 19th century – both the Tchaikovsky and Balakirev camps – regarded Glinka as their forerunner. His heritage offered a variety of models which were open to creative development in more than one direction. His harmonic sorcery (in *Ruslan*) paved the way for Rimsky-Korsakov's experiments, and his evocations of the east (also in *Ruslan*) prepared ground which was to bear fruit for Balakirev; his *espagnolerie* found a successor with Rimsky-Korsakov. His fusion of the European lingua franca with Russian elements and combination of learning with originality served as an example to Tchaikovsky, whose celebrated remark is valid beyond the orchestral repertory he was discussing at the time.

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WORKS

Edition: *M.I. Glinka: polnoye sobranniye sochineniy* [Complete Collection of Works], ed. V.Ya. Shebalin and others (Moscow, 1955–69) [G]

published in St Petersburg unless otherwise stated

stage

all productions in St Petersburg

Title	Description	Libretto	Composed	Published	Produced	Pages
Rokeby	op	W. Scott	1824	Moscow, 1969	—	xvii, 139
Remarks : sketches for entr'acte only						
Mar'ina roshcha [Mary's Grove]	op	V. Zhukovskiy	1834	—	—	—
Remarks : sketches: used in Zhizn' za tsarya						
Zhizn' za tsarya [A Life for the Tsar]	op, 4, epilogue	Y.F. Rozen, V. Sollogub, N.V. Kukol'nik and Zhukovskiy	1834–6	fs 1881, ov. only 1858; vs 1856 or 1857	Bol'shoy, 27 Nov/9 Dec 1836	xii/a, b, suppl. vs, xiii
Remarks : ov. arr. pf 4 hands, G v, 106; pt. of epilogue arr. solo pf, G vi, 255						
Moldavanka i tsiganka [The Moldavian Girl and the Gypsy Girl]	aria with chorus	—	1836	Moscow, 1947	8/20 April 1836	vii, 3
Remarks : for K. Bakhturin's play						
Scene at the monastery		N. Kukol'nik	1837	fs 1881, vs 1856 or 1857	18/30 Oct 1837	—

Knyaz' Kholm'skiy [Prince Kholm'sky]	incid music	—	1840	1862	30 Sept/1 2 Oct 1841	vii, 37
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Remarks :
ov., 3 songs and 4 entr'actes for Kukol'nik's tragedy; Yevreyskaya pesnya used as no.2 of Proshchaniye s Peterburgom, 1840; other 2 songs arr. 1v, pf, G x, 271, 273

Tarantella	stage piece, reciter, chorus, orch	I. Myatle v	1841	1862	13/25 Jan 1841	viii, 5
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Ruslan i Lyudmila [Ruslan and Lyudmila]	'magic' op, 5	V.F. Shirko v, with contrib s. from N.A. Markevich, Kukol'nik, M.A. Gedeonov and M.I. Glinka, after A.S. Puskin	1837–42	fs 1878, ov. only 1858; vs 1856	Bol'shoy, 27 Nov/9 Dec 1842	xiv/a, b, suppl. vs, xv
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Remarks :
pt. of Finn's ballad and pt of Lyudmila's scena arr. pf, 1852, G vi, 251, 254

Dvumuzhnitsa [The Polyandrist]	op	after A.A. Shakhovskoy	1855	—	—	—
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Remarks :
sketches, lost

orchestral

Title	Composed	Published	G
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Overture, D	c1822–6	Moscow, 1955	i, 129
Overture, g	c1822–6	Moscow, 1955	i, 85
Andante cantabile and rondo	c1823	Moscow, 1955	i, 3
Symphony, B \flat	c1824	Moscow, 1969	xvii, 142

Remarks :
inc.

Symphony on two Russian themes	1834	Moscow, 1948	i, 193
Remarks : inc.			

Valse-Fantaisie, b	1839–56	1878	ii, 213
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Remarks :
orig. for pf, 1839; orchd 1845, lost; reorchd 1856

Capriccio brillante	1845	1858	ii, 3
Remarks : on the Jota aragonesa; also known as First Spanish Overture			

Kamarinskaya	1848	1860	ii, 105
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Remarks :
arr. pf 4 hands (1856)

Recuerdos de Castilla	1848	Moscow, 1956	ii, 71
Remarks : expanded into Souvenir d'une nuit d'été à Madrid, 1851 (1858); also known as Second Spanish Overture, G ii, 143			

Polonaise, F	1855	1856	ii, 185
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Remarks :
on a Spanish bolero theme

Concerto for orchestra, E♭		Moscow, 1969	xvii, 185
Remarks : inc.			

other instrumental

Variations on a theme of Mozart, E♭; pf/hp	1822	by 1856	theme from Die Zauberflöte; orig. lost, but written down from Lyudmila Shestakova's memory	vi, 13, 20
Septet, E♭; ob, bn, hn, 2 vn, vc, db	c1823	Moscow, 1957	inc.	iii, 3
String Quartet, D	1824	Moscow, 1948	inc.	iii, 67
Variations on an original theme, F, pf	c1824	Moscow, 1878	—	vi, 1
Sonata, pf, va	1825–8	Moscow, 1932	2 movts only	iv, 3
Variations on the song Sredi dolin' rovníye [Among the Gentle Valleys], a, pf	1826	1839		vi, 51
Variations on a theme from	1826 or 1827	1839		vi, 55

Cherubini's Faniska, B♭, pf				
Variations on Benedetta sia la madre, E, pf	1826	by 1829		vi, 26, 39
[5] nouvelles quadrilles françaises, pf	?1826	by 1829		vi, 267
Cotillon, B♭, pf	by 1828	1829		vi, 67
Mazurka, G, pf	by 1828	1829		vi, 70
[4] nouvelles contredanses, pf	by 1828	1829		vi, 71
Nocturne, E♭, pf/hp	1828	Moscow, 1878		vi, 62
Finskaya pesnya [Finnish Song], D, pf	1829	1830		vi, 77, 78
Trot de cavalerie, G, pf 4 hands	1829 or 1830	Moscow, 1878		v, 3
Trot de cavalerie, C, pf 4 hands	1829 or 1830	Moscow, 1878		v, 7
String Quartet, F	1830	Moscow, 1878	arr. pf 4 hands, 1830 (Moscow, 1878), G v, 63	iii, 125
Proshchal'niy val's [Farewell Waltz], G, pf	1831	1834		vi, 117
Rondino brillante on a theme from Bellini's I Capuleti e i Montecchi, B♭, pf	1831	Milan, 1832		vi, 104
Variazioni brillanti on a theme from Donizetti's Anna Bolena, A, pf	1831	Milan, 1831		vi, 79
Variations on 2 themes from the ballet Chao-Kang, D, pf	1831	Milan, 1831		vi, 93
Divertimento brillante on themes from Bellini's La sonnambula, A♭, pf, 2 vn, va, vc, db	1832	Milan, 1832	arr. 2 pf (6 hands), G v, 131	iv, 29
Impromptu en galop on the barcarolle from Donizetti's L'elisir d'amore, B♭, pf 4 hands	1832	Milan, 1832		v, 9
Serenata on themes from Anna Bolena, E♭, pf, hp, bn, hn, va, vc, db	1832	Milan, 1832		iv/suppl.
Gran sestetto originale, E♭, pf, str qnt	1832	Milan, 1832		iv, 81
Trio pathétique, d, pf, cl, bn	1832	Moscow, 1878		iv, 173
Variazioni on a theme from I Capuleti e i Montecchi, C, pf	1832	Milan, 1832		vi, 118
Variations on Alyab'yev's Solovey [The Nightingale], e, pf	1833	1841		vi, 135
3 fugues, pf:	1833 or 1834			
3-pt., E♭		Moscow, 1885		vi, 147, 149
3-pt., a		by 1844		vi, 151, 154
4-pt., D		Moscow, 1885		vi, 157
Mazurka, A♭, pf	1833 or 1834	1834		vi, 160
Mazurka, F, pf	1833 or 1834	1834		vi, 161
Capriccio on Russian themes, A, pf 4 hands	1834	Moscow, 1904		v, 19

Motif de chant national, C, pf	?1834–6	Moscow, 1969		xvii, 227
Mazurka, F, pf	?1835	c1836		vi, 162
[5] contredanses, pf	1838	1839		vi, 166
Waltz, E, pf	1838	1839		vi, 164
Waltz, B, pf	1838	1839		vi, 170
La couventine, contredanses, pf	1839	1839	orig. for orch, lost	vi, 188
Grande valse, G, pf	1839	1839	orig. for orch, lost	vi, 175
Polonaise, E, pf	1839	1839	orig. for orch, lost	vi, 184
La séparation, nocturne, f, pf	1839	1839		vi, 204
Le regret, nocturne, pf	1839	—	inc., lost; used in no.11 of Proshchaniye s Peterburgom, 1840	—
Valse-Fantaisie, b, pf	1839	1839	orchd 1845, lost; reorchd 1856 (1878)	vi, 193
Galopade, E, pf	1838 or 1839	1839		vi, 174
Bolero, d, pf	1840	1840	arr. 1v, pf as no.3 of Proshchaniye s Peterburgom, 1840	vi, 208
Tarantella, a, pf	1843	1850	on the Russian song Vo pole beryoza stoyala [In the field there stood a birch tree]	vi, 217
Mazurka, c, pf	?1843	1843		vi, 219
Privet otchizne [A Greeting to my Native Land], pf	1847	?1855		
1 Souvenir d'une mazurka, B, :				vi, 220
2 Barcarolle, G				vi, 225
3 Prière, A			arr. 1v, pf, 1855	vi, 232
4 Thème écossais varié			based on the Irish tune The Last Rose of Summer	vi, 240
Polka, d, pf	1849	Moscow, 1878		vi, 250
Mazurka, C, pf	1852	Moscow, 1878		vi, 256
Polka, B, pf 4 hands	1840–52	1852	conceived 1840, written down 1852	v, 47
Detskaya pol'ka [Children's Polka], B, pf	1854	1861		vi, 257
Las mollaras, G, pf	?1855	1856	transcr. of Andalusian dance	vi, 264
Leggieramente, E, pf	—	Moscow, 1969		xvii, 170

vocal

for 1 voice and piano unless otherwise stated

Title	Translati on	Text	Compos ed	Publishe d	G
Moya arfa	My Harp	Scott, trans. K. Bakhturi n	1824; orig. lost, written	1862	x, 1

			down 1855		
Ne iskushay menya bez nuzhdī 1v, pf 2 vv, pf	Do not tempt me needlessly	Ye. Baratīnsky	1825	before 1854	x, 2, 6 ix, 23
Pleurons, pleurons sur la Russie, prologue on the death of Alexander I and the accession of Nicholas I, T, SATB, pf, db		Olidor	1826	Moscow, 1894	xvi, 17
Akh tī, dushechka, krasna devitsa	Ah, my sweetheart, thou art a beautiful maiden	folksong	1826	c1830	x, 18
Bedniy pevets	The Poor Singer	V. Zhukovskiy	1826	1829 or 1830	x, 10
Utesheniye	Consolation	Uhland, trans. Zhukovskiy	1826	1830	x, 14, 16
Chto, krasotka molodaya	Why do you cry, young beauty	A. Del'vig	1827	c1830	x, 40
Gor'ko, gor'ko mne	Bitter, bitter it is for me	A. Rimsky-Korsakov	1827	1831	x, 28
Pamyat' serdtsa	Heart's Memory	K. Batyushkov	1827	1829	x, 19
Ya lyublyu, tī mne tverdila [also known as Le baiser with Fr. text by S. Golitsin (1854)]	'I love' was your assurance	A. Rimsky-Korsakov	1827	before 1854	x, 24
Bozhe sil vo dni smyateniya, A, T, B, pf	O God, preserve our strength in the days of confusion	biblical	1827 or 1828	Moscow, 1878	ix, 28
Pour un moment [also pubd with Russ. text, Odin lish' mig (1855)]		S. Golitsin	1827 or 1828	1834	x, 35, 38
Skazhi zachem	Tell me why	Golitsin	1827 or 1828	1829	x, 31
Mio ben ricordati A, T, pf S, pf		P. Metastasio	1827 or 1828	1829 1878	ix, 43 x, 63
Due canzonette italiane: 1 Ah, rammenta, o bella Irene		P. Metastasio	1828	Moscow, 1891	x, 73

2 Alla cetra					x, 76
Dovunque il guardo giro, B, pf		P. Metastasio	1828	Moscow, 1955	x, 58
Ho perduto, il mio tesoro, T, pf		P. Metastasio	1828	1864	x, 47
La notte omai s'appressa, SATB, SATB, str, inc.			1828	Moscow, 1969	xvii, 196
Mi sento il cor trafiggere, T, pf		P. Metastasio	1828	1864	x, 42
O Dafni che di quest' anima, S, pf			1828	Moscow, 1955	x, 68
Pensa che questo instante, A, pf		P. Metastasio	1828	Moscow, 1955	x, 56
Piangendo ancora rinascer suole, S, pf		P. Metastasio	1828	Moscow, 1955	x, 61
Pur nel sonno, S, pf		P. Metastasio	1828	1864	x, 52
Sogna chi crede d'esser felice, A, T, T, B, str			1828	Moscow, 1954	ix, 92
Tu sei figlia, S, pf		P. Metastasio	1828	1864	x, 50
Akh ti, noch' li nochenka	O thou black night	Del'vig	1828	1831	x, 97, 98
Dedushka, devitsi raz mne govoriili	The maids once told me, grandfather	Del'vig	1828	1829	x, 89, 90
Molitva, S, A, T, B, pf	Prayer		1828	Moscow, 1878	ix, 35
Ne poy, krasavitsa, pri mne	Sing not, thou beauty, in my presence	A.S. Pushkin	1828	1831	x, 92
Razocharovaniye	Disenchantment	Golitsin	1828	1851	x, 82, 85
Zabudu l' ya	Shall I forget	Golitsin	1828	1832	x, 94
Come di gloria al nome, SATB, str			1828 or 1829	Moscow, 1960	ix, 71
A, ignobil core, B, male chorus, orch, inc.			1828 or 1834	Moscow, 1969	xvii, 205
Golos s togo sveta	A voice from the other world	Schiller, trans. Zhukovsky	1829	1832	x, 100
Noch' osennyaya, lyubeznaya	O gentle autumn night	A. Rimsky-Korsakov	1829	1831	x, 96
7 studies, A, pf			1829 or 1830	1864	xi, 13

Il desiderio [also known as Zhelaniye]		F. Romani	1832	Milan, 1834	x, 104, 108
L'iniquo voto, S, pf		Pini	1832	Milan, 1833	x, 123
Pobeditel'	The Conqueror	Uhland, trans. Zhukovsky	1832	Moscow, 1835	x, 112
Venetsianskaya noch'	Venetian Night	I. Kozlov	1832	Moscow, 1835	x, 117, 119
6 studies, S, pf			1833	Moscow, 1952	xi, 39
Dubrava shumit	The leafy grove howls	Schiller, trans. Zhukovsky	1834	1856	x, 139, 144
Ne govori: lyubov' prodyot	Say not that love will pass	Del'vig	1834	1843	x, 133
Ne nazivay yeyo nebesnoy [orchd 1855, G viii, 119]	Call her not heavenly	N. Pavlov	1834	Moscow, 1834	x, 151
Tol'ko uznal ya tebya	I had but recognized you	Del'vig	1834	Moscow, 1834	x, 159
Ya zdes', Inezil'ya	I am here, Inezilla	Pushkin, after B. Cornwall	1834	by 1850	x, 161
Exercises for smoothing and perfecting the voice			1835 or 1836	1903	xi, 59
Nochnoy smotr, fantasia, orchd c1836–40, G viii, 93; reorchd 1855, G viii, 107	The Night Review	Zhukovsky	1836	?1838	x, 165
Comic canon a 4, collab. V. Odoyevsky		Pushkin, Zhukovsky, P. Vyazemsky, M. Vielhorski	1836	1837	—
Velik nash Bog, polonaise, SATB, orch	Our God is great	V. Sollogub	1837	fs Moscow, 1881; vs Moscow, 1878	fs xvi, 47
Kheruvimskaya, 6-pt chorus	Cherubim's Song	biblical	1837	Moscow, 1878	—
Gde nasha roza?	Where is our rose?	Pushkin	1837	1839	x, 182, 183, 185
Stansi	Stanzas	Kukol'nik	1837	1838	x, 173
Vī ne pridyote vnov', S, S, pf	You will not return	Glinka	1837 or 1838	1854	ix, 49
Gimn khozyainu (cant.), T, orch, inc.	Hymn to the Master	N. Markevich	1838	1903	viii, 141
Gude viter	The wind	V. Zabella	1838	1839	x, 188

	blows				
Ne shchebechi, soloveyku	Sing not, o nightingale	Zabella	1838	1839	x, 186
Nochnoy zefir	The night zephyr	Pushkin	1838	1839	x, 190
Somneniye, A, hp, vn [also for 1v, pf, G x, 176]	Doubt	Kukol'nik	1838	1839	ix, 108, 113
V krovi gorit ogon' zhelan'ya	The fire of longing burns in my heart	Pushkin	1838	1839	x, 180
Yesli vstrechus' s tobou	If I shall meet you	A. Kol'tsov	1839	1840	x, 199
Priznaniye	Declaration	Pushkin	1839	c1858	x, 280
Svadebnaya pesnya [also known as Severnaya svezda (The North Star)]	Wedding Song	Ye. Rostopchina	1839	1862	x, 194
Zatsvetyot cheremukha	The bird-cherry tree is blossoming	Rostopchina	1839	1862	x, 197
Kak sladko s tobou mne bit'	How sweet it is to be with you	P. Rindin	1840	1843	x, 277
Proshchal'naya pesnya vospitannits Yekaterinskogo Instituta, S, SSA, orch	Farewell song of pupils of the Yekaterinsky Institute	P. Obodovsky	1840	fs Moscow, 1903; vs Moscow, 1878	fs xvi, 69
Proshchaniye s Peterburgom	A Farewell to St Petersburg	Kukol'nik	1840	1840	
1 Romans	Romance				x, 206
2 Yevreyskaya pesnya [from Knyaz' Kholm'sky]	Hebrew Song				x, 209
3 Bolero [orig. for pf, 1840]					x, 211
4 Cavatina					x, 215
5 Kolibel'naya pesnya [arr. 1v, str, 1840 (Moscow, 1924), G ix, 120]	Cradle Song				x, 220
6 Poputnaya pesnya	Travelling Song				x, 226
7 Fantasia					x, 232
8 Barcarolle					x, 240
9 Virtus antiqua					x, 245
10 Zhavoronok	The Lark				x, 250
11 K Molli [based on unfinished nocturne Le regret, pf, 1839]	To Molly				x, 254

12 Proshchal'naya pesnya, 1v, TBB, pf	Song of Farewell				x, 259
Ya pomnyu chudnoye mgnoven'ye	I recall a wonderful moment	Pushkin	1840	1842	x, 201
4 vocal exercises			1840 or 1841	Moscow, 1963	xi, 54
Lyublyu tebya, milaya roza	I love you, dear rose	I. Samarin	1842	1843	x, 281
K ney	To Her	Mickiewicz, trans. Golitsin	1843	1843	x, 283
Milochka	Darling		1847	1848	x, 287
Ti skoro menya pozabudyosh' [orchd 1855 (Moscow, 1885), G viii, 133]	Soon you will forget me	Yu. Zhadovsky	1847	1848	x, 290
Zazdravnaya pesnya, 1v, chorus	Toasting Song		1847	Moscow, 1960	ix, 5
Tyashka pechal' i grusten svet	Meine Ruh' ist hin	J.W. von Goethe, trans. E. Huber	1848	1848	x, 302
Slishu li golos tvoy	When I hear your voice	Lermontov	1848	?c1850	x, 294
Zazdravniiy kubok	The toasting cup	Pushkin	1848	1848	x, 296
Adel'	Adèle	Pushkin	1849	1850	x, 316
Meri	Mary	Pushkin, after B. Cornwall	1849	1850	x, 322
Rozmowa	Conversation	Mickiewicz	1849	Warsaw, 1849	x, 309
Finskiy zaliv [also known as Palermo]	The Gulf of Finland	Obodovsky	1850	1851	x, 326
Proshchal'naya pesnya dlya vospitannits obshchestva blagorodnikh devits, SSAA, orch	Farewell song for the pupils of the Society of Genteel Maidens	M. Timayev	1850	fs Moscow, 1903; vs Moscow, 1880	fs xvi, 105
Kosa, 1v, SATB, orch	The Scythe	A. Rimsky-Korsakov	1854	1855	fs viii, 51; vs ix, 131
Molitva, 1v, SATB, orch [orig. for pf, 1847]	Prayer	Lermontov	1855	1855	fs viii, 65; vs ix, 6
Ne govori, chto serdtsu bol'no	Say not that it grieves the	Pavlov	1856	1856	x, 335

	heart				
Yekteniya pervaya, SATB	First Litany		?1856	Moscow, 1878	
Da ispravitsya molitva moya, T, T, B	Let my prayer be fulfilled		?1856	Moscow, 1878	
Gimn voskreseniya, T, T, B	Resurrection Hymn		1856 or 1857	Moscow, 1969	xvii, 112
A school of singing			1856 or 1857	Moscow, 1953	xi, 65

orchestrations of works by other composers

Shterich: Waltz on a theme from Weber's Oberon, pf, 1829 (Moscow, 1968), G xviii, 1

Hummel: Souvenir d'amitié, nocturne op.99, pf, 1854 (Moscow, 1968), G xviii, 13

Dargomizhsky: Likhoradushka [Fever], song, 1855 (Moscow, 1968), G xviii, 86

Alyab'yev: Solovey [The nightingale], song; 1856 (Moscow, 1889), G xviii, 89

For a complete list of works, including the titles of fragmentary and lost compositions, see Brown

[Glinka, Mikhail Ivanovich](#)

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Gliński [Hercenstein], Mateusz [Matteo]

(*b* Warsaw, 6 April 1892; *d* Welland, ON, 3 Jan 1976). Polish music journalist, conductor and composer. While a law student at Warsaw University, he studied music with Stanisław Barcewicz (violin), Roman Statkowski (composition) and Mieczysław Surzyński (theory) at the Institute of Music in Warsaw (1909–13). He continued his musical education under Max Reger (composition), Arthur Nikisch and Hans Sitt (conducting) at the Leipzig Conservatory, at the same time studying musicology at the university with Hugo Riemann and Arnold Schering (1913–14). He completed his study of conducting and composition with Nikolay Tcherepnin, Aleksandr Glazunov and Maximilian Steinberg at the Petrograd Conservatory (1914–15) and stayed in Russia (Petrograd, Kiev) as conductor and music critic until 1918, when he returned to Poland. He lived in Warsaw until 1939, dividing his time between his profession as a lawyer and his work as a music journalist and critic. In 1924 he founded the periodical *Muzyka*, which he edited until 1938. Gliński initiated the Polish section of the ISCM (serving as vice-chairman 1924–35), and founded the Polish Association of Music Reviewers (serving as chairman 1926–39). From 1939 to 1955 he lived in Rome, where he was a musical adviser to Vatican Radio and was active as a conductor, musical administrator, critic and editor. He was the founder of the Istituto Internazionale Federico Chopin in Rome in 1949. In 1956 Gliński moved to the USA, and he founded the International Chopin Foundation in Detroit in 1957. In 1959 he went to live in Canada, where he led a busy life as a conductor and promoted interest in Chopin. Gliński composed an opera (*L'aiglon*), orchestral choral music, and piano works and songs.

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Glissade

(Fr.).

See Slide, §(2).

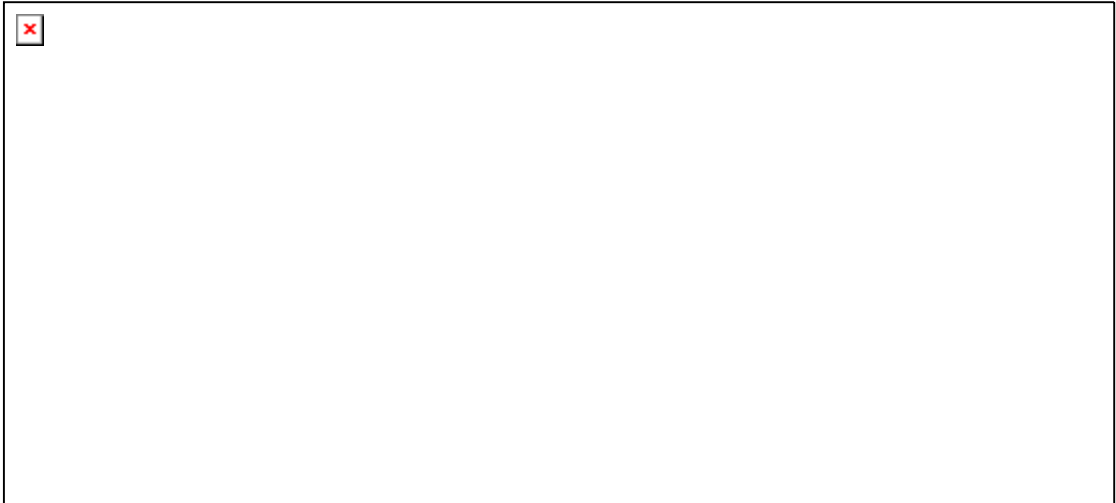
Glissando

(italianized, from Fr. *glisser*: 'to slide'; It. *strisciando*).

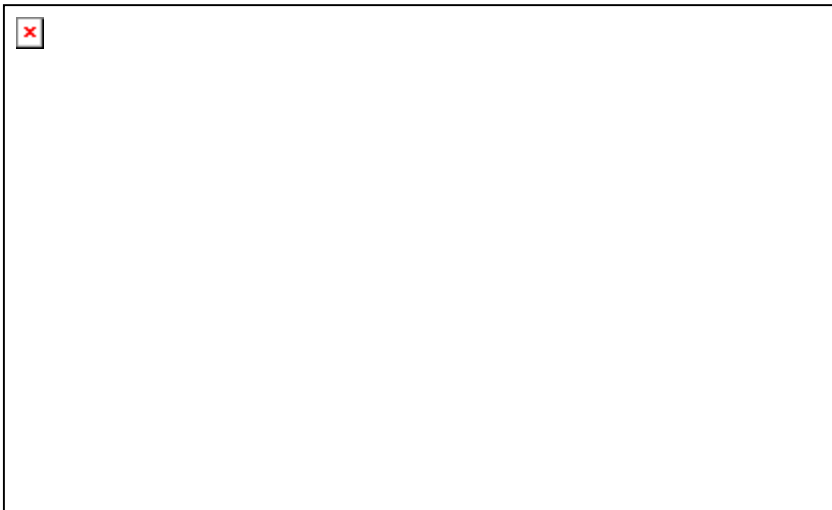
A term generally used as an instruction to execute a passage in a rapid, sliding movement. When applied to playing the piano and the harp, glissando generally refers to the effect obtained not by fingering the key or strings of scales but by sliding rapidly over the relevant keys or strings with the fingernails or the fingertips. Because of the nature of the piano and the harp, every individual tone or semitone of such glissando scales is clearly heard, no matter how rapid the 'sliding' (see [Harp, §V, 7\(iv\) \(b\)](#)). On the other hand, with the voice, violin or trombone, a sliding from one pitch to another is more readily effected without distinguishing any of the intervening notes, a method of sliding which is often called Portamento (see [Portamento \(i\)](#) and [\(ii\)](#)). Other instruments capable of sliding are the clarinet, the horn and the timpani. By their very nature, both types of sliding must be legato and relatively rapid.

In practice, the terms glissando and portamento are often confused and used interchangeably. However, if the distinctions made above are kept, it follows that the piano and the harp, which have fixed semitones, can play glissando but not portamento; and the voice, members of the violin family and the trombone can produce either type of sliding, although glissando is far more difficult for them.

Two examples of sliding on the violin will illustrate the distinctions just made between the two terms. Ex. 1a shows a chromatic glissando (Lalo: *Symphonie espagnole*, fourth movement), although no such term is used by Lalo. The passage shows clearly that Lalo wished every semitone to be distinguished in the downward slide from e^{'''} to e^{''}, even at the speed implied by the demi-semiquavers. The slur directs the player to use a single bow stroke for the glissando, and the use of a single finger in sliding is implied (up to the last few notes). This type of glissando probably had its origins either in the 'Coulér à Mestrino' ([ex. 1b](#)), a quasi-portamento expressive effect illustrated by Woldemar (*Grande méthode ou étude élémentaire pour le violon*, Paris, 1798–9) but apparently adopted by Nicola Mestrino in most slow movements, or in Rameau's idea, in the first violin part of his opera *Platée* (1749), of depicting the words 'Ce sont des pleurs' (Act 3 scene iv) by 'sliding the same finger, and making audible the two quarter-tones between e' and f'.



In [ex.2](#), taken from the second movement of Bartók's Fourth String Quartet, the composer indicated a sliding by a diagonal line – he used no terms. Obviously, at the *prestissimo* tempo of the movement, the slide must be a portamento, there being no time to distinguish any intervening notes. All four instruments of the quartet are directed to slide, as shown.



Flesch proposed that glissando be used to mean a technically essential type of violin shift (the shift to be carried out quickly and unobtrusively) and that portamento be used for a type of shift (carried out either slowly or rapidly) intended to heighten the expression. These distinctions, however, have not been universally accepted. In Galamian's terminology, for instance, Flesch's portamento becomes 'expressive glissando'. Because of the variety and confusion of terms and meanings, Flesch used the term 'chromatic glissando' to describe the passage shown in [ex.1a](#) in order to make explicit the articulation of each individual semitone.

The first known composer to specify glissando was Carlo Farina, whose imaginative, if ostentatious, efforts to imitate animal and bird sounds in his *Capriccio stravagante* (1627) extended the technical and descriptive range of violin writing. Modifications to the neck and fingerboard of bowed stringed instruments about 1800 resulted in a marked increase in the exploitation of the higher positions on all strings, with either tonal uniformity or bravura effect in mind, and opened the way for 19th-century virtuosos such as Lolli and Paganini to incorporate the glissando in their technical vocabulary. Descending glissandos were more common and most

examples of violin glissando occurred on the E string (e.g. as in the first movement of Bériot's Second Violin Concerto, 1835, or in Vieuxtemps's Third Violin Concerto op.25, 1844). However, Lolli is reported (AMZ, i (1798–9), col.577–84, esp. 580) to have 'glided [from g]', without further fingering, through all the mediants to [g"] and so on ... up to the extreme end of the fingerboard. Only the bow marked the main notes with a short staccato, while the finger ... slid to the final note'. The *una corda* extravaganzas of Paganini (e.g. Introduction and Variations on 'Dal tuo stellato soglio' from Rossini's *Mosè in Egitto*, ?1819) and his successors (e.g. Vieuxtemps's *Norma* op.18, c1845 or Bériot's *Air varié* op.52) resulted in the common exploitation of glissandos on the G string. However, the effect has been prescribed for all strings of the instrument (e.g. ascending and descending in 6ths in Bériot's Third Violin Concerto, first movement), for most stringed instruments and in a variety of instrumental genres, ranging from solo works (e.g. Britten's Violin Concerto, 1939; Szymanowski's Nocturne and Tarantella op.28, 1915) to chamber music (e.g. the opening of Penderecki's String Quartet no.1, 1960) and examples from the orchestral repertory (e.g. Strauss's *Till Eulenspiegel*, 1894–5). The glissando has been employed in original and effective ways by such composers as Giacomo Manzoni (*Nuovo incontro*, 1984) and Salvatore Sciarrino (*Capricci*, 1975).

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DAVID D. BOYDEN/ROBIN STOWELL

Globokar, Vinko

(b Anderny, Meurthe-et-Moselle, 7 July 1934). Slovene composer and trombonist. He lived in France until 1947, when he moved to Ljubljana to study at the music school and conservatory, gaining his diploma in 1954. In 1955 he began studies at the Paris Conservatoire, where he won first prizes for trombone (1959) and chamber music. He studied composition and conducting with Leibowitz (1959–63) and composition with Berio in Berlin (1965). In 1966 Globokar joined a performing group for new music at SUNY (Buffalo), and in 1968 he was appointed to teach the trombone at the Staatliche Hochschule für Musik in Cologne and composition at the Cologne Courses for New Music. He founded the Free Music Group in 1969 and a quartet, New Phonic Art, also in 1969, both of which perform contemporary music, including many of his own works. He also performed in Stockhausen's group, and from 1973 to 1979 was head of vocal-instrumental research at IRCAM, Paris.

Having studied in both France and Germany, Globokar was able to make early contact with the latest compositional trends in Europe. His

phenomenal virtuoso technique on the trombone also attracted many composers to write for him, among them Stockhausen (trombone version of *Solo*), Berio (*Sequenza V*) and Kagel (*Atem* and *Morceau de concours*). Globokar's cosmopolitan approach, his prodigious technique and his riotous imagination, his early interest in jazz and his theatrical sense of humour have all combined to produce a series of original works. *Voie* (1965–6), a sometimes very complex score, shows his handling of large subdivided groups with the soloistic use of a chorus, while *Accord* makes sensitive use of a small chamber group, in which the voice is used as an instrument, and which fully uses current developments in instrumental technique. The dramatic implications of these works were made explicit in a later series of works, including the bizarre and sometimes very funny *Traumdeutung* (Gaudeamus Prize 1968) and the nine *Discours* pieces. Entrances and exits, for example, are staged in order to reinforce the musical events; instrumental demands are extended to include singing while playing and producing many unorthodox sounds. Globokar's theatrical approach was developed further in works for his performing groups, including *Drama* and *Correspondences*, in which exactly notated material is gradually abandoned until the players are left only with improvisation instructions. He has also developed elaborate staged concert works, sometimes approaching operas in scope, for large ensembles with speakers and singers, the most notable being *Les émigrés* (1982–6). Unlike many of his compatriots, Globokar has not used folksong extensively, except in the fascinating *Etudes pour folkloras* (1968), where Yugoslav instruments – the gusle, dvojnica and tambura – are used prominently.

WORKS

vocal and orchestral

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chamber and solo instrumental

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NIALL O'LOUGHLIN

Glock, Sir William

(*b* London, 3 May 1908; *d* Oxford, 28 June 2000). English music administrator, pianist, educationist and critic. He was educated at Christ's Hospital and Gonville and Caius College, Cambridge, where he was an organ scholar, and studied with Artur Schnabel in Berlin (1930–33). But though he developed into a fine pianist and made some successful concert appearances, notably in chamber music and in a series of Mozart concertos, which he performed with impeccable technique and style, he at first became a music critic. After a brief period on the *Daily Telegraph* he joined *The Observer* (1934–45), succeeding A.H. Fox Strangways as chief critic (1939). He began a new phase of his career as a musical educationist in 1948, when he founded the Summer School of Music at Bryanston, Dorset; it moved in 1953 to Dartington Hall, Devon, and Glock remained its music director until 1979. In 1949 Glock founded *The Score*, a periodical which gave special (but not exclusive) attention to contemporary music. 28 issues (reprinted by Kraus in four volumes) appeared in the following 12 years. From 1954 to 1958 as chairman of the ICA Music Section he was responsible for promoting a notable series of concerts of contemporary music, at a time when it was neglected in London.

These activities prepared for Glock's appointment as controller of music at the BBC (1959–73). In this position he invigorated London's musical life by bringing forward music by neglected and living composers and breathing new vitality into what had become a stagnant scene. An essential element of his success in this position lay in his imaginative programme planning, particularly in his ability to bring together old and new music to their mutual illumination. This was particularly evident in the Third Programme invitation concerts, which he launched, and in the transformation he brought about in the Henry Wood Promenade Concerts at the Royal Albert Hall. He was also responsible for introducing many artists to London, most notably Boulez, whose appointment as chief conductor of the BBC SO in 1971 crowned Glock's 14 years at the BBC.

Glock's talents as a music administrator remained in demand. From 1968 to 1973 he was a member of the board of the Royal Opera House, Covent Garden, and he directed the Bath Festival from 1975. In 1972 he joined Schott as general editor of Eulenburg books. After retiring from the BBC he made appearances as a pianist, mainly in chamber music, including one at the 1974 Proms. He received honorary degrees at the universities of

Nottingham (1968) and York (1972); he was made a member of the Royal Philharmonic Society in 1971 and in the same year received the Albert Medal of the Royal Society of Arts. He was knighted in 1970.

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PETER HEYWORTH

Glocke

(Ger., pl. *Glocken*).

See [Bell \(i\)](#) and [Tubular bells](#).

Glockenspiel (i)

(Ger., also *Stahlspiel*; Fr. (*jeu de*) *timbres, carillon*; It. *campanelli, campanette*).

A percussion idiophone, a [Metallophone](#) with tuned metal bars (usually of steel) of graduated length, arranged in two rows like the piano keyboard (in the Hornbostel and Sachs system it is classified as an idiophone: set of percussion plaques). Modern nomenclature includes the abbreviation 'glock' and the American use of 'bells', a term now universally recognized though frequently confused with [Tubular bells](#). In Germany 'Glockenspiel', also means [Carillon](#) and is further applied to the smaller diatonic sets of bells known in England as [Chimes](#). There are two types of orchestral glockenspiel: the open type (see illustration), played with mallets (the glockenspiel has sometimes been confused with another mallet-played instrument, the dulcimer); and that with a keyboard mechanism. Maximum resonance is obtained by the bars being supported on felt (or similar insulation) or otherwise suspended at the nodal points. These positions may be determined by Chladni's method (metal filings or a similar substance strewn on the bar will, when the bar is vibrating, form two ridges transversely where it is to be supported; see [Physics of music](#)). The instrument with a miniature piano keyboard has a compass of two and a quarter to three and a half octaves; small metal hammers strike the bars from below. The mallet-played instrument is struck with small hammers consisting of flexible cane shafts mounted with heads of wood, bone, plastic, rubber or, in rare cases, metal. The beaters are held as timpani mallets. In certain cases the open glockenspiel has tube resonators, as for example the instruments patented in the early 1900s by J.C. Deagan & Co. of Chicago ('Deagan Parsifal Bells'). The glockenspiel usually has a range of two and a half octaves (*F–c*"), but at the end of the 20th century an instrument of three octaves (*F–e*") with a damping mechanism operated by a foot pedal was in wide use. The latter instrument, made by Bergerault, was designed to cope with the larger range required in some contemporary music. Instruments going down to C are also found.

Metallophones in the form of graduated metal plates struck with beaters have existed in East Asia for over 1000 years (examples include the

Javanese *saron* and *gendèr*). In Europe, the earliest known reference to a glockenspiel-type metallophone was made by Grassineau (*Musical Dictionary*, 1769), who referred to a 'cymbal' constructed of bars made of bell metal and silver, with a compass of more than three octaves. The bars, which were struck with 'knobs of wood at the end of sticks', were arranged keyboard-fashion 'in the manner of a spinet'. The earliest use of a glockenspiel dates from this period, in Handel's *Saul* (1739). Handel's instrument, which he called a 'carillon', consisted of a series of metal plates (or possibly small bells) with a compass of two octaves and a 4th, and had a chromatic keyboard. Charles Jennens described this instrument as 'both in the make and tone like a series of hammers striking upon anvils' (letter to Lord Guernsey, 19 September 1738). Handel scored for this instrument in other works as well, including revivals of *Il Trionfo del Tempo* and *Acis and Galatea* (both 1739), and in *L'Allegro il Penseroso ed il Moderato* (1740). Half a century later Mozart scored for a glockenspiel (*strumento d'acciaio*) in *Die Zauberflöte* (1791), to represent Papageno's magic bells. This instrument has been described by Berlioz and Gevaert as a series of small bells operated by a mechanism of keys.

The mallet-played orchestral glockenspiel, which may have developed from the lyra-glockenspiel (see [Bell-lyra](#)) as used in German military bands, did not make a firm appearance in the orchestra until the middle of the 19th century. An instrument of this type may have been used in Adam's *Si j'étais roi* (?1852), and in Wagner's orchestra in place of the then generally used continental keyboard glockenspiel. In England at this period, mention is made of an interesting form of glockenspiel: the 'New Patent Educational Transposing Metallic Harmonicon', an inspiration of Thomas Croger, in which the metal bars were removable for transposition, rendering the instrument – according to its inventor – 'useful in schools where singing is being studied'.

From Wagner onwards writing for the orchestral glockenspiel suggests a frequent employment of the mallet-played instrument, though in circumstances such as Puccini's operas *Turandot* and *Madama Butterfly* (*campanelli a tasteria*), Dukas' *L'apprenti sorcier*, Debussy's *La mer*, Respighi's *Pini di Roma* and Honegger's Fourth Symphony, an instrument with a piano action was obviously intended. The better-known examples of the use of the orchestral glockenspiel include the Dance of the Hours (*La Gioconda*) by Ponchielli, the Bell Song (*Lakmé*) by Delibes, Strauss's *Don Juan*, Tchaikovsky's suite *Nutcracker*, Elgar's *The Dream of Gerontius*, Ravel's *Daphnis et Chloé*, Vaughan Williams's *A London Symphony*, Holst's suite *The Planets*, Kodály's *Dances of Galánta*, Copland's Third Symphony, Britten's *The Prince of the Pagodas*, Orff's *Oedipus der Tyrann* (three glockenspiels, one with keys) and Boulez's *Pli selon pli*. An important part is given to the glockenspiel in Siegfried Strohbach's Concerto in G (1959) which is scored for two flutes, glockenspiel and string orchestra.

In the orchestral repertory the glockenspiel has been the most freely used of all tuned percussion instruments. The keyed glockenspiel was, at the end of the 20th century, used relatively rarely, as the mallet-played instrument is superior in tone and offers through choice of mallets a greater variety of colours. Even parts written specifically for the keyed glockenspiel,

such as that in Messiaen's *Turangalila-symphonie* (1946–8), were sometimes assigned to the mallet-played instrument. Composers often employ its bell-like tone imitatively. The music for the instrument is written in the treble clef, usually two octaves lower than sounding.

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JAMES BLADES/JAMES HOLLAND

Glockenspiel (ii).

See under [Organ stop](#).

Glockenspiel, militär

(Ger.).

See [Bell-lyra](#).

Glodeanu, Liviu

(*b* Dîrja, Cluj, 6 Aug 1938; *d* Bucharest, 31 March 1978). Romanian composer. He studied at the Cluj Conservatory (1955–7) with Liviu Comes (harmony) and at the Bucharest Conservatory (1957–61) with Marțian Negrea (composition) and Alfred Mendelsohn (orchestration). He began his career as a researcher at the Institute of Folklore in Bucharest, but his main work was with the George Enescu PO (1963–78) as music secretary. His output ranges from orchestral and film music to chamber and choral works and includes two operas based on ancient classical drama, both to his own librettos: the five-scene *Zamolxe* op.23 (1969), after Lucian Blaga, and *Ulysses* op.20 *bis*, a one-act ballet-opera based on a versification of Homer's epic by Mihai Ungureanu. *Zamolxe* was broadcast on 8 October 1969 and both works received their stage premières on 25 April 1973 at the Romanian Opera House, Cluj. Glodeanu's highly original melodic and harmonic writing (usually in a modal or folk style) produced intense and dramatic music with strong contrasts. He used recitative and drew on traditional Romanian musical forms (laments, Christmas carols); his imaginative scoring sometimes includes ancient or primitive instruments (pipes, drums, wooden plates).

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VIOREL COSMA

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(*PL-Kj* 40098). See [Sources](#), MS, §IX, 7, and [Sources of instrumental ensemble music to 1630](#), §4.

Glonti, Felix

(*b* Batumi, 8 Nov 1927). Georgian composer. He studied composition at Leningrad Conservatory with Kushnaryov (1949–54) and then in Tbilisi Conservatory with I. Tuskia. Since 1954 he has worked independently, only taking up a teaching post at the Tbilisi Conservatory in 1978, later being made a professor. A member of the governing board of the Georgian Composers' Union, he is an Honoured Artist (1979) and a National Artist (1988) of Georgian SSR, has received the State Prize for Georgia (1992) and is Laureate of the International Prokofiev Competition (1999).

Glonti's work represents an organic link between the Western symphonic traditions of the 19th century and the artistic context of recent times in Georgia. His 12 monumental symphonies, which frequently employ vocal parts, are essentially dramatic in character, and bear the imprint of an introspective, alienated temperament.

In his spiritual and ethical outlook, he identifies with humanism and finds inspiration in the works of Dante, Petrarch, Shakespeare, H. Hölderlin and

Rilke. Taking Mahler as his artistic model, Glonti endeavours to express what is inherent in poetry that which is also of importance to the present day. In his music there prevails a pull towards highly personal, expressive utterance, psychologism, to the romantic ideal, and explorations of the psyche of modern man. This tendency has been evident since the earlier tonal symphonies; over the years his style has embraced new expressive and structural possibilities (such as atonal, serial and aleatory techniques), these do not represent a radical change in the composer's basic form of communication. In his own view Glonti remains, as before, an adherent to the Romantic aesthetic. All his symphonic output is written in a single stylistic key, evidence of his abiding artistic outlook.

A journey from agonising uncertainty to a cleansing catharsis characterizes the dramatic concept of Glonti's most successful symphonies, notably the Sixth, 'Vita nova' (1979), the Tenth 'Pax humana' (1984) and the Eleventh 'Mundus apertus' (1987). The essence of his music lies in the emotional richness of ideas, the gradual growth of dramatic tension, clashes between 'interior' and 'exterior' and conflicts of extremes of events. Such antitheses are created, in part, through contrasts of motion, of timbre and of register. With the years the symphonies become increasingly slow in tempo and adopt a meditative quality; such slow sections indeed often constitute a culmination point in the drama or herald a new inner conflict. Beginning with the Sixth Symphony, the composer adopts a one-movement form and serial techniques. The musical language becomes more contemporary, capacious and laconic, with increasing dissonances and expressiveness in the melodic line. Increasingly versatile orchestration and the use of clusters and other effects have served to update the composer's style and to address current artistic problems.

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12 syms.: no.1 'Gorizontii mira' [The World's Horizon's], 1961, rev. as 'Romanticheskaya simfoniya', 1974; no.2, 1966; no.3, 1969; no.4, 1971; no.5, 1974; no.6 'Vita nova' (Dante), Mez, orch, 1979; no.7 'Fiatlux' (Dante), chorus, orch, 1981; no.8 'Simfonicheskiye gruppī, ikh invarianti i predstavleniya' [Sym. groups, their Invariants and Performances], 1982; no.9, elec pf, orch, 1983; no.10 'Pax humana' (L. Bakhtrioneli), solo vv, spkr, chorus, orch, 1984; no.11 'Mundus apertus' (G. Bruno), Mez, orch, 1987, rev. 1996; no.12 'Symfoniya-Liturgiya' (D. Agmashenebeli), S, Bar, chorus, orch, 1989

Other orch: Pf Conc., 1954; Sym. poem 'Bedi Kartlisa' [Georgia's Destiny], 1957; Conc.-Sym. 'Simfonicheskiye meditatsii', vc, orch, 1977 [after theme by F. Petrarch]; Conc. grosso 'Metamorfoza zhini' [The Metamorphosis of Life], vc, orch, 1985; Sym.-Conc., vn, orch, 1986; Simfonia concertante 'Godi stranstviy' [Years of Wandering], pf, orch, 1990; Simfonia concertante 'Marienbadische Elegie', vc, orch, 1990; Simfonia concertante 'Symfonicheskiye meditatsii', vn, orch, 1993 [after themes by R.M. Rilke]; Simfonia concertante, pf, orch, 1997

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LEAH DOLIDZE

Gloria in excelsis Deo.

Hymn of praise, sung in the Latin Mass directly after the Kyrie on festal occasions. Counted as part of the Ordinary of the Mass, the Gloria was provided with over 50 chant settings during the Middle Ages. The text is considered one of the great prose hymns of Christian literature, and the chant melodies are among the more important of medieval chant. The *Liber usualis* contains 15 of these chants in the Ordinary cycles plus four more among the ad libitum chants. (Throughout this article melodies are referred to by their Vatican number followed by their number in the Bosse catalogue, e.g. Gloria I/12.)

1. Text and early use.
2. Early melodies: Gloria A/39.

3. Gloria IV/56.
 4. Gloria I/12.
 5. 'Doxa en ipsistis', and Gloria XIV/11.
 6. Later melodies.
 7. General; tropes.
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RICHARD L. CROCKER/DAVID HILEY

Gloria in excelsis Deo

1. Text and early use.

The text begins with the angelic hymn from the account of the Nativity in *Luke* ii.14, and continues with a series of disparate elements that includes reiterated praises ('Laudamus te ...'), acclamatory invocations ('Domine Deus ...'), petitions ('... miserere nobis') and a concluding doxology ('Quoniam ...'). The whole text is usually construed in three sections: first, praise to God the Father; second, a Christological section; third, the concluding Trinitarian clause. The nature of the text, however, makes several such constructions possible, and the various stages of development of the text up to the 9th century, as well as the varying structure of the chants, show that differing interpretations were made.

A shorter Greek version was used in the East as a hymn at morning and evening prayer, and some comparable version was used in the West (in Gaul) in the same way in the 6th century. The first extant Latin version, different in important particulars from the received version, appears in the Bangor Antiphoner (c690); the received version is first found in Frankish sources of the 9th century. The Gloria is placed in its familiar liturgical position after the Kyrie in the *Ordines romani*, in documents of the 8th century that presumably report practice of the 7th century. While the text itself suggests a close relationship to Christmas, liturgical practice (whereby the Gloria could be used unrestrictedly at Easter but was limited to the bishop at other times) suggests a closer relationship to Easter. In any case the use is seasonal, being omitted in Advent and from Septuagesima to Easter.

Gloria in excelsis Deo

2. Early melodies: Gloria A/39.

Documents containing melodies date from shortly after those containing the received text: that is, from the 10th century. If any melody is to be dated before that time it must be on the basis of conjecture. Evidence suggests that at first the Gloria (after the intonation) was sung by the clergy and people together, and from this it is usually concluded that the chant settings must have been simple ones suitable for congregational participation. The point at which the Gloria was presumably taken over by the Schola Cantorum (after 800) coincides more or less with the appearance of melodies far too elaborate for congregational singing. Gloria XV/43 has often been taken to be the oldest of the Gloria chants, and thought to be in fact an early congregational melody (in spite of the fact that it does not appear in the very earliest series of documents). Gloria ad libitum IV is another simple melody of a different type, taken from a 12th-century Ambrosian source. It can be said that such melodies are so simple as to be

artistically neutral, basically uninformative about the more elevated liturgical music of whatever period they may have come from.

In contrast to these simple melodies, the chant that has the best early representation in the manuscripts is very elaborate, in fact in some ways the most elaborate of all medieval Gloria settings. This chant, called 'Gloria A' (A/39, sometimes 'Gloria primus') since it was not included in the *Liber usualis*, was the one most frequently troped in the 9th and 10th centuries, from which it has been concluded that it was the favourite festal chant at that time (transcriptions in Rönna; Evans; Falconer, 1993, *MGG2*; and D. Hiley: *Western Plainchant*, Oxford, 1993, p.228; no critical edition is yet available). One can go on to conclude that it was the first such chant, and for a period the only one, and that it is much older than the others; but all these conclusions are less secure. In any case it is not Gregorian (as the weight of opinion now seems to agree); whether anything is gained by calling it 'Gallican' seems doubtful. It is clearly distinct from chants of the Gregorian corpus in the purposefulness of its motivic arrangement, and closely allied to Frankish chants of the 9th and 10th centuries by the same feature. The relatively florid style of its figuration, however, which might superficially suggest Gregorian models, can be more seriously taken to suggest some other kind of connection before or outside the Frankish 9th century – possibly to a Byzantine prototype (see §5). Boe (1982) has pointed out that not only is Gloria A/39 present in the Old Roman sources, but what appears to be a simpler version of it is also found there, raising the possibility of Roman origin.

Gloria A/39 is neumatic throughout, with three important melismas marking off three paragraphs: 'Glorificamus te', 'Jesu Christe', and 'Amen' (not counting the presumably interpolated melisma on the versicle *Regnum tuum solidum*, after 'altissimus'). The first two paragraphs cadence on $a-b$ – a , the last on $g-f$. A single formula is repeated for the *laudes* in the first paragraph, with cadence on $g-a$. More complex formulae, more freely handled, are used for the acclamations in the second paragraph and for the petitions in the third, with cadences on $g-a-g$. Motivic relationships, sometimes subtle but often obvious, run through the whole piece.

The overall pitch set (not to speak of the mode) is difficult to determine and, perhaps because of manuscript variants, indeterminate, especially in the intonation. The intent seems to be, however, to base the piece on f , using mainly the pitches up to d' , with both b and b and internal cadences on g and a . By way of exception, the melody descends to d and c , and passes through e or e ; it ascends at the end to e' (but if the whole chant were imagined on g instead of f , the top pitch might be f' – that is, e). There is a strong emphasis on b in the third paragraph, as opposed to the more usual a or c' .

[Gloria in excelsis Deo](#)

3. Gloria IV/56.

Compared with Gloria A/39, Gloria IV/56 is much more regular in its construction, and simpler in style, lacking melismas; it is not however, purely syllabic – indeed, none of the elaborate Glorias are. A single melodic shape, made up of two or three phrases, is used over and over

again through the body of the chant. This shape, most easily seen at 'Gratias agimus ... gloriam tuam', or at 'Domine Deus ... omnipotens', has an intonation *f, d*, then finds its way to a mediant cadence on *e* (approached from below, *c-d-e*) for the end of the first phrase. The second phrase ends with the neume first heard on 'Glorificamus te' distinguished by the descent from *a* to *e* (*a-g-f-g-e*), the fall from *g* to *e* being either filled in or left open. An alternative ending for the second phrase is found on 'gloriam tuam', with a similar fall to *e*.

This compound melodic curve is used for every period except the first and last, with great flexibility of detail. The technique could not be compared to simple psalmody or even psalmody at the introit; only the verses of the Matins responsories show a comparable freedom in adapting a formula to a particular text. And the handling of two-note neumes, their obvious decoration of a simple underlying line, also resembles the responsory verses.

The beginning ('Gloria ... benedicimus te') uses the same motivic material as the rest of the chant, but more freely. On the one hand there is the relatively long construction of the angelic proclamation to be set, on the other hand the manifold short acclamations; it is plain that the composer was concerned to find appropriate solutions for each of these elements. Similarly at the end, the motivic material comes in a different order, to suit the several short syntactic units that make up the closing period beginning 'Quoniam'. The terminal cadence comes three times in succession on 'Christe', 'Spiritus' and 'Amen', which is thus an integral part of the melody, since 'Dei Patris' ends inconclusively on *d*.

The melody as a whole moves within the range *c* to *a*, with the exception of four occurrences of *c'*, distributed throughout the piece. The framework *c-e-g* is prominent, relieved (again, four times) by a momentary stress on *f*. These details, at first glance mere random deviations, seem actually to be carefully placed in a manner in keeping with the prose nature of the text – artistic though irregular. Through such detail the potential monotony of a repeated formula is elevated to a higher level; the melody gives the impression of variety and larger form even though structure by paragraph or section is lacking.

Gloria in excelsis Deo

4. Gloria I/12.

Gloria I/12, closely related to Gloria IV/56 in certain idioms (especially at 'magnam gloriam tuam'), is different in construction. A single melodic shape is repeated, but the shape is so much longer and more complex as to produce an entirely different effect. After the opening period, which as before is more free than the rest, there are four presentations of the basic shape:

- (1) 'Laudamus ... omnipotens'
- (2) 'Domine ... filius Patris'
- (3) 'Qui tollis ... miserere nobis'
- (4) 'Quoniam ... Amen'

The shape moves through a series of sub-phrases centred on *g*, *b*, and *d*, to a mediant cadence on *b*; then it rises through the motive *a–e'–f'* to its highest point, from which it descends in groups of threes – *f'–e'–d'*, *e'–d'–c'*, *d'–c'–b* – disguised in various ways but always present as the underlying line. This line eventually descends to *g*, and may stop there (as at 'miserere nobis' in section 3), or may add a concluding cadence on *b*, as in sections 1, 2 and the Amen. The syntactic division resulting from this melodic plan preserves a clear Christological section (2) distinct from the litanies (3).

The tonal range is identical with that of Gloria IV/56, making allowance for the different location on the scale (*g–e'* instead of *c–a'*), except for the high note, here a semitone above the top of the range (*f'*). The recurrence of this range of a major 6th, here and elsewhere in Gloria melodies, suggests that it represented a common ground, a matrix in which such melodies were conceived; pitches lying outside – particularly above – the 6th might then be considered variable: the high note in either of these two chants could be a semitone, a tone or a minor 3rd without changing the essential structure of either melody. The same 6th can be used to clarify Gloria A/39, providing a framework much easier to understand than a modal analysis. Furthermore, internal cadences in Gloria I/12 fall on *g*, *a*, *b* in ways that show careful planning. The flexibility of such cadence points, the combination of a very clear sense of locus with the unstable deuterus ending (*e* or *b*), seem to be the result of composition based on this 6th.

Gloria in excelsis Deo

5. 'Doxa en ipsistis', and Gloria XIV/11.

A melody was circulated in 9th- and 10th-century manuscripts over the text *Doxa en ipsistis*, a Greek version of Gloria (Huglo). What this version represents is problematic: it might be a survival in the West of an old chant; it might be an importation in the 8th or 9th century of a Byzantine version; or it might be a 9th-century Western construction, using materials of Western tradition or invention and cast in the guise of a Greek version for reasons that can only be surmised. (There were a number of other such items circulating in Western sources in the same period.) In any case, the melody is most comparable in style to Gloria A/39, having the same neumatic style. Certain phrases, however, have a more individual character and move more actively through a wider range; and it is precisely these phrases that appear in Gloria XIV/11, a remarkable melody circulated in 10th-century sources.

Some of the material of Gloria XIV/11 that is definitely not derived from the *Doxa en ipsistis* is close to Gloria I/12; and Gloria XIV/11 begins as if it were to be located within the 6th *g–e'*; but instead of the high *e'*, the low *e* is introduced, almost as an afterthought, in the falling-3rd cadence on 'voluntatis'. This low *e* then assumes increasing importance throughout the chant until it serves as the final, while the *b* above *g*, which might have been taken as a final (as in Gloria I/12), becomes a mediant cadence. The low *e* also comes to function as the beginning of a phrase, although in that role it remains more clearly outside the central range (as at 'Rex caelestis' etc.).

The shift in tonal locus is intimately associated with the intricate phrase structure. There are more periods than in Gloria IV/56, but they are much less stable than the phrase groups of Gloria I/12. There are nine, as follows:

- (1) 'Gloria ...'
- (2) 'Laudamus ...'
- (3) 'Gratias ...'
- (4) 'Domine Deus rex ...'
- (5) 'Domine fili ...'
- (6) 'Domine Deus, agnus ...'
- (7) 'Qui tollis, suscipe '
- (8) 'Quoniam ...'
- (9) 'Cum sancto ...
... Amen.'

Because of the way motifs are gradually phased in and out, or transmuted, no clear paragraph structure emerges, even though higher-level relationships are suggested (as 'Domine Deus rex ... Domine Deus, agnus'). The result is a continually unfolding form. The motifs derived from the *Doxa en ipsistis* play important roles in the development of the form. (Many of the occurrences of *c'* would be *b* in a reconstruction of the 10th-century state of the melody.)

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6. Later melodies.

Glorias IV/56, I/12 and XIV/11, together with Gloria A/39 and the *Doxa en ipsistis*, can be taken as representative of the first stage, or stages, of Frankish chant provided for the Gloria in the 9th century. Other melodies, too, can be presumed to go back that far (although the chronological order of the repertory has yet to be worked out in detail), and other pitch structures and modes were represented, especially protus plagal (*d* final) with Gloria XI/51, and tetrardus plagal (*g* final) with Gloria VI/30. This early stage reveals a wide spread of technique varying from simple repetition of a melodic formula to a flexible, varied motivic development. There is a wide spread, too, in its complexity. Syntactic structure is different in almost every case.

The most striking of the subsequent stages of development involves a substantial increase in the range within a given melody. Often this increase is apparent within a single phrase or phrase group, giving a bravura aspect to the melody; it may also be associated with a long, clearly perceptible ascent towards the top of the range, which gives the melody as a whole a direction and élan. This use of range seems dependent upon the strength of the tonal set as found in the early melodies, and also upon their techniques of motivic control.

Expansion of range can be studied in the several melodies in tetrardus which appear in the *Liber usualis*: Glorias VI/30, III/20, V/25, IX/23 and ad libitum I/24. Gloria V/25 moves regularly through a range of a 7th in individual phrases. Gloria IX/23 has an overall range of an 11th; the melodic motion is arranged to show an insistent progress towards the top of the range at 'tu solus altissimus'. Gloria ad libitum I/24 is even more

spectacular, having much more elaborate motion within single phrases ('Glorificamus te'), and more extreme progressions within phrase groups ('Qui tollis peccata mundi, miserere nobis'). As with Gloria IX/23, however, the active nature of the line has no effect upon the solidity of the tonal locus, except possibly to enhance the strong returns to *g* or *d* after the arcs have swung wide above and below. Indeed, in some ways the basic tonal motion here is less than in earlier melodies, for there is no real move away from the *g* and the *d*, which act almost as pedals throughout. Other grandiose melodies have been reported, especially from German sources (Stäblein).

Gloria in excelsis Deo

7. General; tropes.

Gloria chants are important in the medieval repertory not so much for their number, which is relatively small, nor for the structure of the text, which is different from the most popular medieval categories. Perhaps the most important aspect of Gloria melodies – an aspect not found in all or even most, but nonetheless distinctive when it does appear – is the construction of a piece out of a changing, developing, but highly interrelated series of motifs. This construction, which is but poorly represented by a tabular analysis of the motivic material, gives to a piece a unique shape whose process and continuity deny any clear sectional plan, but with no loss of clear, forceful design.

Bosse's catalogue (suppl. by Hiley, 1986) includes 56 Gloria melodies from sources from the 11th century to the 18th. Since the great majority of Bosse's 341 sources date from the 13th–15th centuries, his statistics on the distribution of modes throughout different countries and centuries have little or no bearing on the development of the earlier melodies. His demonstration of the late popularity of the *f*-final (with b^{\square}) does, however, seem significant.

Gloria melodies appear in the earliest 10th-century sources in conjunction with their tropes (as can be studied in Rönnau's catalogue). Tropes were provided most frequently for Gloria A/39, less frequently for Glorias IV/56, VI/30, I/12 and XIV/11. Of great importance in their own right, Gloria tropes need to be studied for their musical relationship to the Gloria melodies and for the effect that their interpolation has upon these melodies, for the more massive tropes can virtually double the length of the Gloria. Subtle differences in style between Gloria melodies and tropes, even when of the same period, may perhaps be perceived.

One Gloria may have been conceived with trope verses from the beginning: Gloria IX/23 with the Marian trope beginning *Spiritus et alme orphanorum* (see Schmid), which appears to have been composed in northern France at the beginning of the 12th century.

Polyphonic settings of Gloria trope verses are already present among the Winchester organa (GB-Ccc 473, mid-11th century). The manuscript W_1 (D-W 628 Helmst.) from St Andrews, dating from about 1240, has a two-part setting of a Marian trope, *Per precem piissimam* (similar in form and sentiment to *Spiritus et alme*), but here the complete Gloria is set as well (ed. M. Lütolf, *Die mehrstimmigen Ordinarium Missae-Sätze vom*

ausgehenden 11. bis zur Wende des 13. zum 14. Jahrhundert, Berne, 1970). Polyphonic Gloria settings both troped and untroped are common from the 14th century onwards.

[Gloria in excelsis Deo](#)

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For further bibliography see [Plainchant](#).

Glosa

(Sp.: 'gloss').

(1) A term often used by 16th-century Spanish musicians, in imitation of the glossing technique highly fashionable among poets, to designate variations similar to *diferencias* but generally on a religious theme and less extensive. Sets of variations called *glosas* were published by Mudarra (1546), Enríquez de Valderrábano (1547) and Venegas de Henestrosa (1557). See [Variations](#), §2.

(2) The term was also used to mean musical ornamentation, as for example in Diego Ortiz's *Trattado de glosas* (1553). See [Ornaments](#), §2.

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JACK SAGE/SUSANA FRIEDMANN

Glösch, Carl Wilhelm

(*b* Berlin, 1732 [1731 according to obituary in *AMZ*]; *d* Berlin, 21 Oct 1809). German composer. His father, Peter Glösch, was an oboist in the Prussian Hofkapelle until the accession of Friedrich Wilhelm I in 1713, when the royal musical establishments were dissolved. Carl was instructed in music by his father, and probably also studied with J.J. Quantz; his style of flute playing was usually described as resembling that of Quantz. He was also famous as a keyboard player. In 1765 Princess Ferdinand of Prussia appointed him *maître de musique* of her household; he remained in her service until his death. Eitner stated that he served in the royal Prussian Kapelle, but the lists of musicians who made up Frederick the Great's musical establishment after 1740 do not include his name.

Glösch's music is craftsmanlike but otherwise unremarkable. His Six sonatines seem to be derived from the style of C.P.E. Bach, and his sets of variations are part of the vast and superficial body of such works produced for popular consumption in the late 18th and early 19th centuries.

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Glossolalia.

See [Singing in tongues](#).

Gloucester.

English city. The history of music in Gloucester is inseparable from that of the cathedral, founded in 1541 to replace the former Benedictine monastery. Few of its organists earlier than the 19th century were of much account, but they include the following minor composers: Daniel Henstridge (1666–73), Daniel Roseingrave (1679–81), William Hine (1713–30) and Barnabas Gunn (1730–39). From the time of S.S. Wesley, who held the position from 1865 until his death in 1876, the organists have been C.H. Lloyd (1876–82), C. Lee Williams (1882–97), Herbert Brewer (1897–1928), Herbert Sumsion (1928–67), John Sanders (1967–94) and David Briggs (from 1994). Thomas Tomkins (i), father of the composer, was a minor canon of the cathedral. William Hayes (1708–77), John Stafford Smith (1750–1836), celebrated as the composer of the tune to *The Star-Spangled Banner*, and John Clarke-Whitfeld (1770–1836) were natives of the city. Parry's boyhood home was at Highnam Court, a short distance away, while Holst, Vaughan Williams, Ivor Gurney and Howells were born in Gloucestershire, the last-named serving his apprenticeship to Brewer at the cathedral. From 1684 the city was the seat of a bell-founding firm, established by Abraham Rudhall and carried on by his descendants until 1828–35.

When William Laud became Dean of Gloucester in 1616 he found the cathedral organ in an outworn condition, but little improvement was accomplished until 1640 when a new instrument was built by Thomas Dallam. In 1666 this was superseded by another, constructed by Thomas Harris, from which a considerable number of pipes from ten stops have survived through numerous enlargements and reconstructions to form part of the present organ by Hill, Norman & Beard. The organ case unites two independent structures, the larger dating from the 17th century and the smaller (the old chair organ) perhaps from the 16th century.

Concerts were organized in Gloucester in the 18th century by Barnabas Gunn, when there existed a 'Musick Clubb of Glocester' which owned a score of John Alcock's *Sing we merrily* (now *GB-Lbl* Add.31694). The present leading musical organizations of Gloucester are the Gloucester Choral Society (founded 1845), the Gloucestershire SO (formerly Orchestral Society, 1908), the Gloucester Chamber Music Society (1928) and the Gloucestershire Youth Orchestra, founded in 1960. A junior academy for talented music, drama and dance students opened in 1993. Every three years the [Three Choirs Festival](#) is held in Gloucester.

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Glover, Jane (Alison)

(*b* Helmsley, N. Yorks., 13 May 1949). English conductor. She studied at Oxford University, taking the DPhil with a dissertation on Venetian Baroque opera in 1975. This led to her début at Wexford Festival Opera the same year, where she conducted her own edition of Cavalli's *Eritrea*, and to her book, *Cavalli* (London, 1978). She joined the Glyndebourne staff in 1979, leading Glyndebourne Touring Opera, 1981–5, and making her festival début in 1982 with *Il barbiere di Siviglia*. In 1983 she became music director, and in 1993 principal conductor, of the London Choral Society, and from 1984 to 1991 was artistic director of the London Mozart Players, with whom she has made recordings of works by Haydn, Mozart and Britten. She made her Proms début in 1985 and her débuts at Covent Garden (*Die Entführung*) in 1988 and the ENO (*Don Giovanni*) in 1989; from 1989 to 1996 she was principal conductor of the Huddersfield Choral Society. She has also conducted in China and in North America. In addition to her particular interests in Mozart and 17th- and 18th-century opera, Glover has conducted operas by Britten and Richard Strauss and premières by Judith Bingham, David Matthews, Sally Beamish, Roger Steptoe and others.

JOSÉ BOWEN

Glover, John William

(*b* Dublin, 19 June 1815; *d* Dublin, 18 Dec 1899). Irish conductor, composer and teacher. He studied in Dublin, where he played the violin in a theatre orchestra from 1830. In 1848 he succeeded Haydn Corri as director of the music at St Mary's, the Roman Catholic Pro-cathedral, and the same year was appointed the first professor of vocal music in the Normal Training-School of the Irish National Education Board. In 1851 he founded the Choral Institute of Dublin, and for many years he was an energetic promoter of choral music in Ireland. He composed two Italian operas to librettos by Metastasio; a cantata, *St Patrick at Tara* (1870), performed at the O'Connell centenary in 1875; *Erin's Matin Song* (1873); an ode to Thomas Moore, *One Hundred Years Ago* (1879); and an opera on Goldsmith's *The Deserted Village* (1880), besides church music, concertos and songs. (J.D. Brown and S.S. Stratton: *British Musical Biography*, Birmingham, 1897/R)

J.A. FULLER MAITLAND/JOSEPH J. RYAN

Glover, Sarah Anna

(*b* Norwich, 13 Nov 1786; *d* Malvern, 20 Oct 1867). English teacher. Daughter of the incumbent of St Laurence's, Norwich, as a young woman Glover attained local celebrity for the excellence of the children's choir which she trained for her father's church; and in 1835, in response to frequent requests, she published an account of her method with the title

Scheme for Rendering Psalmody Congregational (London and Norwich, 1835, 2/1850/R). Her system, evolved during 20 years of teaching in local schools, was based on a new notation of sol-fa initials with *doh* always the major tonic. To avoid the duplication of initials existing between *sol* and *si*, she renamed the 7th degree *te*, allowing the capital letters D, R, M, F, S, L, T to represent the rising major scale. Pulse and rhythm were indicated by equally spaced barlines with subsidiary beats separated by equidistant punctuation marks. In her own teaching, instead of drilling beginners to memorize facts and symbols, Glover set them singing straight away, deducing theory from practice as experience grew. After learning to pitch intervals from her 'Norwich Sol-fa Ladder' (a primitive modulator) her pupils went on to sing canonic exercises and a selection of songs and hymn tunes arranged for soprano and contralto and printed in her sol-fa notation. Only when they could sing competently from sol-fa was staff notation introduced. In later life, John Curwen was anxious to acknowledge the debt which tonic sol-fa owed to Glover – perhaps partly because he had published his first amended version of her system in 1841 without securing her approval.

For illustration see [Norwich sol-fa ladder](#).

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BERNARR RAINBOW

Glover, William Howard

(*b* London, 6 June 1819; *d* New York, 28 Oct 1875). English tenor, composer, conductor and critic. The son of the actress Julia Glover, he entered the English Opera House's orchestra at the age of 15. He had lessons from the company's conductor, William Wagstaff, and completed his studies on the Continent. After his return to London he helped to found the Musical and Dramatic Society, Soho. With John Braham he toured in Scotland, and later formed a provincial opera company at Manchester and Liverpool, with which he conducted and occasionally sang. He later conducted in London, where he was also music critic of the *Morning Post* (c1850–65). He wrote some appreciative reviews of Berlioz's 1852 London concerts, and in 1853 reported his observation that it was organized

opposition which had destroyed the London chances of *Benvenuto Cellini*. His cantata *Tam O'Shanter* was successfully performed in London on 4 July 1855 by Berlioz, who described its style as 'very piquant but difficult' (letter to Théodore Ritter, 3 July 1855). Glover's other works include an opera, *Ruy Blas* (1861), several operettas, overtures, piano music and songs. In 1868 he went to the USA, and spent the last years of his life as conductor at Niblo's Garden, New York.

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ALFRED LOEWENBERG/JOHN WARRACK

Głowiński, Jan

(*b* c 1645; *d* c 1712). Polish organ builder. He worked in Kraków and south-eastern Poland. In 1679 he built an organ for St Elizabeth's, Stary Sącz, of which the case still exists. Between 1683 and 1690 he finished the three organs begun in 1680 by Stanisław Studziński at the church of the Annunciation in Leżajsk (the cases and some of the stops survive); the largest instrument had 64 stops on four manuals and pedal. Another big undertaking was for the Franciscan church at Kraków (1700–04). In 1712 he was to have built an organ with 30 stops for the parish church of Żywiec, but the work was eventually carried out by Ignacy Ryszak from Opava. Głowiński seems to have built in the southern Polish style, preferring diapason chorus and foundation stops of various kinds, but using few mutations or reeds. It is not known if he was related to an organ builder of the same name who worked in Kraków in about 1635.

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HANS KLOTZ/JERZY GOŁOS

Gluchowicz, Rachel S.

See [Galinne, Rachel](#).

Gluck, Alma [Fiersohn, Reba]

(*b* Bucharest, 11 May 1884; *d* New York, 27 Oct 1938). American soprano of Romanian birth. She was taken to the USA in infancy and studied singing in New York, making a highly successful début with the Metropolitan Opera at the New Theatre on 16 November 1909 as Sophie in Massenet's *Werther*. She sang for seven seasons between 1909 and 1918 at the Metropolitan, where her roles included the Happy Spirit in Gluck's *Orfeo* (under Toscanini), Marguerite, Venus, Gilda and Mimi. After a period of further study with Marcella Sembrich, she devoted herself almost wholly to concert singing. In the popular ballad repertory she achieved a success similar to that of John McCormack, rivalling him in purity of tone and line and clarity of enunciation; she was also a distinguished interpreter of more serious music, especially Handel. By her first husband Gluck had a daughter who, as Marcia Davenport, became well known as a novelist and writer on music; her second husband, the violinist Efrem Zimbalist, often played obbligato accompaniments to her recordings.

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DESMOND SHAWE-TAYLOR

Gluck, Christoph Willibald, Ritter von

(*b* Erasbach, Upper Palatinate, 2 July 1714; *d* Vienna, 15 Nov 1787). Bohemian composer. He was long in Habsburg service in Vienna. More successfully than any of his contemporaries, he translated the widespread agitation for reform of opera and theatrical dance on the part of European intellectuals into actual works for the stage, first in pantomime ballets and Italian serious operas for Vienna and then in operas of various sorts for Paris. His long experience in setting Metastasian *drammi per musica* and his work in Vienna as music director of the Burgtheater (court theatre) were not without utility in these more innovative efforts.

1. Ancestry, early life and training.
2. Itinerant 'maestro di cappella'.
3. Vienna, 1752–60.
4. Collaboration with Calzabigi.
5. New directions.
6. Paris, 1774–9.
7. Final years in Vienna.
8. Early Italian operas.
9. 'Opéras comiques'.
10. Ballets.
11. Italian reform operas.

12. Paris operas.

13. Other works.

WORKS

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Gluck, Christoph Willibald Ritter von

1. Ancestry, early life and training.

Gluck's earliest traceable ancestor is his great-grandfather, 'Simon Gluckh von Rockenzahn'; (i.e. from Rokycany), as he is called in the marriage-contract (1672) of his son, Johann (or Hans) Adam (*b* c1649; *d* 1722). The surname Gluck (variously spelt Gluckh, Klugh, Kluch, etc.) probably derives from the Czech word *kluk* (boy). By 1675 Hans Adam was serving as gamekeeper to Prince Ferdinand August von Lobkowitz, who held vast tracts of land in Bohemia as well as the county of Schörnstein-Neustadt in the Upper Palatinate. A document from 1683 refers to Hans Adam also as a 'jocolator', which title, Prod'homme speculated (D1948), might have indicated musical duties (Marmontel, he noted, later referred to the composer Gluck as 'le jongleur de Bohême').

Gluck's father Alexander Johannes (*b* Neustadt an der Waldnaab, 28 Oct 1683), one of four sons of Hans Adam who were all foresters or gamekeepers, served under Prince Philipp Hyazinth von Lobkowitz in the War of the Spanish Succession, thereafter settling in or around Erasbach, Upper Palatinate. There he married Maria Walburga (surname unknown) about 1711; four sons and two daughters from their union survived, of whom Christoph was the eldest. The future composer was baptized on 4 July 1714 at Weidenwang, a parish that then also included Erasbach; no place of birth is given in the baptismal register. Christoph Fleischman(n) stood as godfather. In 1717, following the transfer of the Upper Palatinate to Bavaria, Gluck's father moved back into imperial territory, taking a position as forester to Grand Duchess Anna Maria of Tuscany in Reichstadt (Liberec), northern Bohemia; five years later he accepted a similar post under Count Philipp Joseph von Kinsky at Oberkreibitz (Chřibská), near Děčín. In 1727 he returned to the service of the Lobkowitz family at Schloss Eisenberg (Jezeří, near Chomutov). According to the memoirs of a later fellow lodger in Paris, the painter J.C. von Mannlich (C1934) it was as a schoolboy in Bohemia that the young Gluck received his first musical instruction (including individual lessons from the schoolmaster), learning to play several instruments and singing in the church choir. This much is plausible, in view of the country's fame as a breeding-ground for musicians (though Mannlich's account may itself have been influenced by Burney's recently published description of musical life in Bohemia; see *BurneyGN*). Mannlich's further claim that Gluck took up the jew's harp after his father confiscated his other instruments is possibly an embellishment, though one consistent with the composer's later public performances on exotic instruments. A brief childhood escape to Vienna, reported by both Mannlich and Schmid (D1854) (the latter relying on informants from Gluck's family), during which Gluck supposedly played or sang for his supper and lodging, is more likely to have had Prague as its goal (if it took place at all) and to have been related to activities during his

university studies there (cf Hartz, E1988). In another late but essentially first-hand account, Gluck's disciple Salieri told his biographer Mosel (C1827) that the elder composer's 'native tongue was Czech' and that even later in life he 'expressed himself in German only with effort, and still more so in French and Italian'. Writing before Gluck's arrival in Paris, the music theorist Laurent Garcin (*Traité du mélodrame*, Paris, 1772, 114–16) listed Gluck among several composers of comic operas in Czech (although no such works by him have come to light).

According to Moser (D1940), Gluck enrolled at the University of Prague in 1731 in the faculties of logic and mathematics, though Mahler (E1974) found that records of auditors for this period were missing. During this time Prague boasted a thriving musical life, including Italian opera in the theatre of Count Sporck. According to early biographers, Gluck participated in Italian oratorio performances in the Franziskanerkirche and worked as an organist in the Týn Church in the Old Town Square.

Gluck left the university without taking a degree, and is next found in Milan in 1737. By most accounts he first passed through the imperial capital, where he probably became a musician in the household of the Lobkowitz family. This first Viennese sojourn is more surmised, from the composer's later professions of gratitude towards his Bohemian patrons, than proved directly from contemporary evidence. Gluck's arrival in Vienna would almost certainly have preceded the death of his father's employer, which occurred near the end of 1734. In the Habsburg capital he would have been heard by various resident and foreign nobles, among them the Milanese Prince Antonio Maria Melzi, who engaged him for his own *cappella*. According to Croll (*Grove6*), Gluck's departure for Milan in Melzi's retinue probably followed the latter's wedding on 3 January 1737 to Countess Maria Renata von Harrach (a child bride 49 years his junior). Philipp Hyazinth Lobkowitz's brother Georg Christian, Gluck's presumed employer following the former's death, was appointed imperial governor of Lombardy in 1743 and may have helped bring about several early performances of Gluck's operas, both in Milan and back in Vienna.

Of Gluck's studies in Milan there is little direct testimony, other than Carpani's statement (C2/1823, p.64) that G.B. Sammartini was the source of Gluck's 'practical knowledge of all the instruments', Gluck having been 'for several years his pupil'. Sammartini was only marginally an opera composer, his main employment being as *maestro di cappella* to an ever-growing number of churches and as a teacher at the Collegio de' Nobili; he was also the leading symphonic composer of the Milanese school. But even outside his formal studies, Gluck would have profited from exposure to operatic offerings at the Regio Ducal Teatro, a venue gaining in importance among Italian opera houses. It was during this period that *intermezzi di ballo* replaced sung comic intermezzos in that theatre, a development that may have helped prepare Gluck for his later work as a ballet composer in the Viennese Burgtheater.

Gluck's début as an opera composer was with a setting of Metastasio's *Artaserse*, as the first opera for Carnival 1742 (première on 26 December 1741) at the Regio Ducal Teatro. According to an anecdote in a 'French manuscript' published in 1792 by Reichardt (but possibly based on

information supplied by Gluck himself, according to Howard, A1995), the public accepted the composer's novel manner in this first opera only when he added an aria in the superficial local style, as a contrast. Still, that Gluck was asked to compose four carnival operas for Milan in as many years (the others were *Demofonte*, 6 January 1743; *La Sofonisba*, 18 January 1744; and *Ippolito*, 31 January 1745) must be attributed largely to success with the public (as is documented by newspaper accounts), though protection from the Habsburg government was probably also a factor. Gluck also benefited from association with the principal singers in these works, particularly Giovanni Carestini and Caterina Aschieri. Two arias in Gluck's *Ippolito* survive only in prints commemorating Aschieri's performance in that work. That singer also took the part of Dircea in performances of Gluck's *Demofonte* at Reggio nell'Emilia several months after the Milan production, singing two additional arias; the opera was also given in Bologna (Carnival 1744) and Ferrara (Carnival 1745), without the composer being present.

Between carnival seasons Gluck produced operas in other northern Italian cities: *Cleonice (Demetrio)* for Venice (S Samuele, 2 May 1742); *Il Tigrane*, for Crema, near Milan (26 September 1743); *Ipermestra*, again for Venice (S Giovanni Grisostomo, 21 November 1744); and *Porò (Alessandro nell'Indie)* for Turin (26 December 1744). All but the second of these were on texts by Metastasio. It has been claimed that Gluck's music was used in two pasticcios during 1744: in an *Arsace* for Milan, based on G.B. Lampugnani's setting of three years earlier, and in *La finta schiava*, a Turkish-themed opera staged at the Teatro S Angelo in Venice in May, with music by Giacomo Maccari and others. Hortschansky (H1966, F1973) casts doubt on the attributions to Gluck of eight numbers in *Arsace* on the basis of evidence both circumstantial and philological, but judged the authenticity of his contributions to *La finta schiava* as more likely, given attributions to 'Vinzi, Lampugnani e Cluck' in the libretto of the 1746 production of the work by Angelo Mingotti's troupe.

[Gluck, Christoph Willibald Ritter von](#)

2. Itinerant 'maestro di cappella'.

A recommendation from the Milanese composer Lampugnani, who staged three operas in London during the 1743–4 season, has sometimes been cited as the reason for Gluck's having been invited in 1745 to become house composer at the King's Theatre, though Howard (A1995) pointed to Francesco Vanneschi (acting for Lord Middlesex) as a more likely conduit, in part because he recruited several singers from earlier productions of Gluck's operas at the same time. The composer is supposed to have travelled by way of Frankfurt, where the coronation of Francis Stephen of Lorraine (husband of the Austrian Empress Maria Theresa) as Holy Roman Emperor on 28 September 1745 provided conspicuous opportunities for musicians; Joseph Maria Carl von Lobkowitz, son of the Austrian governor in Milan, is known to have been in Frankfurt at the conclusion of the festivities on 15 October. Another Lobkowitz, Prince Ferdinand Philipp (son of Philipp Hyazinth, whom Gluck's father had served), was in England during the same period as Gluck, as Burney notes (*BurneyH*, ii, 844), but this may have been coincidental.

The timing of Gluck's London sojourn was hardly opportune; the King's Theatre had been closed for much of the year, owing to the ongoing Jacobite rebellion, and Gluck's initial offering, *La caduta de' giganti* (première on 7 January 1746), was a transparent allegory of the rebels' imminent defeat, calculated to forestall anti-foreigner and anti-Catholic sentiment among spectators. The work was for the most part assembled from numbers originally composed for Italy. A second opera, *Artamene*, first given on 4 March 1746, likewise relied heavily on pre-existing music. This practice of borrowing or parodying numbers from earlier works presented elsewhere was to persist throughout Gluck's career. The performers in the Haymarket company during the 1746 season included Teresa Imer (Theresa Cornelys), shortly thereafter a member of Pietro Mingotti's opera troupe along with Gluck, and the Viennese dancer Eva Weigel ('Mlle Violetti'), future wife of the reform-minded actor David Garrick. Exposure to the new, more naturalistic acting style of Garrick (whose pupil Gaetano Guadagni became the first Orpheus of Gluck's opera) and to the music of Handel can be counted among the more important results of the composer's visit to Britain, ahead of more tangible products such as the above-mentioned operas and the set of trio sonatas published by J. Simpson (which were probably composed in Milan). No credible evidence of a direct meeting with Handel survives, though he may have appeared with him at a charity concert on 25 March 1746, the music of which was mostly by those two masters and Galuppi. In his account of the 1784 Handel commemoration (specifically, in his 'Sketch of the Life of Handel'), Burney reported that Handel, asked for his opinion of Gluck, had responded with an oath and the statement that 'he knows no more of contrapunto, as mein cook, Waltz' (Burney, C1785). As the singer Gustavus Waltz seems not to have served Handel in that capacity, it is likely that Handel's comment had been misreported or misremembered. During Burney's visit to Vienna in 1772 Gluck told him 'that he owed entirely to England the study of nature in his dramatic compositions' (BurneyGN, i, 267). While a desire to flatter certainly entered into Gluck's remark, Burney did not find it implausible.

Before leaving for the Continent, Gluck twice exhibited his skill in playing 'upon Twenty-six Drinking Glasses, tuned with Spring-Water' (*General Advertiser*, 31 March 1746), accompanied by performers from the opera. He gave similar performances in Copenhagen in 1749, and found occasion in many later compositions to use other exotic instruments (if not this one). His choice of the musical glasses for these concerts probably also indicates that, though competent as an accompanist and orchestral leader on both the harpsichord and the violin, he was not of a soloist's calibre on either instrument.

Gluck next surfaces in June 1747, as composer of *Le nozze d'Ercole e d'Ebe*, one of two operas (the other being by Hasse) presented by the troupe of Pietro Mingotti in the gardens of Schloss Pillnitz near Dresden for the double wedding uniting members of the ruling Bavarian and Saxon dynasties. Gluck had apparently already become a member of the company, which he had possibly encountered at the imperial festivities in Frankfurt two years earlier. For this *fiesta teatrale* he again borrowed heavily from earlier works, and even took a movement of its overture from a symphony by his teacher Sammartini. A receipt (dated 15 September

1747) for payment to Gluck by the Saxon court of 412 thaler, 12 groschen, calls him a 'Sänger', though this may reflect his rank in terms of the pay-scale for the festivities, rather than his actual function. Gluck's biographers have assumed that shortly before or after the Saxon festivities Gluck travelled to Bohemia to settle his inheritance, his mother having died on 8 October 1740 (not in August 1740, as often reported), and his father on 26 July 1743.

Gluck's next commission, in the spring of 1748, was even more prestigious: an opera – Metastasio's *Semiramide riconosciuta* (originally for Rome, 1729) – celebrating the birthday of the empress, Maria Theresa, for the inauguration of the newly renovated Viennese court theatre (or Burgtheater). The choice of Gluck (presumably by the impresario Rocco Lopresti, in consultation with the court) over resident composers such as Bonno and Wagenseil, or the empress's former music teacher Hasse, seems to have been due largely to the favourable impression made by his serenata for Dresden, where representatives of the Habsburg court had been in attendance. But other factors probably entered into the decision as well: in 1747 his *Demofonte* had been revived in Milan in celebration of the empress's birthday (13 May), and his works may even have been heard in the imperial capital (Deutsch, A1969; Antonicek, E1987). It was certainly also helpful to Gluck's cause that the protagonist of the 1748 opera, Vittoria Tesi (recently appointed as an imperial *virtuosa di camera*), had been the Hypermnestra of his last opera for Venice. Though past her prime as a singer, this imposing 'donnone', possessed of a powerful low register, was well suited to play the part of an Assyrian queen disguised as her own son; she had already played the role three and a half years earlier, in Hasse's setting of the opera for Venice.

The choice of piece probably preceded that of the composer. The story of the embattled queen Semiramide, acclaimed by her people and reaffirmed in her right to rule, was perfectly apt as an allegory of Maria Theresa in her struggle to retain the Habsburg throne, and, as was noted by Croll in his preface to the edition of the opera (*Sämtliche Werke*, iii/12), had already served such a purpose at the empress's Prague coronation in 1743, when the War of the Austrian Succession was at its height. Metastasio was almost certainly not involved in the 1748 revision; the variants in the text as set by Gluck largely derived from Hasse's setting for Venice (1744) and its revision for Dresden (1747). Conscious of the importance of the occasion, Gluck wrote a completely original score, but did not moderate all the extravagances of his style (e.g. in roughness of part-writing). Metastasio reported that the opera was 'exalted to the stars' (it was given 27 times in all), despite Gluck's 'archvandalian music [*musica arcivandalica*], which is insupportable' (letter of 29 June 1748, trans. in Burney, C1796). The negative opinion of so influential a figure as the court poet helps to explain why Gluck did not remain in Vienna after the success of his opera; it is likely too that, just as in the case of Mozart, nearly half a century later, there was no position vacant for a new court composer.

Some time during the summer of 1748 – presumably after the last performance of *Semiramide* on 11 July – Gluck left the Austrian capital, and by September he had rejoined the Mingotti troupe in Hamburg, where he took over the direction of the orchestra from Paolo Scalabrini, who had

entered the employ of the Danish court. Judging from Mannlich's account (C1934) of the elaborate, gleeful fantasy about an itinerant *opera buffa* troupe in which Gluck and his friends and family indulged during one of his Parisian sojourns many years later, the composer cherished memories of his time in the actual Mingotti company. Yet it was also during this period that Gluck contracted a venereal infection from the *prima buffa* of the troupe, Gaspera Beccheroni (the mistress also of the British diplomat John Wyche); his and his wife's later childlessness can probably be traced to that illness. In late November the Mingotti troupe moved on from Hamburg to Copenhagen, where Gluck received a commission for a *fiesta teatrale*, entitled *La contesa de' numi*, in celebration of the birth to Queen Luise of a son and heir (Christian). The work (on a text by Metastasio, originally set by Vinci in 1729) had its première on 9 April 1749; its music was mostly original, but included an orchestral movement borrowed from Sammartini. As the queen's confinement was a protracted one, the stay of the Mingotti troupe was extended, allowing Gluck the leisure again to present concerts (one of them on 19 April) in which he performed on the musical glasses. There is mention also of a concert 'di Cimbalo', which would be the only known instance of Gluck performing as a keyboard soloist.

At some point later in 1749 Gluck transferred his allegiances to a former member of the Mingotti troupe, the impresario Giovanni Battista Locatelli, whose opera company was then active principally in Prague. A desire to return to the city in which he had spent much of his youth may well have entered into the composer's decision. For the Carnival 1750 season at the Kotzen Opera (Nuovo Teatro) Gluck composed a setting of Metastasio's *Ezio*; he was essentially to recompose the same text for Vienna 14 years later. During 1750 the company also performed Gluck's *Ipermestra*, and both operas were performed in Germany (Leipzig and Munich, respectively) in 1751, though with other music added and without the composer being present.

Between the 1750 and 1751 Carnival seasons at the Kotzen Opera, Gluck's principal preoccupation was his marriage on 15 September to Maria Anna (Marianne) Bergin (or Pergin), the 18-year-old daughter of a wealthy Viennese merchant, Joseph Bergin, long deceased. According to a story supplied to Schmid (D1854) by members of Gluck's family, the couple had met during the composer's previous visit to the capital, but the match had been opposed by the girl's father; with her guardian, Joseph Salliet, substituted for her father, this account may be plausible. The bride brought a considerable fortune to the marriage (some 4000 gulden, not including the dowry), which secured the composer's future financially (at least until his ill-fated involvement with the impresario Giuseppe d'Afflisio; see §4 below). Gluck's place of residence is not specified in the marriage-contract, and it is assumed that the couple lived initially with the bride's mother Therese in the Laurant'sche Haus (in the present Mariahilferstrasse). They presumably remained in the city between Gluck's foreign engagements, but at the time no musical post seems to have been available to him there.

Gluck's continued presence in Vienna during 1751 is implicit in Metastasio's mention of him (in a letter of 6 November of that year to Farinelli) as one of two 'German' composers known to him there: 'The first [Gluck] has surprising fire, but is mad; and the other [Wagenseil] is a great

harpsichord player. Gluck composed an opera for Venice [*Ipermestra* is probably meant], which was very unfortunate. He has composed others here with various success. I am not a man to pretend to judge of him' (trans. Burney, C1796). When the poet's judgment of Gluck here is at best equivocal, his opinion of Wagenseil is hardly better: as Hertz has noted (C1995), his praise for his keyboard skills was certainly meant ironically in this context. By the end of the year Gluck was again in Prague with Locatelli's troupe (in the capacity of director, or *maestro di cappella*), for a revival of his *Ezio* and a new setting (apart from one re-used aria) of the imperial poet's *Issipile* for Carnival; of the music, only three arias survive.

In terms of prestige, Gluck's next commission rivalled the earlier one for *Semiramide riconosciuta*: an opera for the nameday (4 November 1752) of King Charles III of Naples, to be performed in the vast Teatro S Carlo. The impresario, Diego Tuffarelli, had sought out the composer specifically in the hope of procuring a novel operatic setting – 'una musica di stile tutto vario e maippiù inteso' (Prota-Giurleo, C1965) – and Gluck did not disappoint. As Tuffarelli's correspondence reveals, on arriving in Naples with his wife towards the end of August, Gluck asked to be allowed to set not the libretto that had been offered him (Antonio Salvi's *Arsace*, first written in 1715 as *Amore e maestà*), but rather Metastasio's *La clemenza di Tito* (which had been proposed as the second opera of the season), on account of the latter opera's 'strong situations' and 'more attractive and varied scenery'. Tuffarelli saw the wisdom of agreeing to his request. The main stars of the cast were the tenor Gaetano Ottani as Titus (he was to repeat the role in Andrea Adolfati's setting of *La clemenza di Tito* for Vienna the next year) and the celebrated but temperamental castrato Caffarelli (Gaetano Majorano) as Sextus. For the latter Gluck wrote an audaciously (and expressively) dissonant setting of the Act 2 aria 'Se mai senti spirarti sul volto' that provoked both criticism and admiration in Neapolitan musical circles ('in all of Italy', according to Dittersdorf (C1801)), and also was distributed in numerous manuscript copies. The highly respected Neapolitan composer and teacher Francesco Durante was called upon to pass judgment (according to Reichardt's account (E1792), possibly derived from Gluck's own): while declining to say whether Gluck's aria was in accordance with the rules of composition, he declared that he and all his colleagues 'should have been proud to have conceived and written such a passage'. Gluck himself thought well enough of the piece to rework it in his *Iphigénie en Tauride* a quarter of a century later. In writing the piece as he did, he was no doubt consciously seeking notoriety – as he was also in again performing on the musical glasses while in Naples – but he also sought to accommodate the wishes of singers in the cast, as is shown by alternative settings he composed for two arias.

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3. Vienna, 1752–60.

Although a position at the Habsburg court was not yet forthcoming, Gluck did soon secure employment in the Kapelle of a Viennese melomane, Prince Joseph Friedrich von Sachsen-Hildburghausen. Even before the composer's return to the capital in December, the prince had procured a copy of 'Se mai senti' from a Neapolitan correspondent and had it performed (by the *Kammersängerin* Therese Heinisch), and in due course

Gluck was introduced to him. According to the memoirs of Carl Ditters von Dittersdorf (C1801), then a young violinist (Carl Ditters) in Hildburghausen's orchestra, Gluck soon became an intimate friend of the prince, not only on account of his musical skills, but also because the prince found him to be worldly and well-read. He appears also to have held a regular position in the prince's musical establishment; the semi-official *Wienerisches Diarium* referred to him as 'Fürstl. Capell-meister' in a report on musical festivities mounted by the prince in 1754 ('Extra-Blat', 12 October), but his arrival on the scene evidently did not displace Hildburghausen's nominal music director, Giuseppe Bonno. In any case, Dittersdorf reports that 'At concerts [in the Palais Rofrano, later the Palais Auersperg], for which a rehearsal was always held the previous evening ... Gluck sat himself with his violin at the head [of the orchestra]'. The soloists included not only the prince's regular employees, among whom were such accomplished musicians as Vittoria Tesi, the Semiramide of Gluck's last opera for Vienna, and the tenor Joseph Frieber, but also foreign visitors who had already appeared at court or in concerts in the Burgtheater – such as the soprano Caterina Gabrielli, the castrato Giovanni Manzuoli, the violinist Gaetano Pugnani and the oboist Alessandro Besozzi (ii). It was thus a natural transition when Gluck took up a position as musical director in the Burgtheater, with particular responsibility for concerts. According to Dittersdorf, 'Gluck had many of his compositions, such as symphonies and arias, copied out for the prince', and presumably he composed at least some new works for him as well.

The occasion that again brought Gluck to the attention of the imperial court was an elaborate feast of musical and theatrical entertainments put on by Hildburghausen over the course of several days in September 1754 at his estate of Schlosshof an der March, north-east of Vienna, which the empress was contemplating purchasing for her husband. (According to Dittersdorf, Gluck arrived on the scene as early as the middle of May.) Gluck had received a commission to compose one of the works to be performed there: a setting of the only comic piece now ascribed to Metastasio, *Le cinesi*, newly revised with a fourth, male role. (The work had originally been written in 1735 for Maria Theresa, her sister and a lady-in-waiting.) As a remedy for boredom, the Chinese women of the title, and the brother of one of them, perform samples or parodies of various dramatic genres – tragic, pastoral and comic – ending with an invitation to the dance, the whole leavened by Metastasio's gentle irony. With the added attraction of crystal and transparent décors in Chinese style by Giovanni Maria Quaglio (i), this was an ideal audition piece for the composer, who (like Bonno) was rewarded by the emperor with a golden snuff-box filled with 100 ducats. The work was repeated in the Burgtheater, and in 1761 was given in Russia (it was probably brought there by Joseph Starzer, whose sister Catharina had sung the role of Tangia).

The key personality in Gluck's recruitment for the Viennese Burgtheater was the director of spectacles at the court, the Genoan Count Giacomo Durazzo. Francophile in his artistic orientation, Durazzo had as a long-term ambition the uniting of French operatic spectacle with Italian lyricism and poetry, and probably brought Gluck into the Burgtheater with this in mind. Initially, however, Gluck's duties were more mundane: from the third quarter of the 1755–6 season he is listed in court payment books as

director of and composer for musical 'academies' (concerts), which took place principally during Lent, at a salary of 50, and later 100, ordinary ducats per year. From the start, however, he functioned as musical director of the French theatre generally, although payment records only made this explicit for his final season in that capacity (1763–4). During a dispute between Durazzo and the acting first Kapellmeister Georg Reutter (ii) in 1761, the count stated that he had chosen Gluck, as 'someone he could trust and rely upon', 'to compose music for the theatre and for academies, and to be present at all musical productions that Count Durazzo may present'; the *Obersthofmeister* Corfix Ulfeld countered that his office had 'had not the slightest news' of Gluck's appointment as Kapellmeister six years before (see Haas, C1925). In any case, an additional duty was added in the spring of 1759 when, following the departure for Russia of the choreographer Franz Hilverding and his usual composer Starzer, Gluck was appointed as 'Compositor von der Music zu denen Balletten' in both the German and French theatres (later just the French), with additional compensation of 1000 gulden annually.

The Burgtheater into which Gluck came in 1755 had been thoroughly reorganized three years earlier under court control, and now featured a company of French actors (recruited with the aid of the imperial chancellor, Wenzel Kaunitz), plus a fine ballet troupe. The repertory consisted of classical and modern works of spoken drama, both tragic and comic, and Parisian *opéras comiques* adapted for Viennese tastes and morals; ballets were mostly presented as independent works between plays or operas, in part (as Durazzo explained) as a means of entertaining non-francophones in the audience. Occasional performances of Italian operas – mostly in connection with the birthdays, namedays, marriages and successful parturitions of members of the imperial family – drew upon these forces to a large extent, as well as upon soloists in the employ of the court. The latter were much reduced during the early stages of the Seven Years War, effectively silencing Italian opera at court.

Concerts in the Burgtheater were instituted by Durazzo in 1755, and the season was later expanded from Lent to cover other parts of the year (mostly Fridays), particularly after 1761, when the revenues went towards rebuilding the Kärntnertortheater. Large-scale oratorios, mostly on Metastasian texts, were the featured works, but operatic numbers (even entire operas), instrumental solos and concertos, symphonies and symphonies concertantes were also performed, by first-rate local or visiting artists. The orchestra, which Gluck's later librettist L.H. Dancourt found to be 'sublime', normally numbered six first and six second violins, plus pairs of violas, cellos and double basses, as well as oboes, one or two flutes, horns and bassoons, but could be augmented if needed (i.e. by extra strings, and by choristers and/or trumpeters from the Hofkapelle). (Late in 1761 Ditters, his two brothers and several other musicians from Hildburghausen's Kapelle were absorbed into the orchestra of the Burgtheater, when the prince had to return temporarily to his estate in Saxony.) During Lent, at least, musicians performed within elaborate, allegorical stage décors (described in the manuscript chronicle of Viennese theatrical offerings kept for Durazzo's benefit by Philipp Gumpenhuber, *sous-directeur* of the French ballet: C1758-63). Among the Gluck works performed were a setting of Psalm viii, his serenade *Tetide* and various

'grands choeurs'. Although other composers such as Hasse and Wagenseil were more prominent on concert programmes, in his position as director Gluck was at the centre of Viennese musical life.

During the mid- and late 1750s Gluck received regular commissions for operas to be performed on court occasions: at first for Italian works involving virtuosos from the *Tafelmusik*, and when these had to be released because of wartime economies, for *opéras comiques*, several of which received their premières at the more intimate theatres at the Schönbrunn or Laxenburg palaces. *La danza*, given at the latter in May 1755, was a slight work on a decade-old Metastasian text, with but two singers, serving as an introduction to a pastoral ballet. But Gluck's next work, *L'innocenza giustificata*, given for the emperor's birthday on 8 December of the same year, was clearly a step in the direction of Durazzo's new model of Italian opera. Although the arias were all to well-known texts by Metastasio, Durazzo, acting as librettist, had placed them in a fluid context of recitatives and dramatic choruses, and linked them (in the French manner) to two ballets by Hilverding. In requesting a pension for Gluck in 1763, Durazzo mentioned this opera as the first for which he (as opposed to the court) had requested the composer's services.

Gluck's next commission, for a setting of Metastasio's *Antigono*, came from the Teatro Argentina in Rome, where pro-Habsburg circles may have been helpful to him – in particular the 'Protector Germaniae' in the papal court, Cardinal Albani. Gluck left Vienna immediately after the first performances of *L'innocenza giustificata*, but even so time was short before the première on 9 February 1756. This and the foreign venue may have been factors in Gluck's considerable recourse to borrowing in the work. The cast for this, the composer's only Roman opera, was necessarily all-male, owing to the prohibition on female actresses in the papal states. While in the Holy City Gluck was named a papal Knight of the Golden Spur, or *cavaliere dello sperone d'oro*, an honour bestowed on numerous artistic and literary figures of the time (including both Ditters and Mozart). Documentary proof of the award is lacking; indeed, doubts about its legitimacy were raised already in Gluck's lifetime. But Gerber (D1941) suggested that the nomination may have come from Albani himself, as cardinal legate; in any case, Gluck henceforth used the title proudly, signing himself 'Chevalier Gluck' or 'Ritter Gluck'. While in Rome Gluck also had his portrait painted (though without the papal insignia); a copy of it was later 'updated' and sent by Durazzo to Padre Martini in Bologna (Croll, B1987).

Owing to wartime disruptions and his many duties in the Burgtheater, Gluck did not leave Vienna for the next few years. His new status as a papal knight seems to have increased his standing at court, and again in 1756 he was commissioned to write an opera for the emperor's birthday (8 December) – and, by happy coincidence, the birth of Archduke Maximilian – a setting of Metastasio's *Il re pastore*. Metastasio wrote to Farinelli that no opera could fail on such an auspicious occasion, but added caustically that the music was by 'a Bohemian composer, whose spirit, noise and extravagance have supplied the place of merit in many theatres in Europe' (letter of 8 December 1756, trans. in Burney, C1796). In resetting the libretto Gluck sought to imitate those features of Bonno's original version of 1751 – performed by amateur courtiers – that had pleased, including its

vocal distribution of four sopranos and a tenor (Alexander), while taking advantage of the more agile throats of virtuosos such as Caterina Gabrielli (Elisa) and the castrato Ferdinando Mazzanti (Amyntas). *Il re pastore* was to be the last Italian serious opera presented at the Viennese court until the festivities for the wedding of Archduke Joseph in 1760.

Opéra comique came increasingly to occupy Gluck during the latter years of the decade. In 1755, when Gluck assumed his duties in the Burgtheater, Durazzo was beginning to import Parisian *opéras comiques* – both comedies in vaudevilles (retexted popular songs) and with parodied or newly written italianate *ariettes* – into the repertory of the French troupe. Gluck's skilful parody of French manners in one scene of *Le cinesi* made him an appropriate choice for the task of supervising the arrangement of imported Parisian works and occasionally contributing replacement *ariettes* suited to the limited abilities of singers in the company. His contributions to scores imported from Paris began at least as early as 1756, when an aria from *L'innocenza giustificata* was retexted and used in Charles-Simon Favart's *Tircis et Doristée* (itself a parody of Lully's *Acis et Galatée*), with its melodic leaps expanded by octave transposition so as to depict the strides of the giant Horiphême. By 1758, though, he was composing complete original scores in the genre – a task more worthy of his talents, according to his later collaborator L.H. Dancourt. A correspondent reporting on his first *opéra comique* score (*La fausse esclave*, première on 8 January 1758) in the Liège-based *Journal encyclopédique* of 1 March 1758 put them squarely in the context of the polemic over this genre then being fought by Rousseau and others in the French capital, writing presciently that

after the success of this piece, it would be desirable that the music of the able composer be played in Paris, so that one might judge if in this first attempt he has managed to conserve all the truth of expression in the French words, while giving them, as he has done, all the brilliance of Italian music in the accompaniments.

Gluck's second *opéra comique*, *L'île de Merlin, ou Le monde renversé*, given at Schönbrunn on 3 October 1758 in anticipation of the emperor's nameday, was a resetting of a classic piece of social satire from the early days of the genre. As in *La fausse esclave*, Gluck replaced only a portion of the many original vaudevilles, and wrote suitably epigrammatic and dance-like *airs nouveaux* to blend in with them. A belated review in the *Journal encyclopédique* (15 December 1759) noted that this fairground entertainment had, through judicious cutting, been made suitable for presentation before the court; 20 years later Gluck reworked the overture, with its vivid storm music, in the first scene of *Iphigénie en Tauride*.

The next year Durazzo acquired the services (by correspondence) of the *opéra comique* librettist Favart, in order to keep abreast of Parisian taste, repertory and opportunities for recruitment of personnel – not only for *opéra comique*, but also with the impending wedding festivities of Archduke Joseph in mind. A collaboration between Gluck and Favart was discussed, and the composer did set Favart's *Cythère assiégée* in 1759, but the two did not directly work together until they revised the opera into an opera-ballet in Paris in 1775. 1759 was the highpoint of Gluck's activity in the

genre of *opéra comique*, seeing the production of three very different works. For *Le diable à quatre* (given in May at Laxenburg), a quite bawdy piece of English origin, he wrote new accompaniments for the parodied Italian *ariettes* from the Parisian version of the piece, as well as several *airs nouveaux*, one of which Haydn took as the main theme of the first movement of his Symphony no.8, 'Le soir' (Hertz, H1981). *L'arbre enchanté*, another nameday offering for Emperor Francis Stephen, was a pastoral piece of modest proportions, based on a tale of Boccaccio by way of La Fontaine. (When during a performance of the opera in 1761 one of the singers became ill, a spectator, Count Zinzendorf, noted that Gluck himself sang the rest of his part from the wings.) The date of the première of *Cythère assiégée* is not known, but it was probably in spring 1759, and certainly after the start of Gluck's activity as a ballet composer (replacing Starzer). In terms of resources this was the most ambitious of Gluck's *opéras comiques*, involving large choruses (60-strong, by one account), elaborate concertante writing for voices and instruments and numerous dances integrated into the spectacle. Gluck's skill in setting French is notably improved in this opera, as is also his control over the large-scale musical structure.

Gluck's early ballets, many of which are preserved anonymously at the former Schwarzenberg archive at Český Krumlov, have yet to be studied in detail, and attributions are mostly tentative. (As functional, repertory works, they were produced without much regard to publicizing the composer's role.) But *Les amours de Flore et Zéphire* (to choreography by Gasparo Angiolini; fig.2), from August 1759, already exhibits a firm mastery of the fluid, gestural writing for pantomime typical of his later, better-known ballets, as well as imaginative handling of textures. Another pre-*Don Juan* work, *La halte des Calmouckes* of March 1761, is notable on account of Gluck's use of a figure in polonaise rhythm in its sinfonia and each of its ten movements. The composer's regular involvement with the writing, rehearsing and performance of ballet music, along with his work in *opéra comique*, constituted an essential part of his training for the sort of spectacle that Durazzo envisaged for Italian opera.

During 1760 Gluck produced numerous repertory ballets, and one further *opéra comique*, *L'ivrogne corrigé*, probably late in the year (see Brown, E1991). This work, again derived from La Fontaine, demonstrates careful structural planning on the part of the composer and features a mock-hell scene that looks forward to *Orfeo ed Euridice*. 1760 also saw the reintroduction of Italian serious opera, as an essential part of the entertainments offered for the October wedding of Archduke Joseph to Isabella of Parma (a granddaughter of Louis XV), through which the Habsburg alliance with the Bourbon dynasty was sealed. The commission for the main wedding opera, *Alcide al bivio*, on a text by Metastasio, went to Hasse, apparently with Durazzo's acquiescence (he may even have had a role in its genesis), while Gluck was given the secondary work, the serenata *Tetide*, on a text by the Dresden-based poet G.A. Migliavacca. Gluck's work was performed on 10 October in the large Redoutensaal of the Hofburg, without dramatic action, but in an elaborate stage decoration representing the palace of the aquatic goddess Thetis, created by G.N. Servandoni, who had been brought from Paris for the purpose by Durazzo. Gluck's score for this thoroughly allegorical work included much acrobatic

writing for the virtuoso singers (Gabrielli and Manzuoli, among others), but also numbers more redolent of the French comic operas that the composer had been writing for the Viennese French troupe. Both operas were given again in 1761, in the Lenten concerts in the Burgtheater.

During this same period preparations were under way for Durazzo's own operatic project, an *Armida* based on Quinault, versified by Migliavacca and set to music by Tommaso Traetta, of the francophile court of Parma. But just as the work reached the stage, on 3 January 1761 (the birthday of Isabella), Durazzo found himself embroiled in a bitter dispute with Reutter over his use of Gluck. Reutter objected to (among other things) Gluck's involvement in the court *Tafelmusik*, which was his prerogative, and Durazzo's habit of draining off musicians from the Hofkapelle for theatrical service. Durazzo and his protégé Gluck were considerably chastened by the episode, paradoxically, just as they were to enter upon the most fruitful period of their collaboration.

[Gluck, Christoph Willibald Ritter von](#)

4. Collaboration with Calzabigi.

A decisive event for Gluck's future was the arrival in Vienna early in 1761 of the Tuscan poet Ranieri Calzabigi. A relatively minor literary figure with little practical experience as a librettist, Calzabigi had nevertheless, while in Paris during the 1750s, edited (with the author's cooperation) a prestigious complete edition of the works of Metastasio, which he prefaced with a 'Dissertazione' mixing high praise with subtle criticisms (his own, and those of French critics). He was probably also the author of a more direct attack on the imperial poet's operatic system, in an anonymously published *Lettre sur le mécanisme de l'opéra italien* (Paris, 1756; see Heartz, C1995), which proposed a fusion of the best features of French and Italian serious opera. While his employment was in the Netherlands Finance Ministry, Calzabigi quickly came into the orbit of Kaunitz and his protégé Durazzo, through whom he presumably was introduced to Gluck.

The first product of their collaboration was not an opera but a pantomime ballet: *Don Juan, ou Le festin de pierre*, to choreography by Angiolini, first given on 17 October 1761. Calzabigi was probably considered useful for the project on account of his familiarity with Parisian debates over the nature and purpose of theatrical dance, and with practical innovations in dance in Parisian theatres. Just as significant was his strong classical orientation (evident from the time of his first published writing, an explication of two Etruscan inscriptions), and in fact the ballet was one of the first attempts since ancient times to stage a complete theatrical action using pantomime and dance alone. The programme essay in French for *Don Juan* was signed by Angiolini, but Calzabigi later claimed authorship, and it is likely that he was primarily responsible for the discussions in it of ancient writings on dance and pantomime, discussions that were continued in two later programmes for ballets by Angiolini (*Citera assediata*, 1762, and *Sémiramis*, 1765). In the *Don Juan* programme Gluck received high praise for his music, and particularly for his masterful handling of the terrifying dénouement. The ballet created a sensation in Vienna, and was quickly and widely imitated. But it should be emphasized that the work was the product of a long-term effort in the Habsburg capital towards the reform

of theatrical dance, and of the several years' experience that Gluck already had as a ballet composer. Although innovative in its adoption of a three-act structure, and in being accompanied by a polemical essay, *Don Juan* was well within the norms of Viennese ballet in terms of its proportions, formal procedures and function in the repertory.

A performance of Angiolini and Gluck's ballet *Don Juan*, with its fiery finale (Gumpenhuber's chronicle, C1758–63, lists 44 torches as props and 29 furies), was long thought to have caused the destruction by fire of the Kärntnertortheater on 3 November 1761, but as Croll (H1976, pp.12–15) has demonstrated, the ballet had been given in the French (court) theatre, and the *Don Juan* at the German theatre that night (already concluded when the fire broke out) was actually a spoken comedy by Prehauser. This disaster had direct consequence for Gluck as music director, in that the two theatres' orchestras were temporarily consolidated into one, their repertoires were mixed, and additional concerts were scheduled in order to raise funds for the rebuilding of the German theatre. Despite the turmoil, Gluck's next *opéra comique*, a 'Turkish'-genre piece called *Le cadî dupé*, was ready for performance for the emperor's birthday on 8 December 1761. Gluck was involved in the preparation of two other works for the court in the time between *Don Juan* and *Orfeo*, though not as a composer of fully original scores. He was responsible for arranging borrowed (and in some cases parodied) numbers – described in the libretto as 'most recently composed and applauded in Italy' – and for composing the recitatives for a one-act pasticcio by Migliavacca, *Arianna*, presented on 27 May 1762 during the court's annual sojourn at Laxenburg palace. The roles of Ariadne and Bacchus were taken by the future protagonists of *Orfeo ed Euridice*, Marianna Bianchi and Gaetano Guadagni (engaged as court *virtuosi* since Easter). In mid-September Angiolini presented *Citera assediata*, a ballet-pantomime version of Gluck's earlier *opéra comique* after Favart; in a later essay (*Lettere ... a Monsieur Noverre*, 1773) he noted that he had not introduced a single foreign note into Gluck's music, though he had considerably abridged the score. Only on account of the need to prepare decorations for *Orfeo* (according to Gumpenhuber) were performances of the highly successful ballet curtailed.

Although in his earlier Italian operas Gluck had made some efforts towards the integration of chorus (*L'innocenza giustificata*) and the simplification of vocal writing (e.g. in certain numbers in *Tetide*), his and Calzabigi's *Orfeo ed Euridice* marked a dramatic break with operatic practice, even taking into account its genre (*azione teatrale*, traditionally based on a mythological plot and including chorus and spectacle). For one thing, Gluck's complete abandonment of coloratura in this opera constituted a drastic change in his relations with singers. Previously, as with most composers of *drammi per musica*, his successes had been closely associated with those of the singers; he had often travelled from production to production with them, and had catered to their specific talents, particularly as regarded passage-work. His new manner of composition necessarily brought other aspects into greater prominence, and Durazzo ensured that all collaborators worked towards a single end. The reduced role of vocal athleticism was due in part to the nature of Calzabigi's text, which largely eschewed similes and metaphors (favourite provocations of word-painting) as well as aria

structures conducive to da capo returns (and thus to improvised ornamentation).

More than two decades later, in a letter to the *Mercure de France* (dated 15 July 1784, published August 1784), Calzabigi claimed near-total credit for the innovations in *Orfeo*, writing that he had read his libretto aloud to Gluck,

showing him ... the nuances that I put into my declamation and that I wished him to make use of in his composition: the pauses, the slowing down, the speeding up, the sound of the voice now strong, now weaker and in an aside. At the same time, I begged him to forgo passage-work, cadenzas, ritornellos and all that is gothic, barbaric, and extravagant in our [Italian] music.

He claimed also to have notated for Gluck the proper inflections in signs written between the lines of his text, both for this opera and for the later *Alceste*, the composer supposedly having only an imperfect knowledge of Italian. No such manuscripts have come to light, and Calzabigi's account is highly suspect in any case, dating as it does from a time when the poet was incensed at what he saw as the misappropriation by Gluck and his protégé Salieri of his *Ipermestra* text, in the latter's Parisian opera *Les Danaïdes*. A document more nearly contemporary with *Orfeo*, and more credible, is Calzabigi's letter of 6 March 1767 to Kaunitz with regard to plans for his *Alceste* (still many months off), in which he pleads for singers appropriate for the expressive purposes of his text and worthy of 'the sublime gifts of Sig. Gluck', and states that '*Orfeo* went well because we came across Guadagni, for whom it seemed to have been made expressly, and it would have succeeded miserably in other hands' (Helfert, A1938). Indeed, the castrato Guadagni, who had received acting lessons from David Garrick, frequently incurred the wrath of the public on account of his refusal to break theatrical illusion by acknowledging applause (a concern of Durazzo's even in *opera buffa*): according to Burney, 'a few notes with frequent pauses, and opportunities of being liberated from the composer and the band, were all he wanted' (*BurneyH*, ii, 876). In a sense, then, Gluck's reliance on singers was just as close as before, merely altered in its nature.

Fundamental to the novelty of *Orfeo ed Euridice* was Calzabigi's thoroughly classical orientation, something evident in the simplicity of the basic plan of the work and of the diction, and in its extensive use of pantomime. That he managed to communicate his vision of the work to his collaborators is clear from the stage directions for the opening ballet by Angiolini, which recreate ancient funerary rites, and (according to the diaries of Count Karl von Zinzendorf) from the spectators' comparisons of the décors to their sources in Virgil. Zinzendorf himself found the music 'divine, completely pathetic, [and] completely suited to the subject'. Preparations for the opera, which was to be given for the emperor's nameday (the première was on the following day, 5 October 1762), apparently stretched over many months; Gluck was free to devote his full energies to the project, having been freed from his ballet-composing duties in the German theatre at Easter 1761. On 8 July 1762 and again on 6 August 1762, Zinzendorf (c1747–1813) reports encountering Gluck at aristocratic dinner gatherings, performing excerpts

from his score, miming the Furies in the choruses. Gumpenhuber lists as many as 12 rehearsals of the groups involved in the performance, in various combinations; in a conversation with Burney a decade later, the composer recounted that he had never 'suffered them [the performers] to leave any part of their business, till it was well done, and frequently obliged them to repeat some of his manoeuvres twenty or thirty times' (*BurneyGN*, i, 344).

Despite some complaints (e.g. about the simplicity of Orpheus's air 'Che farò senza Euridice', and about certain moral ambiguities in the text), *Orfeo* was a tremendous success in Vienna, being given 19 times in 1762 alone; it was revived with equal success during Carnival 1763, with further performances during February and 11 more between July and September. Ever anxious to publicize his and the Viennese theatres' productions, Durazzo commissioned his agent Favart to arrange for publication in Paris of an engraved full score (in a manner common for French operas but rare for Italian works), which appeared in 1764. Although few copies were sold, the circulation of the manuscript of Gluck's opera aroused considerable interest among musicians and composers in the French capital. (The music so impressed itself upon Philidor, whom Favart had asked to proofread the score, that, probably unconsciously, he plagiarized certain passages in *Le sorcier* and *Ernelinde*.) During the summer of 1763 Durazzo had planned to send Gluck himself (then in Bologna) to Paris to check on the progress of the edition, but (according to Favart's friend Dancourt; see Favart, C1808) the count recalled him to Vienna upon hearing that the Paris Opéra had burnt down. Durazzo's action points towards an ulterior motive for the trip: an attempt to gain a foothold for Gluck in Paris (presumably with a performance of a French version of *Orfeo*), already a decade before *Iphigénie en Aulide*.

On 21 January 1763, with the success of *Orfeo* still echoing, Count Durazzo petitioned the empress for an annual pension of 600 gulden for Gluck, and also for Angiolini and the dancer Louise Joffroy-Bodin, principally as a way of retaining their services in the face of offers from other courts or theatres. (All three pensions were granted by imperial decree on 26 April 1763.) The danger of losing these artists was real, for already during the previous autumn Gluck had been in negotiation with representatives of the new Teatro Comunale in Bologna for a *dramma per musica* – his first foreign commission in seven years. The surviving correspondence concerning the opera between Count Bevilacqua (intendant of the Comunale) and his Viennese agent Lodovico Preti shows Gluck to have been a hard bargainer. Gluck had apparently proposed Metastasio's *L'olimpiade*, one of the poet's most famous and pathetic texts, but Bevilacqua instead suggested a setting of his more recent *Il trionfo di Clelia*, which had greater scenic possibilities. That connoisseurs would inevitably compare Gluck's version with the original setting by Hasse, written for Vienna only a year before, was probably another advantage of the latter piece in Bevilacqua's eyes. The preparations and performances (beginning on 14 May) of *Il trionfo di Clelia*, as well as such distractions as visits to the retired singer Farinelli and to Padre Martini, are vividly described in the memoirs of Gluck's protégé Ditters (Dittersdorf, C1801), who accompanied him on the trip. They departed after the conclusion of the Lenten concerts (for whose direction Gluck was still responsible),

travelling via Venice in order to accommodate a young singer, Chiara Marini, who was returning there with her mother. (During Gluck's absence his place as musical director in the Burgtheater was taken by F.L. Gassmann; from Easter 1763 Gassmann also shared with Gluck the job of composing ballets for the French theatre.) Among the cast in Bologna were the castrato Giuseppe Manzuoli, for whom Gluck had already written in *Tetide*, and the tenor Giuseppe Tibaldi, who four years later created the role of Admetus in Gluck's *Alceste*. The singer cast as Cloelia, Antonia Girelli Aguilar, pressed the composer to write an aria with obbligato oboe for her to perform with her husband, but Gluck declined to do so. (Dittersdorf notes that Gluck composed exclusively during the morning and evening, the afternoon being reserved for visits and the café.) Gluck's score for *Il trionfo di Clelia*, which apart from the overture contained only a single borrowed number, did not fully live up to Bevilacqua's expectations; Gluck himself (according to Dittersdorf) was dissatisfied with the orchestra's performance, which, despite 'seventeen large-scale rehearsals', 'lacked ... the ensemble and precision that we had long been accustomed to hearing from the Viennese orchestra'.

Possibly on account of Gluck's absence from Vienna (until 6 June), the commission for an opera for the emperor's nameday went to Traetta; the choice of the piece – an *Ifigenia in Tauride* to a text by Coltellini – presumably came from Durazzo. In composing the work Traetta clearly benefited from the singers' and dancers' recent experience of performing in such an integrated spectacle as *Orfeo*, which in fact was revived again in late July. Around this time Durazzo asked Gluck to compose what later turned to be his final *opéra comique* (apart from revisions of earlier works for Paris), a setting of *Les pèlerins de la Mecque*. Based on an old classic of the vaudeville repertory, the work had been adapted as a modern *comédie mêlée d'ariettes* and purged of its original *doubles entendres* by L.H. Dancourt, an actor friend of Favart's whom Durazzo had brought to Vienna mainly in order to shorten French plays for performance at Laxenburg. The new version of *Les pèlerins de la Mecque* (whose 'Turkish' plot has an ancestry in common with that of *Die Entführung aus dem Serail*) was conceived in part as a showpiece for a recently acquired *haute-contre* by the name of Godard (playing Ali), who had sung *premiers rôles* at the Paris Opéra and who far outshined the singer-actors available to Gluck in the French troupe up until then. The opera was nearly ready for its première when the illness and subsequent death (on 27 November 1763) of Archduke Joseph's wife, Isabella of Parma, closed the Viennese theatres. The opera was finally given on 7 January 1764, with the new title *La rencontre imprévue* and with textual revisions that were meant to mask the similarities between Princess Rezia's feigned death in the original libretto and the murky circumstances of Isabella's demise. Despite its extremely episodic plot, the opera quickly became popular through much of Europe, both in French and in translation.

Even before the première of *La rencontre imprévue*, another opera by Gluck reached the stage of the Burgtheater, on 26 December (the beginning of Carnival): an almost completely new setting of Metastasio's *Ezio* (some 14 years after his first version, for Prague). Guadagni sang the title role; the prima donna (Fulvia) was Rosa Tartaglino-Tibaldi. Besides the desire to tailor the music to the singers at hand, the advisability of

modernizing the forms of the set pieces worked to discourage Gluck from making large-scale borrowings from the earlier setting – though he did parody five arias from his more recent *Il trionfo di Clelia*. A largely favourable review of *Ezio* in the *Wienerisches Diarium* (7 January 1764; perhaps written at the instigation of Durazzo) sought to link the opera to reforms of the sort seen recently in *Orfeo*, but the work still clearly adheres to the norms of *dramma per musica*.

Gluck's compositions over the next two years were almost all written at the behest of the imperial court. (Few Italian theatres were as yet prepared to essay his and Calzabigi's brand of Greek-inspired musical tragedy, as the poet himself later lamented on several occasions.) In spring 1764 Gluck and a retinue of musicians including Guadagni and Ditters accompanied Durazzo to Frankfurt for the coronation of Archduke Joseph as King of the Romans (a preliminary step towards election as Holy Roman Emperor). A celebratory cantata *Enea e Ascanio*, to a text by Coltellini, was performed for the occasion; although the music does not survive, and the libretto names no composer, circumstances suggest that it was Gluck who composed the music. Before the festivities Gluck and Durazzo stopped in Paris to consult with Favart. Another noteworthy event during the trip was the dismissal of Count Durazzo, on instructions from the empress. His demise was apparently due to intrigues by Favart and Dancourt, and to his relationship to the dancer Joffroy-Bodin (who also was let go). Durazzo's departure (for Venice, where he became imperial ambassador) did not immediately jeopardize Gluck's position, but it did mean the end of a period of firm support and guidance from the court theatre director. Durazzo's replacement, Count Wenzel Sporck, did not commission any further *opéras comiques* from Gluck, relying on Parisian imports instead. With regard to more ambitious projects, Gluck and Calzabigi largely bypassed Sporck, dealing directly with Kaunitz.

For what was to be the last nameday of Emperor Francis Stephen (4 October 1764), Gluck and Angiolini produced an impressive ballet entitled *Les amours d'Alexandre et de Roxane*. It has long been assumed that an explanatory programme, now lost, accompanied the work at its première, but this is unlikely; a passing knowledge of Plutarch's life of Alexander was probably sufficient to acquaint most spectators with the plot, and for a subsequent performance of the ballet in Moscow, under Angiolini's direction, no programme was issued. For the next major court occasion, the remarriage of Archduke Joseph to Maria Joseph of Bavaria in January 1765, Gluck was called upon to produce three works: an *azione teatrale* by Metastasio, *Il Parnaso confuso*, to be performed for the couple as a surprise by four of Joseph's sisters, with Archduke Leopold directing from the harpsichord (24 January); a concluding ballet by Hilverding and Gassmann, *Le triomphe de l'amour*, was performed by the younger imperial children); a full-scale *dramma per musica*, *Telemaco, ossia L'isola di Circe*, on a text by Coltellini (30 January); and a new pantomime ballet with choreography by Angiolini, *Sémiramis* (31 January). If in the first piece (the performance of which at Schönbrunn is depicted in two large paintings by J.F. Greipel; fig.5) Gluck was constrained by the thoroughly encomiastic text and the necessity of writing for amateur (though skilful) singers, for the other two works he had fully professional performers at his disposal. Nevertheless, the production of *Telemaco* suffered from the haste with

which the closely spaced festivities were arranged, in that (judging from a remark by the diarist Count J.J. Khevenhüller, later Prince Khevenhüller-Metsch; see R. Khevenhüller-Metsch and H. Schlitter, C1907–25) its concluding ballet (copiously described in the libretto) was either omitted or replaced by a ballet from the repertory. Two years later (see Helfert, A1938) Calzabigi wrote privately to Kaunitz that

Telemaco, with the best of poetry and singularly divine music, went most badly because [Travaglini] Ti[b]aldi was no actress, Guadagni was a scoundrel and the famous [Elisabeth] Teyber was unsuited for the role of Circe and had insufficient voice for a sorceress and for doing justice to music worthy of an enchantress and an enchantment.

Significantly, in the same letter Calzabigi lists those Viennese operas created since his arrival – *Orfeo*, *Ifigenia in Tauride* (by Traetta), *Telemaco* and *Alceste* – that in contrast to Metastasian works required ‘actresses who sing what the composer has written, without inserting a trunkful of notes by repeating 30 or 40 times either a “Parto” or an “Addio” decked out in musical hieroglyphics’.

The protagonist of *Telemaco* was probably meant to be seen at least on some levels as a representation of Archduke Joseph; the same hero had been the subject of an elaborate, specifically allegorical decoration for a Burgtheater concert given for the archduke's birthday in 1758. The court may have helped determine the subject also of Angiolini and Gluck's pantomime ballet, for a setting by Andrea Bernasconi of Metastasio's *Semiramide riconosciuta* – a text closely associated with the empress – had been given in Munich during the earlier part of the wedding festivities, beginning on 7 January. But Angiolini's ballet was based on a very different telling of the story, the tragedy by Voltaire of 1748, in which the motive forces were regicide, matricide and incest, and which, like *Don Juan*, featured a ghost returning to exact revenge. (In deciding to stage a tragic ballet Angiolini put himself into direct competition with his rival Jean-Georges Noverre in Stuttgart.) Khevenhüller reported that *Sémiramis* ‘found no approval at all, and indeed was also far too pathetic and sad for a wedding feast’.

More even than in the case of *Don Juan*, Calzabigi was involved with the conception and explication of *Sémiramis*. The essay or programme accompanying it was entitled *Dissertation sur les ballets pantomimes des anciens*, on the model of the *Dissertation sur la tragédie ancienne et moderne* with which Voltaire had prefaced his play. Much of the pamphlet's theoretical orientation, as well as various Parisian topical references, betrays the hand of Calzabigi, who in his *Lettera al signor conte Vittorio Alfieri* of 1784 specifically claimed to have written it (see Bellina, A1994). His authorship is suggested also by his proud assertion, contradicted by all other witnesses, that the ballet ‘succeeded sublimely’, more so even than Viennese performances of Voltaire's original tragedy. But the powerful effect of the work (whether appropriate for the occasion or not) was ultimately due to the ability of Angiolini and Gluck to translate Calzabigi's rigorous and concise plan into effective stage spectacle and music. Much of Gluck's score is starkly functional, with musical gestures intimately tied

to the pantomime; in several numbers Gluck also strives for a specifically antique tone. Though conceived with this particular plot in mind, more than half of the music in *Sémiramis* found its way into Gluck's later *Iphigénie en Tauride*.

The next composition of Gluck's of which we have notice is his music to a ballet by Angiolini, given at Laxenburg on 19 May 1765, 'taken from the tragedy of Iphigenia and ... better than that of Semiramis', according to Khevenhüller. The 'tragedy' in question was no doubt Racine's *Iphigénie*, familiar to Burgtheater spectators from many performances over the years; in his *Lettere ... a Monsieur Noverre* (Milan, 1773) Angiolini called his ballet *Ifigenia in Aulide*, and admitted that the outcry against his *Sémiramis* ballet had forced a 'prudent silence' upon him and caused him to compose this one 'with a *lieto fine*, in order to show the public my respect'. The music of the Iphigenia ballet does not survive, but we know that it pleased Archduke Leopold (who also named its composer explicitly). When Khevenhüller heard it again at Innsbruck on 18 August he found it 'as long as [it is] sad'. That Innsbruck performance was part of the wedding festivities for Archduke Leopold and Maria Ludovica of Spain; while leaving the theatre after the conclusion of the ballet, Emperor Francis Stephen suffered a fatal stroke, among the results of which were the closing of all theatres in the Habsburg realms and the disbanding of the French troupe with which Gluck had worked for over a decade.

The emperor's sudden death left unperformed two already completed works by Gluck. Already before the court's departure for Innsbruck Gluck had begun rehearsing another *azione teatrale* to a text by Metastasio for the archduchesses, *La corona*, intended for Francis Stephen's nameday. (The commission is a sign of the favourable reception of *Il Parnaso confuso*.) Another work, the ballet *Achille in Sciro*, based on the libretto by Metastasio, was simultaneously being readied for performance at Innsbruck, according to a later account by its choreographer, Angiolini (*Lettere ... a Monsieur Noverre*), and likewise fell victim to the closure of the theatres. (A note of 13 November by Sporck likewise mentions 'various well-decorated ballets' for Innsbruck, 'of which two were not performed at all'.) Gluck's music for *Achille* survives in a set of parts at the former Schwarzenberg archive at Český Krumlov; the composer salvaged its concluding Passacaille for use in *Paride ed Elena*, *Iphigénie en Aulide* and the revised version of *Cythère assiégée*.

The grief of Empress Maria Theresa for her consort was extreme, since (unusually among sovereigns) her marriage had been a love-match. The protracted period of mourning led to the dispersal of many musicians, actors and dancers from the court theatres and enforced inactivity on the part of those who had stayed, including Gluck. During this period one opportunity for Gluck both to compose and to conduct presented itself in Florence, in Habsburg-controlled Tuscany, where (after a decent interval) Traetta's *Ifigenia in Tauride* was being given during Carnival 1767. Gluck was asked to set the purely celebratory prologue by Lorenzo Ottavio del Rosso that opened the performance, which he also led, in the absence of Traetta (who was busy producing a new opera in Munich). The text was so slight (consisting of only a few choruses and one aria) that Gluck was able to set it in a mere two weeks (not even having received it until 6 February,

nearly a week after his arrival), and the first performance followed on 22 February, a day after the single rehearsal.

In Vienna, there was considerable turmoil after 1765 with regard to the managerial arrangements and repertory of the theatre. The court relinquished some – though by no means all – control to a series of impresarios (including Hilverding), and the increased necessity of pleasing a paying public led to the recruitment of an *opera buffa* troupe, which reopened the Burgtheater in October 1766 with *Il viaggiatore ridicolo* by Gassmann. By then Calzabigi and Gluck were already at work on a more dignified piece – the opera *Alceste* – with which to console the grieving empress and tempt her back into the court theatre, a main point of contact with her people. (Metastasio had made a similar attempt at consolation the previous year with his poem 'I voti pubblici'.) The story of Alcestis, the subject of a famous tragedy by Euripides, was practically synonymous with conjugal devotion. The resonances of the protagonist's noble sacrifice for the sake of her husband – who is fated to die unless someone can be found to take his place – with Maria Theresa's own situation were obvious, and were specifically emphasized in numerous verses of the libretto and in Calzabigi's dedication of it to her.

The poet's extraordinarily candid and (with respect to Metastasio) acerbic letter of 6 March 1767 to Kaunitz on the subject of *Alceste* (see Helfert, A1938), quoted in part above, attacked the old manner of composing and performing *drammi per musica* mainly in order to emphasize the quite different requirements of those performing in works on the 'new plan'. It has usually been assumed that Calzabigi's request for Kaunitz to guarantee a proper cast for *Alceste* indicated that Gluck's music for the opera was already essentially complete by this time. But it is equally possible that his letter – sent during the Lenten break between theatrical seasons, when most decisions on personnel were made – was an attempt to procure singers for whom Gluck could write just the sort of music he desired. The eventual choices of protagonists were controversial – Leopold Mozart scoffed that the opera was being performed by 'mere *opera buffa* singers' (letter of 30 January – 3 February 1768) – but were vindicated in the lengthy, enthusiastic critique of the opera by Joseph von Sonnenfels, in his (initially) anonymously published *Briefe über die Wienerische Schaubühne* (Sonnenfels, C1768). The singer cast as Alcestis, Antonia Bernasconi (the German-born stepdaughter of the Munich composer Andrea Bernasconi), had a small voice, and indeed was a specialist more in comic than in tragic roles, but she 'acted ... with a truth, feeling, and participation [in the role] that [were] marvelled at'. Giuseppe Tibaldi, who sang Admetus, Sonnenfels remarked, gestured more expressively and consistently, now that the upper part of his range was fading, and Gluck aided the cast generally in that 'he put fewer [musical] difficulties in the way of the talent of his actors than any other [composer]'. The expressive pantomime ballets by the star choreographer Noverre, newly engaged for the Viennese theatres, were much appreciated by spectators as well. His recent arrival (during autumn of that year), too, speaks against Gluck's score having been completed by March; in fact, the music reflects Noverre's separation of sections of expressive pantomime (called *balli pantomimi* in the libretto) and movements of pure dance (*balli ballati*), which is much stricter than in Angiolini's works.

The staging of *Alceste* was undoubtedly delayed by the deaths first of Joseph's second wife Maria Josepha of Bavaria on 28 May and then of the Archduchess Maria Josepha (newly betrothed to the King of Naples) on 15 October, both events entailing the closure of the theatres. Under the circumstances, it is hardly surprising that Khevenhüller found the opera *Alceste*, once it was finally performed, 'pathetic and lugubrious beyond all measure'; only the concluding ballet by Noverre in the grotesque vein found general approbation, he reported. The opera reached a respectable number of performances, but a year later, when its score was being prepared for publication (this time in Vienna), Calzabigi insisted (as he explained to Antonio Greppi on 12 December 1768) that it be accompanied by a preface explaining 'the enormous change we have made in dramatic compositions such as this one', acknowledging in effect the difficulties that such works posed for audiences (see Donà, A1974). Although the preface (dedicated to Archduke Leopold, since 1765 Grand Duke Pietro Leopoldo of Tuscany; see §11 below) is signed by Gluck, the librettist told others that he himself was the author; the ruse allowed him more easily to include a considerable amount of praise for his own efforts as librettist.

The extent of Gluck's output during 1768 is unclear. No score survives to show exactly what revisions of *L'innocenza giustificata* (1755) he undertook for its restaging during the summer as *La vestale*, with Bernasconi in the leading role. (In the libretto (*A-Wn*), Gluck is for the first time called a member of the Arcadian Academy, under the name 'Armonide Terpsicoreo'.) Calzabigi's claim (in the above-cited letter to Greppi) that Gluck had already set his *Paride ed Elena* must be viewed with some scepticism, as that opera was not staged until November 1770. Presumably Gluck was occupied by early 1769 with *Le feste d'Apollo*, a piece of three loosely related acts with a prologue on the model of the French *opéra-ballet*, for the wedding of Archduchess Maria Amalia with the Duke Ferdinand of Parma – Gluck's last opera commissioned for a Habsburg festivity (if one discounts the revised *L'arbre enchanté*). The celebrations in Vienna were on a small scale, with most of the theatrical productions, including Gluck's, taking place in Parma. The wedding was postponed by several months on account of delays over a papal dispensation (since the parties were related) and then the death of the pope; as a result of the confusion, Gluck made the trip to Parma twice. Only about half of Gluck's music for the opera was new; the final 'Atto d'Orfeo', included at the request of the archduchess, was a compressed version of *Orfeo ed Euridice*, and much of the rest was borrowed from earlier works, especially *Telemaco*. The performances of *Le feste d'Apollo*, particularly of the 'Atto d'Orfeo', were well received; indeed, no court in Italy could have been more receptive of a Gluckian work of this sort – or capable of performing it – than that at Parma, where choral and balletic forces had been employed in Italian opera for more than a decade. At Parma Gluck met and became friendly with the soprano castrato Giuseppe Millico (whose vocal range required adjustments in the music originally written for the alto Guadagni). This singer was to create the role of the male protagonist in Gluck's next opera, *Paride ed Elena*, and he became the singing teacher of Gluck's young niece and ward, Marianne (Nanette).

It was during the latter part of 1769 that Gluck became involved in the financial and managerial sides of the Viennese theatrical enterprise, at that

time leased to the Venetian adventurer Giuseppe d'Afflisio (or d'Affligio). This episode (on which see Grossegger, C1995) nearly cost Gluck his personal fortune, and does not reflect well on his character. On 11 October 1769 Gluck and Franz Lopresti (son of another former entrepreneur of the Viennese stages) signed a contract with d'Afflisio whereby, investing 30,000 gulden apiece, they became 'economic directors', each with a 25% share of the profits (minus d'Afflisio's considerable debts). According to Grossegger, Gluck was motivated to participate not only by the hope of financial gain, but also in order to assure a venue for his opera *Paride ed Elena*; that d'Afflisio was a close friend of Calzabigi certainly encouraged him as well. Kaunitz required that the directors agree to six conditions, including notably the re-engagement of a French troupe and exclusivity for Noverre as choreographer. French theatre and ballet were by far the costliest of the theatrical spectacles, and when not long afterwards d'Afflisio left on a recruiting trip to Italy, leaving Gluck to administer the theatres, the partnership was threatened with ruin. Aiming solely for higher box-office receipts, Gluck vigorously fought efforts towards the reform of the German repertory, instead promoting the often indecent improvised fare; in this he was opposed by Gottlieb Stephanie the younger (later the librettist of *Die Entführung aus dem Serail*). When the financial situation of the theatres worsened, Gluck's petitions for relief to Kaunitz earned him the enmity of his and Calzabigi's former supporter. On 30 March 1770 Gluck withdrew entirely from the enterprise, without economic loss, as d'Afflisio ceded his lease to Count Johann Nepomuk Koháry. Gluck's personal credit with the court and the aristocracy was much damaged, however, and another result of the débâcle was the departure of Antonia Bernasconi, who was likewise a friend of Calzabigi and d'Afflisio.

In 1770 two of Gluck's operas were revived in the Burgtheater: *Orfeo ed Euridice*, in May, with Millico in the role of Orpheus winning applause 'on account of his voice and acting' (Khevenhüller, 13 May 1770), and *Alceste*, on 21 October 1770 (later also in the Kärntnertheater), Millico taking over the role of Admetus. The latter work was thus no longer, as originally, the unusual phenomenon of 'a serious opera without castratos' (Sonnenfels, C1768, p.10). Less than two weeks later, on 3 November, *Paride ed Elena* received its première, with Millico opposite the Viennese-born Catharina Schindler (later replaced by Clementina Chiavacci). The extensive ballets were again by Noverre. The first performance seems to have been a court occasion only in that Calzabigi had dedicated the libretto to Archduke Leopold, who had been staying in Vienna for several months. Calzabigi's later claim, in his mock-picaresque *Risposta ... [di] Don Santigliano di Gilblas ...* (1790; see Bellina, A1994, p.379), that the opera's lack of success was due to the court's having ordered a 'festive' work (thus precluding the necessary contrasting passions of fear and compassion) contradicts his statement to Greppi in December 1768 that *Paride ed Elena* was already complete, only awaiting an opportunity for performance (see Donà, A1974). The truth probably lies somewhere in between; the publication of a full score (by Trattner of Vienna) before the end of 1770 points to the opera having been finished a considerable time before its production.

Although both Count Zinzendorf (C1747–1813, entry for 3 November 1770) and the court-sponsored *Wienerisches Diarium* (7 November 1770)

reported favourably on the première of *Paride ed Elena*, performances of which continued into 1771, the apologetic tone that Calzabigi and Gluck took in their writings on the opera tends to confirm Khevenhüller's statement that it 'did not find particular approval, on account of its uneven and somewhat strange taste' (3 November 1770). The unusually long dedication of the score to Duke Juan Carlos de Braganza (one of the composer's earliest supporters, living in exile in Vienna), signed by Gluck but probably drafted by Calzabigi, again mentions the lack of contrasting passions in the opera and explains its 'strange taste' as the result of an attempt to depict 'the different character of the Phrygian and Spartan nations, contrasting the roughness and savagery of the one with the delicacy and softness of the other'. Gluck was later to use similar musical means in *Iphigénie en Tauride* to contrast the Greeks and their Scythian captors.

[Gluck, Christoph Willibald Ritter von](#)

5. New directions.

Even before his disastrous experience in the theatre administration, and the disappointing reception of *Paride ed Elena*, the generally less favourable conditions for the sort of Italian spectacles that he and Calzabigi had been creating led Gluck to start thinking in different directions. (No celebratory opera, whether from Gluck, Calzabigi or Metastasio, was commissioned for the wedding of Archduchess Marie Antoinette to the French dauphin in May 1770, the empress having decided instead on a banquet at Belvedere palace.) During his sojourn in Vienna in September 1772, Charles Burney heard of Gluck's detailed plan to compose a more dramatic setting of Dryden's St Cecilia's Day ode *Alexander's Feast* (see *BurneyGN*, i, 242–3), which he had recently heard in an Italian translation from Florence; had Gluck remained in Vienna, he might well have contributed to the oratorio productions of the nascent Tonkünstler-Societät. The increasing cultivation of German letters in Vienna, in preference to French and Italian, and the reform of the German stage (which he had so recently opposed, on pecuniary grounds) were probably factors in Gluck's decision around this time to set to music several texts by F.G. Klopstock. By 1769 the poet had heard reports of the composer performing several bardic choruses from his tragedy *Hermannsschlacht* (first published in 1767) – though Gluck apparently never notated them, and over the next few years he set several of Klopstock's secular odes. Four of the latter appeared in almanachs before the entire set of seven was published in 1785. (One further ode, 'An den Tod', was notated by J.F. Reichardt in 1783 from the composer's performance of it and published in 1792. In a letter of August 1773 Gluck told Klopstock that he was sending him eight songs on his poetry, although the two in 'bardic' style were possibly duplicate settings.) While constituting only a minor part of Gluck's output, these works exerted a powerful influence on the developing German lied, in part on account of the esteem in which they were held by leading literary figures, including Klopstock himself (who met Gluck in 1774 while the composer was en route to Paris, and later visited him at his suburban residence in St Marx).

Provocation for another change of direction came from François Louis Gand Leblanc du Roulet, a nobleman from Normandy temporarily

employed at the French embassy in Vienna, who (probably in 1771) submitted a text to Gluck: an operatic adaptation of Racine's *Iphigénie*. The history of this work belongs almost as much to Vienna as to Paris, since it apparently already existed in full (at least in a preliminary state) by the time of Burney's visit to Vienna in September 1772, a year before Gluck's departure for the French capital. Burney (*BurneyGN*, i, 265) reported that

though he had not as yet committed a note of it to paper, [it] was so well digested in his head, and his retention is so wonderful, that he sang it nearly from the beginning to the end, with as much readiness as if he had had a fair score before him.

(The truth of this claim cannot be tested, as Gluck's autograph score does not survive.) Nor can Calzabigi entirely be excluded from the story of the genesis of the opera. Praise for Racine's tragedy runs like a refrain through his critical writings, from the 'Dissertazione' in his Metastasio edition onwards, and he can be presumed to have shared his opinion of the piece with Gluck. Calzabigi himself was competent at writing French prose, as he had proved in the ballet programme(s) he had helped to draft, but as a non-native he was not qualified to versify a full libretto in that language. The tale of Iphigenia's sacrifice was in any case ripe for operatic setting in the new manner, having been recommended by both Denis Diderot ('Entretiens sur Le fils naturel', 1757) and Francesco Algarotti, the latter even going so far as to include a prose libretto in his *Saggio sopra l'opera in musica* (1755).

An ample view of Gluck's domestic life around this time is provided by Burney, who encountered him three times during his stay in Vienna. Warned that the composer was 'as formidable a character as Handel used to be: a very dragon, of whom all are in fear', at his first meeting he found him to be in good humour, and extraordinarily willing to perform from and discuss his own works. Gluck was 'much pitted with the small-pox, and very coarse in figure and look', but lived elegantly in a large house with garden in the Rennweg, not far from the Belvedere. He first accompanied his 13-year-old niece in scenes from *Alceste*, and then in airs by other composers, notably Traetta, after which Gluck

was prevailed upon to sing himself; and, with as little voice as possible ... with the richness of accompaniment, the energy and vehemence of his manner in the *Allegros*, and his judicious expression in the slow movements, he so well compensated for the want of voice that it was a defect which was soon entirely forgotten. (see *BurneyGN*, i, 264–5)

On this occasion, and at a later dinner at the residence of the British ambassador, Lord Stormont, Gluck was at ease among a company that included several members of the high aristocracy: some patrons from the days of Durazzo's leadership of the theatres (e.g. Juan Carlos de Braganza), and others, such as Countess Maria Wilhelmine Thun, who were later to be among Mozart's strongest supporters. On taking leave of Gluck several days later, Burney found him 'like a true great genius ... still in bed' (*BurneyGN*, i, 343); Gluck's wife explained 'that he usually wrote all night, and lay in bed late to recruit'.

Gluck, Christoph Willibald Ritter von

6. Paris, 1774–9.

In his visits to Paris, Gluck alternately used his social skills and his image as a rough-hewn genius in order to overcome the many institutional and personal obstacles he faced in trying to renew French serious opera. His way was smoothed by Roullet and his diplomatic contacts: negotiations were carried out by the Austrian ambassador to France, Count Mercy-Argenteau. In October 1772 Roullet published an open letter in the *Mercure de France*, addressed to Antoine Dauvergne, a director of the Académie Royale de Musique (the Opéra); this was followed up in March 1773 by a letter, signed by Gluck, strongly supporting the possibility of redeeming the French language for musical purposes. His achievement was eventually endorsed by none other than Jean-Jacques Rousseau. Gluck also traded on his former contacts with the daughter of Maria Theresa, Marie-Antoinette, who was now the dauphine. He had no difficulty in obtaining leave of absence from the empress, but despite being well established in Vienna he contemplated for a time a permanent settlement in Paris, and accepted Dauvergne's condition that he should write six operas (he eventually produced eight in France, of which four were revisions of works presented in Vienna). Gluck was generally admitted to have brought about a revolution in French opera, but his supremacy was never undisputed. Until his final return to Austria in 1779, motivated by fatigue, ill-health and disgust at journalistic and administrative intrigue, the periods he spent in Paris grew shorter, and those in Vienna longer.

Gluck reached Paris in November 1773, accompanied by his wife and his niece Marianne (Nanette), whose singing was admired in the more intimate gatherings offered by Parisian society. Early in 1774 the family moved into the house of Duke Christian IV of Zweibrücken. There they met the painter Mannlich, whose reminiscences of this period (C1934) provide vivid images of Gluck during the often turbulent rehearsals. Gluck had to drill the orchestra and chorus into playing an unaccustomed style of music; he also had considerable difficulties with the leading singers, notably Sophie Arnould (Iphigenia) and, despite his warm admiration for Gluck, Henri Larrivée (Agamemnon). Earlier attempts to reform French opera, by Philidor and Gossec, had been comparatively half-hearted. Arias perceived to be Italian in style (*ariettes*) were deployed during dramatic scenes, but the declamation prolonged the traditions of the post-Rameau generation. Gluck viewed French declamation with the experience of Italian opera, as well as *opéra comique*, behind him. Nevertheless it was probably his demand for dramatic verisimilitude as much as his style that caused difficulties and equally, in due course, was responsible for the success of his enterprise. Nearly all Gluck's Parisian ventures encountered hostility, and inspired correspondingly loyal and articulate support. Among the opposition in 1774 were supporters of traditional French opera, who began the pamphlet war which continued for the best part of a decade, and Louis XV's mistress Mme du Barry, who was instinctively opposed to the dauphine. Besides testimonials from Rousseau and Voltaire, Gluck received more substantial critical support from Abbé François Arnaud (see Lesure, C1984). The death of Louis XV interrupted performances of *Iphigénie en Aulide* before its success was fully assured. This allowed

Gluck ample time to prepare the next stage in his campaign, the adaptation of *Orfeo ed Euridice* as *Orphée*, with the title role adapted for tenor (Joseph Legros). The additional ballets included some taken from *Iphigénie en Aulide* itself, and the famous flute solo known as 'Dance of the Blessed Spirits'. The title role was extended by the virtuoso aria 'L'espoir renaît dans mon âme', which in 1776 Gluck was accused by C.-P. Coquéau in *Entretiens sur l'état de l'Opéra de Paris* (see Lesure, C1984) of having plagiarized from Ferdinando Bertoni (see Howard, A1995, p.202); and a trio 'Tendre amour' from *Paride ed Elena* signalled that Gluck would not adapt the latter for Paris.

After the triumphant première of *Orphée*, Gluck returned to Vienna in November 1774. He returned three weeks later to present a revised version of *Iphigénie en Aulide*, with substantial alterations to the ballets (which had been severely criticized) and a dénouement clarified by the appearance of the goddess Diana. The revised version of his *opéra comique* *L'arbre enchanté*, with additional text by the translator and librettist of *Orphée*, Pierre Louis Moline, was presented at Versailles. The success of *Orphée* and the revised *Iphigénie en Aulide* may have induced over-confidence in Gluck, for he allowed his next work for the Opéra, the revision of Favart's *Cythère assiégée*, to be performed without his immediate supervision; it may have been a tactical error, in Paris, to dismiss the final divertissement as 'hors d'oeuvre', albeit in a private letter to Kruthoffer, a phrase symptomatic of an attitude which was hardly a secret. Gluck returned to Vienna in March 1775, and was ill for much of the summer; news of the poor performance and reception of *Cythère*, supplied by his generally obliging factotum, Franz Kruthoffer, secretary to Count Mercy-Argenteau, was kept from him. Kruthoffer was also his intermediary in the often difficult negotiations with publishers. By the autumn, Gluck was well enough to work on the French version of *Alceste*. Because Rouillet was back in Paris, he and Gluck exchanged letters concerning this revision, and also referring to an intention to compose *Armide* for 1777.

Gluck arrived in Paris in February 1776 to prepare *Alceste*, whose success mattered greatly following a loss of prestige with *Cythère*. The title role was taken by Rosalie Levasseur, chosen in preference to Arnould; Levasseur subsequently created the roles of Armida and Iphigenia in *Iphigénie en Tauride*. *Alceste* was coolly received at first, and further revisions were undertaken, involving a completely new dénouement with the introduction of a new character, Hercules. Gluck hurried back to Vienna in May on hearing the news of his niece's death (from smallpox), and did not return for nearly a year, by which time *Alceste* had begun to attract critical and public approval, although N.E. Framery, in the *Mercure de France* of September 1776, attempted a demolition of *Alceste*, with a further accusation of plagiarism, this time from Sacchini. On hearing that Piccinni had been engaged to compose Marmontel's adaptation of Quinault's *Roland*, Gluck claimed to have abandoned a setting of his own (but he was probably concentrating on Quinault's *Armide*). Characteristically seizing the chance to renew public interest, he sent a 'confidential' letter to Rouillet, which was duly published in *L'année littéraire* (vii, 1776, 322–3; see Lesure, C1984), explaining his motives for abandoning *Roland* and condemning the practice of making critical comparisons between *Orphée* and *Alceste*, while advertising his progress on *Armide*.

During 1777 Piccinni was learning French declamation from Marmontel and composing *Roland. Armide*, in which Gluck made extensive use of material from earlier works including *Don Juan* and *Telemaco*, was produced in September. Except for omitting the prologue and adding a few lines for Armida to the end of Act 3, Gluck set Quinault's libretto with exceptional fidelity, in contrast to Marmontel's free adaptation of *Roland*. Yet *Armide* attracted the opposition of the remaining champions of Lully, whose operas were not yet entirely excluded from the repertory, as well as the venom of Jean François de La Harpe. Gluck responded with heavy irony in the *Journal de Paris* (12 October 1777), and enlisted the support of Jean Baptiste Antoine Suard, under the guise of 'L'anonyme de Vaugirard'. Gluck remained to hear the successful première of *Roland* in January 1778, but spent most of that year in Vienna, working on his last two operas and negotiating, through Kruthoffer, Roullet and the librettist of *Echo et Narcisse*, Baron Ludwig Theodor von Tschudi, for a higher fee than was usual. The new director of the Opéra, A.P.J. de Vismes, was persuaded to come to terms following a failed revival of Rameau's *Castor et Pollux*, but he also offered an *Iphigénie en Tauride* libretto to Piccinni with the promise, subsequently broken, that it would appear before Gluck's.

The libretto of Gluck's *Iphigénie en Tauride*, founded on a tragedy of 1757 by Guymond de La Touche, may have been in part the work of Roullet, but was finally attributed to a younger librettist, Nicolas-François Guillard, who had first offered this text to Gossec. The composer's only letter to Guillard shows how Gluck controlled the overall shape of the work, as well as making specific and detailed demands, partly to accommodate the quantity of recycled music to which new words had to be fitted. Gluck also required additional material to enhance the characterization of the Scythian king Thoas, and ran Guillard's second and third acts together, so that Orestes' vision of his murdered mother's ghost merges with the entry of her daughter Iphigenia. These touches, which show Gluck at the height of his powers as a composer of lyric tragedy, make more surprising the effort he lavished on the pastoral. This 'opéra d'été' ('summer opera', an epithet applied by Gluck himself, according to the *Mémoires secrets* of 6 September 1779) *Echo et Narcisse* contains less borrowed material, although its strongest number, 'Je ne puis m'ouvrir ta froide demeure', is an incongruous reworking of a magnificent aria from *Paride ed Elena*, 'Le belle immagini'.

Gluck was back in Paris at the end of 1778 to supervise productions of his new operas. *Iphigénie en Tauride* was an almost undisputed triumph, and its revival in 1781 was considered to defeat, if not quite eclipse, Piccinni's opera on the same subject. Gluck suffered his first stroke during the preparation of *Echo et Narcisse*, and the Opéra, which had paid him the record sum of 10,000 livres, suffered poor receipts, even for the revival. Gluck's reputation alone was not enough. In some disgust, he left Paris for the last time in October 1779, firmly resisting offers to return, although rumours of a new French opera persisted until the production of Salieri's *Les Danaïdes*.

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7. Final years in Vienna.

Despite his precarious health, and his recent disenchantment with Paris and its operatic public, after his return to Vienna in the autumn of 1779 Gluck still kept a foothold in the French capital, corresponding frequently with Kruthoffer, his agent there, about revisions to *Echo et Narcisse* and other matters. Through Kruthoffer, over the next few years, Gluck kept on good terms with numerous Parisian friends (including Giuseppe Pezzana, one of his collaborators on *Le feste d'Apollon*, then occupied with a new edition of Metastasio's works), and, encouraged at times by Kruthoffer, even toyed with the idea of a return visit. But he rejected most operatic texts that were offered him, whether from Paris or elsewhere. One project he evidently considered seriously was a *Cora* (possibly based on Marmontel) by Baron Wolfgang Heribert von Dalberg, who was then (1779) in the process of founding the Mannheim Nationaltheater; the libretto had been sent to Gluck by Count Seeau, opera intendant of the Bavarian court. On 8 June the composer wrote that he would discuss possible singers for the work when passing through Munich on his return trip to Vienna, but by January 1780 his interest had apparently cooled. In rejecting an 'outline of a tragedy' from Nicolas Gersin (a playwright better known for vaudeville farces), in a letter of 30 November 1779, Gluck cited his age and the disappointing reception of his last opera for Paris, adding 'I have finished my career'. Nevertheless, he wrote to Klopstock of his continued intention to set the poet's *Hermannsschlacht* to music, as a last but not insignificant work.

In June 1780 the *Mémoires secrets* reported on a planned trip by Gluck to Italy – though mistakenly naming Milan as the destination, rather than Naples. (The confusion may have stemmed from an earlier report, in J.N. Forkel's *Musikalisch-kritische Bibliothek* (1778–9), that Gluck was being asked to write an opera for Milan – possibly to inaugurate the Teatro alla Scala.) Though without naming Calzabigi as the conduit for the invitation, in his letter of 29 November 1780 Gluck spoke of staging four operas in Naples, one of which presumably would have been a setting of the poet's *Ipermestra*. (Already in 1777 a 'Nobile Accademia delle Dame e dei Cavalieri' had performed Gluck's *Paride ed Elena*, and the return to Naples of Millico in 1780 was another factor favouring a visit by Gluck.) According to Calzabigi's letter of 15 June 1784 to the *Mercure de France*, protesting the unauthorized appropriation and translation of his libretto, he had written *Ipermestra* for Gluck in 1778, after the composer had rejected a *Semiramide* of his (see below). In the event, the death of Maria Theresa on 20 November 1780 derailed Gluck's planned trip (Queen Maria Carolina being the empress's daughter), though a production of *Alceste* was mounted in 1785.

Although Gluck was by now semi-retired, his pre-eminence among composers in Habsburg service was evident during the 1781–2 season, when four of his operas were staged, as centrepieces of the festivities for the visit to Vienna of the Russian Grand Duke Paul Petrovich and his wife Maria Feodorovna, née Sophia Dorothea (travelling incognito, as 'Count and Countess of the North'). Despite Kaunitz's urging that a new Italian opera be commissioned, Joseph II instead ordered productions of Gluck's *Orfeo* and *Alceste*, in the original language, as well as two vehicles with which to display his German Singspiel troupe: a translation of *La rencontre imprévue*, under the title *Die Pilger von Mekka*, and a new adaptation by

Gluck himself of *Iphigénie en Tauride*, translated by Johann Baptist von Alxinger as *Iphigenia auf Tauris* (or *Iphigenia in Tauris*). This last reached the stage first, on 23 October, well before the arrival of the duke and duchess. (Gluck's work on the opera was mostly complete by the time of his second stroke in May, which paralysed his right arm.) The adaptation involved a change of tessitura for both Thoas and Orestes (downward in the first instance, upward in the second) and numerous rhythmic alterations, as well as various changes in the orchestral accompaniment. The composer himself arranged (through Kruthoffer) for the use of the scenic designs by Jean-Michel Moreau (*le jeune*) that had served for the original Parisian production of *Iphigénie en Tauride*; he later reported in a letter to Kruthoffer (2 November 1781) that these had 'contributed substantially to the [opera's] good reception' (letters of 31 Jan and 2 Nov 1781). Unable to attend performances himself, Gluck received the compliments of Grand Duke Paul in his home.

The production of Mozart's *Die Entführung aus dem Serail* was considerably delayed by the presentation of these various operas of Gluck's (particularly *Die Pilger von Mekka*, which used many of the same singers). Several numbers in *Die Entführung* are indebted to Gluck's opera, not only in regard to 'janissary' style and instrumentation, but also in terms of form (e.g. the major–minor alternation and run-on construction of the overture and first vocal number). Some spectators apparently found the resemblances to be too close, but Gluck effectively countered such concerns by specially requesting a performance of *Die Entführung* (as was his right, as a court composer) in early August 1782, and complimenting Mozart publicly on his opera.

During the next year, Gluck's generosity towards another younger composer, Salieri, took a different and more complex form, as he lent his name and prestige to his protégé's opera *Les Danaïdes* for the Paris Opéra (première on 26 April 1784). Unbeknown to Calzabigi, Gluck had given his libretto for *Ipermestra, o Le Danaïdi* to his former collaborators Roullet and Tschudi to translate and adapt; unable or unwilling after 1779 to return to Paris himself, the composer instead passed the project on to Salieri (as he may have done with regard to the 1777 commission from Milan, and also when Beaumarchais sent him his *Tarare* some years later). The directors of the Opéra, and later the public, were encouraged to believe that Salieri had composed the work either 'sous la dictée' of Gluck or 'under his direction'; only when the work proved successful did Gluck write (via Du Roullet, letter of 26 April 1784) to the *Journal de Paris* (16 May 1784) and reveal Salieri as the sole author. Yet as John Rice has shown (C1998), Joseph II, who actively supported Salieri's attempt to follow his mentor to Paris, was well aware who the true composer was, and the Opéra directors, too, were under few illusions. In Vienna, Gluck himself was less than forthright about the question. Joseph Martin Kraus, visiting the composer in April 1783, reported that 'Pan Gluck' (as he called him, using a Czech honorific) thought 'the music [would] have too many of his own ideas in it ... for it to be Salieri's work, yet he did not have sufficient confidence in the young man's talent to let the music be passed off under his name'.

During the winter of 1783–4 Gluck suffered another stroke, though he recovered sufficiently to be able to receive occasional visitors, and to carry on correspondence through his amenuensis Carlo Calin. His last will, dated 2 April 1786, named his wife as sole heiress (apart from gifts to servants, and token gifts to charities). On 14 November 1787 he suffered yet another stroke while out on a drive with his wife, supposedly after drinking a liqueur against doctors' orders. At his death the next day he was attended by Salieri, who directed a performance of Gluck's motet 'De profundis clamavi' (a work of his later years) at the burial two days later at the Matzleinsdorf cemetery. Gluck was later reburied in the Zentralfriedhof outside Vienna; his original headstone is preserved in the Historisches Museum der Stadt Wien.

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8. Early Italian operas.

The operas of Gluck's early Italian and 'itinerant' periods formed the basis for his international reputation; they thus merit re-examination (in so far as they survive), and not just for what they may predict about his later reform works.

Gluck's career was initially associated closely with that of the imperial court poet Metastasio (the author of all but seven of the first 21 texts that he set), despite the librettist's disdain for his unruly manner of writing. Like most composers of *drammi per musica* at that time, Gluck was concerned primarily with musical and dramatic units no larger than a single set piece, sometimes with preceding accompanied recitative. Large-scale planning was mostly the province of the poet, who laid out an array of artfully varied aria texts (and associated affects), by means of which, with the aid of appropriate musical 'clothing' (partly written out, and partly improvised by the singers), multi-faceted characterizations were built up. What distinguished Gluck from his fellow composers in the genre was his fertile imagination, coupled with a seeming disregard for the rules of part-writing and harmony, and even of proper melodic writing and prosody. This wild streak (associated by some commentators with his Bohemian ancestry) put him in stark contrast to the more craftsmanlike and accommodating – though no less imaginative – Hasse, who also (at least after the early 1740s) showed greater respect for Metastasio's texts, making fewer cuts and substitutions. Gluck's compositional roughness was of a piece with his sometimes brusque social manners and his sure instinct for publicity, which were to mark the whole of his career.

There is considerable evidence (e.g. in the story of the première of *Artaserse*, mentioned in §1 above, and in the words of the Neapolitan impresario Tuffarelli, quoted in §2 above) that from early on Gluck consciously cultivated a vigorous, sometimes even bizarre style. In his *Ipermestra* (1744), the only work before *Le nozze d'Ercole e d'Ebe* to survive complete, the many solecisms of declamation, harmony and part-writing are in keeping with the violent subject matter, but seem only intermittently connected with specific provocations in the text. Already in the overture there are huge leaps in the violins, presaging those in the melodies of Danaus's and Linceus's first arias, but elsewhere shorthand accompaniments of throbbing quavers lead to harsh, apparently

unintended clashes with the voice part (e.g. in Danaus's aria 'Non hai cor per un'impresa'). The most effective – and recognizably Gluckian – moments in the opera tend to be pathetic in character: the descending bass line under the violin figures in tonic harmony that depict Hypermnestra's tears in her aria 'Se il mio duol, se i mali miei', for instance. At numerous points in Gluck's score, fermatas or changes of metre convey changes of affect within an aria, distracting the listener from the predominating da capo structures.

Burney, writing with benefit of hindsight (*BurneyH*, ii, 844), remarked on one of the more striking numbers in Gluck's first London opera, *La caduta de' giganti*:

The following air ['Sì, ben mio, sarò, se il vuoi'], for [Angelo Maria] Monticelli, is very original in symphony and accompaniments, which a little disturbed the voice-part in performance, I well remember, and Monticelli called it *aria tedesca*. His [Gluck's] contemporaries in Italy, at this time, seemed too much filed down; and he wanted the file, which when used afterwards in that country, made him one of the greatest composers of his time.

The passage is telling on several counts. Though said to be 'original in symphony', the piece was in fact a parody of an aria in the earlier opera *Tigrane*; the combination in Gluck of fervid imagination and frequent reliance on borrowing and parody (nearly always for an audience different from the original one) constitutes one of the most intriguing paradoxes of his career. The labelling of accompanimental complexities as 'German' was a commonplace in the later 18th century, being applied notably also to Jommelli during and after his Stuttgart years. Interestingly, Burney claims that it was in Italy that Gluck's style was subject to 'the file', by which he presumably means experience in writing for the finest singers and the most discriminating *opera seria* audiences. It is clear that Gluck profited greatly from his contacts with numerous celebrated singers during his early career, in ways that will probably become better understood as modern interpreters recover the vocal and acting techniques of that era and study the careers of the artists in question. His debt to his teacher Sammartini is obvious not only from actual borrowings, but also from many similarities of manner, such as the exchange of motifs between the violin parts (e.g. in the sinfonia to *Don Juan* of 1761).

The most applauded number from Gluck's London sojourn was the aria 'Rasserena il mesto ciglio' in *Artamene*, about which however Burney complained that its 'motivo', though grateful, was 'too often repeated, being introduced seven times, which, there being a *Da Capo*, is multiplied to fourteen' (*BurneyH*, ii, 845). (The criticism could be applied to any of a number of Gluck's sentimental arias, such as the above-mentioned 'Se il mio duol' in *Ipermestra*.) More than a quarter of a century later, when Burney reminded Gluck of the fame of the aria, the composer responded with remarks which were meant to be flattering to the Englishman, but which also probably contained more than a grain of truth (see *BurneyGN*, i, 267–8):

He told me that he owed entirely to England the study of nature in his dramatic compositions ... He ... studied the English taste, and finding that plainness and simplicity had the greatest effect upon them, he has, ever since that time, endeavoured to write for the voice, more in the natural tones of the human affections and passions, than to flatter the lovers of deep science or difficult execution; and it may be remarked, that most of his airs in *Orfeo* are as plain and simple as English ballads ...

The resemblances between Handel's and Gluck's styles are many, particularly in tender or pathetic airs, where one finds similar *galant* configurations of part-writing, and it has been demonstrated (Roberts, H1995) that Gluck's acquaintance with the elder composer's music (and even his borrowing from it) predated his stay in England. But the stylistic differences are rather more numerous (Gluck's slower harmonic rhythm and greater reliance on accompaniments with drum basses, for example, and his more independent wind writing), owing to the simple fact that the composers were of different generations.

From the time of his *Semiramide riconosciuta* (1748), and especially after he had settled in Vienna, where several court composers vied for imperial commissions, Gluck clearly acquainted himself with his rivals' earlier settings of texts by Metastasio – whose presence in the imperial capital he could not ignore either (he lived directly opposite the Burgtheater, in the Michaelerhaus). The libretto of *Semiramide* that Gluck set contains variants which Metastasio had recently supplied to his favourite composer Hasse and which are not found in standard editions of the poet's works, and, as Hertz (C1995) has shown, in his setting of *Il re pastore* (1756) Gluck took into account metrical choices, and even melodic writing from the original setting by Bonno from five years earlier. But rather than 'file' down his compositional extravagances, Gluck seems positively to have flaunted them in Vienna, now with a greater sense of purpose. In *Semiramide* there were extravagances sufficient for Metastasio (who had considerable technical knowledge of music) to complain of intolerably '*archvandalian music*'. By this he probably meant matters textual (such as the splitting apart of individual words) as well as strictly musical – for instance the entrance of the voice without ritornello in as many as six numbers, notably in the protagonist's harmonically audacious aria 'Tradita, sprezzata'. (Gluck had had already used this strategy tellingly in *Ipermestra*, and even as early as *Demofonte*.) And yet *Semiramide* 'went to the stars', and not only on account of its rich visual spectacle (on which Khevenhüller commented admiringly on 14 May 1748).

Though written for Naples, *La clemenza di Tito* of 1752 helped assure Gluck's fortunes in Vienna, above all on account of his extraordinary setting of Sextus's aria 'Se mai senti spirarti sul volto'. In this opera, as often in his earlier works, Gluck concentrated a maximum of expression on a few principal singers and arias, somewhat neglecting the music for more peripheral characters (a practice in keeping with the hierarchical nature of Metastasian *dramma per musica*). 'Se mai senti', Sextus's poignant farewell to his lover and co-conspirator Vitellia, owed much of its effect to the talents of the star castrato Caffarelli, who in Gluck's characteristically

irregular second phrase is required to cover a span of nearly two octaves. But it was Gluck's orchestral accompaniment that elicited the most comment. Over a variegated background of strings and arpeggiated bassoon, oboes in unison imitate and cross with the elegantly simple vocal part, suggesting the wafting sighs described in the text. Near the end of the *prima parte*, after being silent for some 20 bars, the oboes return with a chain of suspensions, against which the horns sustain the dominant for five and a half bars, as an aching dissonant illustration of the word 'fido' in the lines '... gli estremi sospiri / del mio fido che muore per me' (the last sighs of my faithful one who dies for me). The effect is intensified when the passage returns, with Sextus now participating in the pedal point. The combination of pedals and minor harmonies within a major mode was one that Gluck was thereafter to exploit again and again.

More immediately indicative of the direction in which Gluck would turn in the next decade was his setting of the unique Metastasian comedy *Le cinesi*, as part of the elaborate *fête* given by the Prince von Hildburghausen for the imperial couple at Schlosshof an der March in September 1754. Here suppleness of characterization was of utmost importance, as each singer only had one aria in which to present a portrait not only of himself or herself, but also of a theatrical genre. There is more than a touch of self-parody in the tragic scena that Gluck wrote for Lisinga (sung by Vittoria Tesi) – in the vast stretches of tremolo strings in the accompanied recitative, and even in her histrionic through-composed aria 'Prenditi il figlio ...! Ah no!', in which the repeated question 'Che fo?' (What am I doing?) coincides with the off-key return of the first quatrain, in a text that the audience surely expected would be set *da capo*. The care that Gluck lavished on this opera is evident also in his unfailingly inventive string writing and *coloratura* passages, and in effective caricatures of the French foppishness of Silango, the 'young Chinese, returned from a tour of Europe'.

Occupying a sort of middle ground between *dramma per musica* and reform opera is *L'innocenza giustificata* of 1755, Gluck's first important project with Durazzo. Although the count constructed his libretto around nine aria (or duet) texts by the imperial poet, several of which served as provocations for stunning displays of *coloratura*, in its lack of the usual secondary characters and intrigues the opera diverged distinctly from Metastasian norms. The principal role, that of Claudia, was sung by Caterina Gabrielli (making her Viennese operatic debut), at the time 'la sultane favorite du chancelier' (in Khevenhüller's words of 29 July 1755) and thus an unlikely vestal virgin. Claudia's first aria contains spectacular *passaggi*, but opens without ritornello, in striking declamatory fashion, and as the opera progresses Gluck strays ever further from the customary manner of setting Metastasian texts. In the *parte seconda* there are choruses wherein Roman citizens are called upon to act while singing, a 'cavata' and an 'arietta' (both interrupted before their ends), as well as a Metastasian aria ('La meritata palma') that Gluck declines to set in *da capo* form. The 'cavata' ('Fiamma ignota nell'alma mi scende') had originated in Gluck's *Tigrane*, but Durazzo's parody text was in keeping with the music's throbbing muted accompaniment and other-worldly horns in octaves (mainly on the tonic and dominant). As often in Gluck, this major-mode piece spends much time in the minor. The heroine's 'Ah rivolgi, o casta

diva' is surely the only 'arietta' ever sung while pulling a boat (a bark carrying a likeness of the goddess Vesta, or Cybele). But its music is of inspired nobility, utterly devoid of coloratura display, and counts as one of Gluck's most impressive creations thus far. Beginning without ritornello, Claudia's vocal phrases intermingle with a pizzicato accompaniment, and culminate in a ravishing chain of 7th chords and falling phrases depicting her submission to the goddess. Such music as this did not combine with Gabrielli's earlier showpieces to make a consistent musical characterization, but it was sufficient to encourage Durazzo to think again of Gluck as a collaborator in innovation.

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9. 'Opéras comiques'.

The nature of Gluck's involvement with French *opéra comique* changed several times during his decade as musical director of the French theatre in Vienna. Although at first he was required by Durazzo merely to supervise the arrangement of imported Parisian works, contribute replacement *ariettes* and lead performances, in 1758 he began composing complete original scores in the genre. His first *opéras comiques* were seen as curiosities, for while the relatively new genre was popular throughout Europe, few original works were then being written outside Paris. Initially, Gluck's resettings of Parisian texts suffered from court-imposed censorship, and in the pasticcio *Le diable à quatre* (1759) his anonymous 'airs nouveaux' still rubbed shoulders with parodied Italian *ariettes*. But soon his works were competing successfully on the stage of the Vienna Burgtheater with the most recent operas by Duni, Monsigny and Philidor. Gluck did not seriously envisage having his *opéras comiques* staged in Paris, although performances of two of his works in the genre were an incidental result of his visits to France in the 1770s. This was due in part to the prejudice in France against resettings of operas by living composers; those of Gluck's comic operas that were given there had started as vaudeville comedies. The unavailability in Vienna of original *opéra comique* texts was a serious handicap; *La rencontre imprévue* (1764, originally called *Les pèlerins de la Mecque*), the one work for which a professional librettist (Dancourt) was on hand, was a revision of a 1726 text chosen in consideration of the poet's old-fashioned tastes. Still, in *L'ivrogne corrigé* (1760) Gluck was able to insist on improvements in the Parisian libretto by Anseaume (originally set by J.-L. Laruette) and thereby to create a mock-hell scene of impressive musical architecture. The skills that he developed in writing this comic opera were of much help to Gluck in the composition of *Orfeo ed Euridice* in 1762.

Critics described Gluck's earliest *opéras comiques* as italianate, and indeed, echoes of Pergolesi are to be found in several of them. The multi-sectional act finales in *La rencontre imprévue* likewise have their origin in *opera buffa*. But *Cythère assiégée* of 1759 (Favart's parody of Quinault and Lully's *Armide*) demonstrates his quick mastery of French declamation and musical style. In this and other works in the genre Gluck imitated both the newly composed *ariettes* (with frequent *ports de voix* (under-appoggiaturas) and *inégal* rhythms) and the traditional vaudeville melodies (notably in *L'arbre enchanté* and *L'ivrogne corrigé*). Yet he remained largely immune to certain Parisian trends in the genre, such as the

romance and ensembles for large numbers of singers. Tonic-accented rhythms characteristic of Gluck's Bohemian homeland are prominent in both *Cythère assiégée* and *L'arbre enchanté*, though he mostly excised them when revising these operas for French audiences in 1775. In other respects, too, Gluck made use in his *opéras comiques* of musical resources unavailable to composers working for the Opéra Comique in Paris: 'Turkish' music (in *Le cadí dupé* and *La rencontre imprévue*), large choral forces (in *Cythère assiégée*) and italianate coloratura (*La rencontre imprévue*).

The influence of Gluck's *opéras comiques* extended well beyond Vienna. Habsburg connections ensured that his works were well known in Brussels in the Austrian Netherlands, and performances of *Cythère assiégée* at the court of Mannheim in 1759 earned Gluck a large tun 'full of excellent wine' from the elector, according to Burney (*BurneyGN*, i, 292). Both *Le cadí dupé* and *La rencontre imprévue* circulated widely in German translation and served as models for Singspiel composers in Austria (e.g. Gluck's protégé Ditters), southern Germany and even northern Germany. *La rencontre imprévue* was translated (by Carl Frieberth) as an *opera buffa* and set by Haydn for Eszterháza in 1775. A Viennese revival (in German) of Gluck's comic opera in the early 1780s provided much of the musical inspiration for Mozart's *Die Entführung aus dem Serail*, in which many of the same cast members sang.

Gluck himself was able to re-use much music from his Viennese *opéras comiques* in the divertissements of his lyric tragedies for Paris, particularly *Armide*. But although the two genres were rapidly converging in Paris, Gluck's *opéra comiques* for Vienna avoid the serious subject matter and situations of certain works by the likes of Philidor, Monsigny and Grétry.

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10. Ballets.

It was no doubt Gluck's experience as music director in the Burgtheater – for ballets as well as for operas and concerts – that moved Durazzo to appoint him as ballet composer for both theatres in 1759, following Starzer's departure for St Petersburg, for he had composed essentially no dance music up to then. Not surprisingly, then, Gluck's earliest surviving ballets adhere closely to the forms and dimensions established by Starzer and his main choreographic collaborator Hilverding, even while showing intimations of the achievements to come. The extent of Gluck's involvement in this area is still unclear, for unlike choreographers, composers of music for repertory ballets at this time are rarely named in printed sources, or even in music manuscripts, even though their identities were often widely known. Borrowing and collaboration in this functional, semi-anonymous sort of theatre music were thus common, and the identification of Gluck's contributions so far rests largely on payment records, and on his re-use of movements from ballets in operas written up to a quarter of a century later. Anonymity also encouraged experimentation in such areas as scoring, where onstage, unnotated instrumental parts (e.g. tambourines and castanets in *Le prix de la danse*, 1759, and the latter instrument in *Don Juan*) sometimes supplemented what was played from the orchestra.

Gluck was required to compose music for ballets in several different sub-genres, from simple divertissements and *commedia dell'arte* farces to mythological and pantomime ballets on well-developed plots. The few generally known pantomime ballets with printed programmes represent only a small fraction of the whole. One ambitious early ballet, given at Schönbrunn in 1759, was *Les amours de Flore et Zéphire* (see fig.2 above), whose choreography by Angiolini was an imitation of Marie Sallé's ballet *Les fleurs* from *Les Indes galantes* by Rameau (1735). The voluptuous music and choreography for the lovers moved one critic to describe the ballet as 'aussi galant qu'on puisse en imaginer' (*Journal étranger*, May 1760), but for the scene of Boreas and his retinue Gluck wrote music of a *Sturm und Drang* ferocity that presaged the finale of *Don Juan*. (Another ballet of the same year, *Le naufrage*, begins with a stormy sinfonia that Gluck reworked more than once, notably in the 'Tempesta' movement of *Le feste d'Apollo*.) *La halte des Calmouckes* of 1761 is an example of a different sort of ballet, being dependent to a large extent on exotic décors (described by Zinzendorf, C1747–1813, entry for 23 March 1761) for its effect; practice in writing music evocative of this and other exotic climes (whether Turkish, Savoyard or Spanish) was to prove valuable for ballet movements in many of Gluck's later operas (e.g. *Iphigénie en Tauride*).

Durazzo, himself a connoisseur of dance and dancers, sensed Gluck's potential to take ballet beyond its ordinary subjects and functions, and began in 1761 gradually to free him of routine duties as a ballet composer so that he could pursue larger projects. Angiolini and Gluck's pantomime ballet *Don Juan*, first given in October 1761, was perhaps not the first complete drama in dance on the modern stage (earlier in the century, John Weaver and various French choreographers had attempted as much), but in this work, for the first time, the music was fully equal to the choreography in ambitiousness and quality, and the creative team (including also Calzabigi and Durazzo) was able also to link the project to the wider intellectual concerns of aesthetic theory and the revival of classical art. *Don Juan* was not (as has sometimes been said) an 'evening-length' ballet, in the manner of many later Noverre ballets; as staged (initially, along with a French comedy and an *opéra comique*) it comprised a short sinfonia and 15 movements (out of the 31 of the complete score). But, no doubt prompted in part by Angiolini's explanatory programme, and in part by the elaborate stage spectacle (including towards the end a volcano erupting furies, and an earthquake), spectators perceived that this was more than just an ordinary repertory ballet. Writing of a later performance, Zinzendorf (C1747–1813, entry for 8 February 1762) remarked that 'there is something striking and lugubrious in the scene where the ghost preaches to him [Don Juan] and indicates heaven to him.'

The cemetery-and-hellfire scene in Act 3 that so impressed Zinzendorf, cast as a large-scale chaconne with slow introduction, was a principal source of the musical idiom known as *Sturm und Drang*, with its vocabulary of rapid string scales, leaping *martelé* figures, tremolo and diminished harmonies. On hearing Traetta's *Ifigenia in Tauride* in 1763, with its representation of Orestes' dream, Zinzendorf remarked on 8 December, 'and that brings on the furies, which since the ballet of Don Juan are all the rage in Vienna's French theatre'. Orchestral writing of the sort associated

with depictions of furies quickly found its way into the symphonies of Joseph Haydn and other composers. Gluck emphasized the specifically eschatological concerns of the finale of the ballet with otherworldly trombones (an extra expense for Durazzo), which in the Allegro non troppo section call back and forth to the horns (trumpets, in some later sources), echoing the dialogue of threats and defiance between Don Juan and the statue.

Gluck's music for *Don Juan* has survived the loss of the choreography in part because it is gestural while also satisfying as pure instrumental music – in direct response to Angiolini's habit (following Hilverding) of thoroughly mixing pantomime and dance. (Noverre's clear separation of the danced and pantomime sections of his works meant that the music for the latter was rarely self-sufficient when separated from its choreography or the ballet-master's extremely detailed explanation of the action.) At the conclusion of the printed programme Angiolini, after high praise for Gluck, specifically addresses the interdependence of music and gesture:

Music is essential for pantomimes: it is what speaks; we only make the gestures, like those ancient actors of tragedies and comedies who had the verses of the piece declaimed, and limited themselves to gesticulation. It would be nearly impossible for us to make ourselves understood without music, and the more it is apt for what we wish to express, the more we render ourselves intelligible.

Also fundamental to the success of *Don Juan* (and Gluck's reform operas in general) is the composer's increased concern for continuity, which he achieved mainly through linking and recall of movements or sections thereof, thereby promoting the spectators' absorption in the spectacle. And in a way that looks forward to Mozart's treatment in *Don Giovanni*, Gluck plants early on in the score musical ideas that will assume major importance at the catastrophe. Mozart seems also to have remembered the Fandango in *Don Juan* (no.19) when composing the dance music that underlies much of the Act 3 finale of *Le nozze di Figaro*.

For *Sémiramis* of 1765, his only other collaboration with Angiolini and Calzabigi (though by no means his only ballet since *Don Juan*), Gluck composed a score of even greater concentration, in keeping with the increased theoretical rigour of the choreography and accompanying essay (in which the ballet is said to last a mere 20 minutes). The more functional, even abstract, style of much of the music was possibly a reflection of Noverre's influence, in that the protagonist of the ballet, Nancy Trancard (née Levier), had been a member of the rival choreographer's troupe. Also reflected in Gluck's music is his conscious effort – no doubt made in consultation with Calzabigi – to create an atmosphere suggestive of ancient drama, as in no.9 of the score, an archaic-sounding 'air that is supposed [by the audience] to be danced to a canticle' in praise of Baal.

Although unaccompanied by a programme, and serving no higher purpose than entertainment, Gluck's ballet *Les amours d'Alexandre et de Roxane* of 1764 was deemed by the young Ditters, in an article for the *Wienerisches Diarium* of 18 October 1766 (supplement) to be one of a handful of works sufficient to make the composer immortal. This work and the unperformed

Achille in Sciro of 1765 were later to serve as sources of music for Gluck's Parisian operas, but as originally conceived they were both allegories of the mutual temperance of amorous and warlike passions, represented first alternately and then together in a concluding chaconne or *passacaille*. Both the chaconne in *Alexandre et Roxane*, with its voluptuous intertwining of lines (perhaps representing the lovers' arms), and the short sinfonia are in a convincingly French style, which bespeaks Gluck's acquaintance with the music of Lully and Rameau, but also his prior experience of writing for such exponents of *la haute danse* as Antoine Pitrot and Jean Dupré and his close study of the Ciaccona in Hasse's *Alcide al bivio* of 1760.

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11. Italian reform operas.

The 'Gluckian' reform of opera owed much to the force of the composer's personality, musical and otherwise – to his 'fuoco meraviglioso, ma pazzo', in Metastasio's words (letter of 6 November 1751, quoted above). But it should also be seen in the context of a wider effort, led more by literary intellectuals than by composers and dating back several decades, towards imposition of more rational control on Italian serious opera than currently prevailed. In his correspondence, and in his *Estratto dell'arte poetica d'Aristotele* (completed in 1772, but written over several decades), the imperial poet himself articulated many of the same goals as were espoused by his antagonist Calzabigi. Decrying modern arias as mere 'symphonies for the voice' which obscured the audience's perception of the poetry, Metastasio (like Calzabigi) called for composers and singers alike to exercise restraint. Both authors likewise cited Horace's admonition that a drama should be 'simple and unified' in plan, and described opera as being ideally a series of scenic tableaux (*quadri*) presented for the spectators' contemplation. But Metastasio's librettos were nevertheless constructed so as to favour a singer-orientated approach, with carefully placed similes and 'good' vowels. The tableaux created by Calzabigi, and realized musically by Gluck, were on a far vaster scale than Metastasio's, and in many other respects, too, the Viennese reform operas represented a far more radical cure than what the court poet would have thought advisable; for example, Calzabigi insisted that 'one note should always be sufficient for one syllable' (letter of 6 March 1767 to Kaunitz; see Helfert, A1938).

The Viennese reform developed in ways distinct from those of operatic reform movements elsewhere (whether realized or not), despite numerous features in common. Most progressive commentators were agreed on the desirability of reintegrating into *dramma per musica* the spectacle, dance and choral forces that had once been a part of that genre, and that French opera still retained. This was a special concern of Durazzo, and also of the librettist C.I. Frugoni in Parma, where works by Rameau were the starting-point of innovations in Italian opera. *Le feste d'Apollo*, which Gluck composed for this court in 1769, was on the model of French *opéras-ballets*, as Frugoni and Traetta's *Le feste d'Imeneo* (1760) had also been. In the libretto of that work Frugoni had excused the loose linking of acts in the latter work by noting that opera was a genre 'little subject to the sway of reason'. In Vienna, however, such thinking was considered too lax, and it was in a full *dramma per musica* (Durazzo's own project, *Armida*, set by

Traetta) that such diverse performing forces were first deployed, and in far more integrated fashion than in Parma.

At Stuttgart, another court where French and Italian operatic traditions were coming together, Niccolò Jommelli intermingled accompanied recitatives, programmatic orchestral music, choruses, ensembles and a variety of dramatically responsive aria forms in such works as *Fetonte* of 1768 (text by Mattia Verazi, after Quinault). But this long and costly work (in which 86 horses appeared on stage during a battle scene) lacked the simplicity and concision that Calzabigi considered necessary if an audience were to be moved. His attitude of classical restraint, along with Durazzo's francophilia and Gluck's experience composing operas in both French and Italian as well as ballet, combined at the Viennese court to create a unique possibility of reinventing opera.

The classical orientation of Calzabigi, evident in *Orfeo ed Euridice* from the moment the curtain rose on the almost archaeologically recreated ancient funerary ritual (e.g. the threefold calling of the name of the deceased), coloured the entirety of his collaboration with Gluck. Despite the ambiguous attributions of the prefaces signed by the composer, it is clear that Gluck largely shared his librettist's classical enthusiasms. He was reported to have been widely read, and, like Calzabigi, he had ready access to the Viennese aristocratic salons in which literary and artistic matters were much discussed. (His entrée into these circles probably became easier after he became a Knight of the Golden Spur in 1756.) As Gerber (D1941) noted, it is unlikely that Gluck actually met the art historian J.J. Winckelmann in Rome when there for the production of his *Antigono* in that year, as the latter was then quite unknown.) It is revealing that Gluck sought out subject matter from Greek tragedy, independently of Calzabigi, after the latter's departure from Vienna – most probably with his inner conviction mixing with a desire to exploit the *goût grec* then prevailing in France.

Already during his lifetime it became a commonplace to compare Gluck's musical art to the 'noble simplicity' that Winckelmann found in the best of ancient Greek sculpture. And indeed, a great deal of the music from *Orfeo* onwards fits neatly into Winckelmann's category of the 'elevated' (*erhabene*), or 'truly beautiful' (*wahrhafte Schöne*), in which grandeur and unity of expression prevail over the variety and charm to be found in the merely 'beautiful'. In Gluck's frequent recourse to the sublime – to close accumulations of plot reversals and revelations, and of the affect-laden musical effects that illustrated them – he also practised a kind of theatre in which, as in Winckelmann's account of certain feats of Greek oratory, the audience is powerless (except in retrospect) to identify or analyse the specific means by which it is being moved. As Calzabigi wrote late in life (intending his remarks to reflect also on the poetry he had supplied to the composer), 'Gluck was enamoured of sentiments snatched from simple nature, of grandiose passions at the boiling point, in a state of violence, and of noisy theatrical tumult' (*Risposta [di] Don Santigliano*; see Bellina, A1994, p.398). These contrary impulses, both consonant with elements of Winckelmann's aesthetics of Greek art – a pictorially orientated, serene stasis on the one hand, and a headlong rush of theatrical and musical coups on the other – form the two poles of Gluckian music drama.

In a specifically Viennese context, Gluck's works resonated strongly with the morally tinged aesthetics of Gottfried van Swieten (an early Gluck enthusiast) and Joseph von Sonnenfels and their efforts at educational and theatrical reform. Van Swieten's plan for revamping the educational system of the monarchy was founded on A.A.C. Shaftesbury's notion that one learns moral behaviour more readily through feeling its pleasurable effects than through logic and reason, and the theatre was an ideal venue for an edifying cultivation of feeling. In a way, van Swieten's scheme was simply a more systematic application of a policy already in effect with regard to the imperial children, whose moral instruction was a prime consideration not only for *feste teatrali* and similar entertainments, but even (according to Durazzo) for high-minded *opéras comiques* such as Monsigny's *Le roi et le fermier* and Gluck's *La rencontre imprévue*. Sonnenfels's multipartite review of *Alceste* is suffused with Shaftesbury's language of feeling: Gluck is a composer who knows all 'the accents of the passions ... the accents of the soul' and whose 'arias are novel, and of an expressive melody of which the ending especially transported me outside of myself' (Sonnenfels, C1768, pp.16–17, 19). It was Gluck's good fortune that his and Calzabigi's reform operas coincided with the birth of serious Viennese theatrical criticism (if not yet music criticism *per se*), through which his goals were explicated and endorsed both within and beyond the boundaries of the empire (through reprintings and paraphrases).

Although the theatrical criticism of Sonnenfels and his allies was directed in large part at a growing class of non-noble bureaucrats and professionals, it should be emphasized (as has been done by Gallarati, C1975) that Gluck was throughout his career a courtly composer. Nearly all of his operas, and even some ballets, were written for court occasions, and while some (*Orfeo*, *Sémiramis*) were deemed inappropriate on account of their subject matter, other works, including even reform operas, contained more or less veiled allegories directed at the imperial family. In Paris Gluck relied heavily on the patronage of the former Habsburg archduchess Marie Antoinette, and he paid homage to her explicitly in the solo with chorus 'Chantez, célébrez votre reine' in *Iphigénie en Aulide*. In Vienna, the conversations of noble spectators before, during and after performances (notably in Kaunitz's nightly *assemblée*) greatly facilitated the reception of theatrical innovations by Durazzo and his team, as is clear from Zinzendorf's excited comments of 19 April 1761 on how 'Yesterday's tragedy was performed in the new style that we owe to Melle Clairon in Paris, who has abolished all affected exclamations and mannerisms on stage ...' (see Zinzendorf, C1747–1813), or in 1762 on Gluck's informal previews of numbers from *Orfeo*.

In light of such opportunities for the casual education of the Viennese audience, the music and poetry of *Orfeo ed Euridice* served as their own manifesto. Certainly the opera was not ambiguous in its anti-Metastasian aims. Calzabigi's poetry was almost completely devoid of metaphors and similes, and placed a mere three characters in a fluid context of dances and choruses (or both simultaneously). The action was reduced to essentials: a demonstration of the persuasive powers of music, and a cautionary tale on the dangers of curiosity, with Orpheus bewailing the loss of his wife already as the curtain rose. (The example of Rameau's *Castor et Pollux* is not difficult to discern behind this scene.) Gluck's approach as

composer was no less radical, particularly in his near-complete elimination of coloratura and of opening ritornellos in the solo numbers. Above all, the opera was remarkable in its emphasis on continuity, which was achieved chiefly through the enchainment of harmonically open-ended sections of music and through the complete avoidance of *recitativo semplice* in favour of orchestrally accompanied recitatives (so as to avoid sharp contrasts of texture with the set pieces). This continuity and the nearly syllabic vocal writing were calculated to prevent applause, and thus also to promote the audience's absorption in the spectacle. Such aims were not exclusive to opera; the reforms of the English actor David Garrick – teacher of the Viennese Orpheus, Guadagni – likewise encouraged sustained verisimilitude, and the spectator's complete absorption was also a prime concern of contemporary French painting and its criticism (e.g. in Diderot's *Salons*).

The skill with which choral, orchestral and balletic forces were integrated with solo song in *Orfeo* has scarcely been equalled in the subsequent history of opera. In the first act Gluck arranged blocks of music in static, symmetrical blocks, befitting a mourning ritual. Yet across the first scene there is also a clear progression from Orpheus's initial broken utterances, through recitative, to fully formed song, the latter in a strophic *romance* clearly indebted to *opéra comique*. The first scene of Gluck's second act is even more continuous, though with a more complex dynamic, in which an increasingly ardent Orpheus is pitted against a chorus of furies that steadily weaken in their resolve to block his path to the Underworld. In the crux of the scene, the arioso and chorus 'Deh placatevi con me', Gluck makes calculated use of the *galant* style in Orpheus's plaintive melody, which the furies answer with unison cries of 'No', irregular in both notation and resolution. The offending passage inspired both criticism and high praise, from the likes of Rousseau and Berlioz. Also controversial in *Orfeo* was the air 'Che farò senza Euridice', which some spectators found too cheerful a reaction by the protagonist to the second loss of his wife. To this Gluck responded (in the foreword to *Paride ed Elena*) that with the slightest change in the singer's expression, the air 'would become a dance for marionettes [*un saltarello di burattini*]'.

No less remarkable than the simplicity and fluidity of Gluck's music was its orchestration, which featured a pastoral and consciously archaic echo-orchestra of chalumeau and muted strings, cornett, trombones and english horns for the mourning and Underworld scenes, and an actual harp to accompany Orpheus's plea to the Furies. (Some of these novelties of scoring were normalized in the Paris version of 1774.) Gluck's manner of handling instruments was as imaginative as his choice of them, as in the orchestra's imitation of the barking of Cerberus (a passage singled out for praise by Berlioz in his orchestration treatise), or in the arioso 'Che puro ciel', a piece of word-painting (considerably reworked from earlier versions in *Ezio* and *Antigono*) whose long legacy was to include the 'Szene am Bach' in Beethoven's Pastoral Symphony.

For *Alceste*, their next opera on the 'new plan', Calzabigi and Gluck deemed it necessary to publish an explanatory preface along with the score – not so much because of the risk of local miscomprehension, but rather (as is explained in the dedication of the score of *Paride ed Elena*)

because they hoped that this species of spectacle would find imitators elsewhere. The fame of this statement of principles has to some extent eclipsed that of the opera itself, in part because the subject, text and musical elaboration of *Alceste* were so closely calculated to local events and personalities, namely the fortitude of Maria Theresa following the death of her consort Francis Stephen. The latter is immediately recognizable in the herald's description of Admetus (in the opening scene) as 'more a father than a sovereign', and throughout the opera the audience is encouraged to conflate the heroine, in her grief and in her role as *materfamilias*, with Maria Theresa. (The dedication of the libretto makes this identification explicit.) But as Noiray has argued (in *L'avant-scène opéra*, G1985), Calzabigi and Gluck exploited the circumstance of the empress's grief in order to produce a spectacle that was utterly uncompromising – in contrast to *Orfeo*, with its festive overture and *lieto fine*. Indeed, the criticisms that the opera was too uniformly sombre – a 'Seelenmesse' (Requiem Mass) – and Calzabigi's later claim that no sound was heard from the spectators but sighs testify alike, from different perspectives, to this basic feature of the work.

Although less caustic than his private letter to Kaunitz on the subject of the cast, Calzabigi's preface to *Alceste* (written in Gluck's name) was the most forceful declaration to date of the principles of the new, anti-Metastasian type of serious opera:

When undertaking to write the music for *Alceste* I set myself the goal of divesting it of all those abuses that, introduced to it either by the misplaced vanity of singers, or by the excessive indulgence of composers, have for such a long time disfigured Italian opera, and made of the most splendid and most beautiful of all spectacles the most ridiculous, and the most tedious. I have sought to restrict music to its true purpose of serving the poetry, as regards the expression, and the situations of the fable, without interrupting the action or chilling it with useless and superfluous ornaments, and I have believed that it should do the same thing [for the poetry] as vivacity of colour and a well-varied contrast of light and shade do for a correct and well-ordered drawing, serving to animate the figures without altering their contours. Thus I have wanted neither to stop an actor in the greatest heat of the dialogue in order to wait for a tiresome ritornello, nor to stop in the middle of a word on a favourable vowel, nor to show off the agility of his beautiful voice in a long *passaggio*, nor to wait for the orchestra to give him time to recover his breath for a cadenza. I did not believe it my duty to pass quickly over the second, and perhaps most impassioned and important, part of an aria [text], in order to have time in which to repeat regularly four times over the words of the first part, and to conclude the aria where its sense perhaps does not finish, in order to give the singer the opportunity of showing that he can vary a passage in a number of capricious ways; in short, I have sought to ban all those abuses against which good sense and reason have for some time cried out in vain.

I have fancied that the overture should apprise the spectators of the action that is to be represented, and form, so to speak, its argument; that the use of concerted instruments should be regulated in proportion to the interest and passion [of the text], and not leave that sharp contrast in the dialogue between aria and recitative, that [their use] not truncate a period nonsensically, nor inopportunately interrupt the force and heat of the action.

Furthermore I have believed that my greatest effort should consist of seeking a beautiful simplicity; and I have avoided making a display of difficulties at the expense of clarity; I have not judged it to be praiseworthy to invent some novelty that did not naturally arise from the situation and from the expression; and there is no rule of composition that I have not thought necessary to sacrifice willingly for the sake of the effect.

These are my principles. Luckily my intentions were served marvellously by the libretto, in which the celebrated author, imagining a new plan for the drama, had replaced florid descriptions, superfluous comparisons and sententious, cold moralizing with the language of the heart, strong passions, interesting situations and an ever-varied spectacle. Success has justified my maxims, and the universal approval of such an enlightened city [as Vienna] has clearly shown that simplicity, truth and naturalness are the great principles of the beautiful in all artistic productions.

With the exception of the remarks on the overture, everything in the preface could just as easily apply to *Orfeo*. One important difference between the operas was signalled in Sonnenfels's review at the very outset: its lack of castrato singers. But this was not fundamental to Gluck and Calzabigi's reform, for their next opera, *Paride ed Elena*, featured the castrato Millico in one of the title roles. Two other features of *Alceste*, passed over in silence by Calzabigi but noted by Sonnenfels, were rather more significant: the poet's obvious debt to Euripides, which, for informed spectators, made *Alceste* more palpably a Greek-revival drama than *Orfeo*; and the way in which 'Every part of [Gluck's] music, considered by itself, constitutes a very agreeable whole, which however stands in such a harmonious relationship with the greater whole that, if tones could be made visible, the Gluckian movements would make up the most well-proportioned body (Sonnenfels, C1768, p.18). Indeed, to an extent far greater even than in *Orfeo*, chorus and solo song are intermingled in *Alceste*. There was precedent in French *tragédie lyrique* for the manner in which Gluck knitted together the various *tableaux* in *Alceste*, with choral refrains returning in subsequent scenes, after intervening material (whether sung or danced). But as Petrobelli (G1987) has noted, Gluck himself was responsible for many subtle but telling musical and rhetorical changes (affecting the structure of Calzabigi's original libretto), which helped forestall tedium and permitted him to extend his scene complexes to unheard-of lengths. In these large musical edifices the solo interjections of the two confidants, Ismene and Evander, provided worthy musical

occupation for a type of character all too often employed for amorous intrigues in Metastasian dramas. As implied by Sonnenfels, the solo numbers in *Alceste* are scarcely to be appreciated out of their contexts; those of Alcestis especially develop organically, often in surprising directions. Notwithstanding the remarks in the preface on avoiding sharp musical contrasts, Gluck introduces his heroine in simple recitative, as if to depict her sense of abandonment, and in the ensuing aria is unafraid to resort to traditional coloratura as an appropriate illustration of her phrase 'qualche raggio di pietà' (a few rays of pity). In subsequent arias, though, he eschews ornament in favour of a heartfelt simplicity of expression so pure (nowhere more than in the heroine's 'Non vi turbate, no') that several of them were later adapted as sacred parodies.

Although Gluck complained in 1770 that *Alceste* had not yet inspired other composers to similar efforts, the opera was eventually widely influential, notably in Sweden, where the young composer and ardent Gluck-admirer J.M. Kraus had similarly lavish choral and balletic forces at his disposal. Leopold Mozart, who was in Vienna with his young son at the time of the première in 1767, was dismissive of *Alceste* and its cast of *opera buffa* singers, but later implicitly recommended its oracle scenes, with their crescendo and diminuendo of trombones, as models for those in his son's *Idomeneo*, even while urging him (in a letter of 29 December 1780) to make his oracular pronouncement a 'masterpiece of harmony', which Gluck's was not. Perhaps the greatest lesson Wolfgang Mozart learnt from the elder composer's opera was that of continuity, which he applied rigorously throughout *Idomeneo*, with the same goal of the audience's complete immersion in the spectacle.

With *Paride ed Elena*, Calzabigi and Gluck again took up the Homeric material (already drawn upon in *Telemaco*) that was to inspire the composer's two Iphigenia operas for Paris, and the 'Greekness' of the work was emphasized in other ways as well. The poet cast his text in five acts, as in ancient Greek drama; as in *Orfeo*, precisely at the centre of the drama is a reiterated song (strophic, in this case) by the male protagonist who, accompanying himself on the harp, attempts to overcome the resistance of his auditor. Gluck's determination to impart a primitive tone to much of the music of the opera was a bold and interesting experiment, suggestive of the concurrent resurgence of interest in the stark early orders of Greek architecture. Despite a certain uniformity of sentiment (a problem also in *Alceste*) and a distinct lack of vocal variety (all five characters being portrayed by sopranos, whether male or female), the roles are well distinguished, with Paris the more ardent of the lovers and prone to outbursts of coloratura, and Cupid (Amore) a childlike and taunting provocateur. Many of Gluck's accompaniments are psychologically revealing, in a way that looks forward to *Iphigénie en Tauride* – as in the penultimate scene of Act 5, where the violas' agitated repeated notes underscore Helen's irresolution. This music and that which follows, recapitulated from the overture, provides an ironic undertone to what in dramatic terms is actually a very open ending, as Paris and Helen ignore Pallas Athene's prediction of flames, destruction and death in Troy. For a Viennese public by now accustomed to associating vocal display with decadence, the incautious lovers' sudden turn to coloratura must have been all too indicative of their moral weakness.

Gluck scholars, and to a lesser extent audiences of his operas, have long been troubled by the composer's supposed 'backsliding' in the more traditional Italian serious operas that he wrote during the period of his Viennese reform. Allegorical works to be performed by Habsburg archdukes and archduchesses were easily excused, but dramas produced for professional singers were less so. *Prod'homme* (D1948) went so far as to suggest that *Telemaco* (performed in January 1765) had been conceived before *Orfeo*, since its use of extensive simple recitatives, and of numbers borrowed from operas as early as *Sofonisba* of 1744, seemed to him incompatible with the operatic principles underlying the works written with Calzabigi. But complaints about inconsistency on Gluck's part fail to take into account the literary genres and subject matter involved. Heroic stories such as that of Telemachus required a considerable amount of exposition and dialogue, for which the exclusive use of accompanied recitative would be tiresome and inappropriate. For operas commissioned for foreign venues – as in the case of *Il trionfo di Clelia* (Bologna, 1763) – it was usually preferable to give performers material suited to their talents, which generally tended towards vocal agility more than towards realistic acting in the manner of Guadagni. (Calzabigi made this same point from the opposite perspective in arguing for an appropriate cast for the reform opera *Alceste* in his letter to Kaunitz of 6 March 1767, quoted in §4 above.) The realization that the 'new plan' of serious Italian opera, although historically the most progressive, was only one among several in which Gluck excelled, should help present-day listeners to an appreciation of the many musical and dramatic beauties to be found in his more conventional works. This Berlioz was able to do only to a certain extent, for although in perusing the score of *Telemaco* he found much to admire, his experience in the theatre of Gluck's reform operas made the instances of coloratura in the work seem intolerable.

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12. Paris operas.

Hindsight makes Gluck's move to Paris seem inevitable, so pervasive was French influence in his work over the preceding 20 years. An opera on the story of Iphigenia in Aulis drew in the greatest French tragedian, Racine, and the reform ideas of the Encyclopedists, also embodied in Algarotti's *Saggio*, that the French should retain their operatic forms, while modernizing their musical language. If the two converted *opéras comiques* are excluded, the Gluck operas most French in character are *Iphigénie en Aulide*, *Orphée*, *Armide* and *Echo et Narcisse*. The failure of the latter, following the more Italianate *Alceste* and *Iphigénie en Tauride*, is an indication of a shift in taste which Gluck had done much to encourage.

The *Iphigénie* operas and *Armide* follow the Viennese *Orfeo* and *Alceste* in their dependence on supernatural intervention and the *merveilleux*. In its original and stronger form, the end of *Iphigénie en Aulide* can be interpreted, in line with the Jansenist doctrine espoused by Racine, as naturalistic; the fair wind needed to take the Greeks to Troy is delivered, but no deity confirms the miracle. Gluck created a new form of operatic excitement with the *verismo* argument between Agamemnon and Achilles, and the latter's sacrilegious armed intervention to prevent the sacrifice (Rushton, H1992). *Iphigénie en Aulide* and *Armide* best show Gluck's study

of earlier French opera in the inclusion of aria forms with short, repeated sections, and the design of monologues for Armida and Agamemnon, which mingle recitative and aria-like music. Agamemnon's magnificent second monologue emerges from Italian *recitativo stromentato* and the *ombra* tradition. The lashing string figure, admired by E.T.A. Hoffmann, which represents the Furies, is relegated by an unfortunate editorial decision to an appendix in the *Sämtliche Werke* (i/5); there is no authority for its preferred text, a simplified version which appears only in much later sources. The inclusion of an aria from an Italian opera in *Orphée* pointed to a future in which *tragédie lyrique* was dominated by Italian composers. Several longer arias in the Italian *Alceste* are in varied tempos, a type criticized by Rousseau in 'Observations sur l'Alceste de M. Gluck' (*Collection complète des oeuvres de J.J. Rousseau*, xvi, Geneva, 1782, p.378) as 'not an aria, but a suite of several airs', but nevertheless followed by Iphigenia's Act 1 aria in *Iphigénie en Aulide*, and by Alcestis's fine additional aria 'Non, ce n'est point un sacrifice' in the French *Alceste*. Rouillet's version (it is much more than translation) reduced the spacious grandeur of Calzabigi's design and diluted the impact of Alcestis's visit to Hades, but the action is better paced and the opera more theatrically effective. In hastily adding Hercules' rescue of Alcestis, using an aria from *Ezio*, Gluck matched the excitement of the dénouement of *Iphigénie en Aulide*. In *Armide*, the design of Quinault's text required typically French forms, and the subject revived the colourist in him: 'I strove to be more painter and poet than musician ... *Armide* possesses a kind of delicacy not present in *Alceste*, because I have contrived to make characters speak so that you will know at once, from their way of expressing themselves, whether it is Armida who is speaking, or a confidante' (letter in *Année littéraire*, viii, 1776, p.322; Lesure, C1984). The beauties of the instrumentation, notably in Renaud's monologue 'Plus j'observe ces lieux' and the magical end of Act 2, recall the central act of *Orfeo*.

Gluck's fashioning of his musical language to suit the subject is demonstrated by his abandonment of such refinement in *Iphigénie en Tauride*, where it is replaced by inspired use of pasticcio (Hortschanksy, H1966). There is new music in this opera, including the Scythian dances and recitatives of unmatched subtlety, and its dramatic sequence is sewn together in masterly fashion; but the longer arias, though hardly typical of the mid-century Italian style, are taken from earlier works, most famously 'O malheureuse Iphigénie' from Sextus's 'Se mai senti spirarti' (*La clemenza di Tito*). Gluck's disdain for the 'hors d'oeuvre' is evident in the lack of an overture; a contemporary noted in the *Journal de Paris* of 19 May 1779 that 'the piece begins, so to speak, with the first *coup d'archet*' (see Lesure, C1984), an introductory calm leading to ferocious development of the storm music from *L'île de Merlin*. The concluding ballet was supplied by Gossec, but within the opera several passages are developed from the ballet *Sémiramis*, including Orestes' impressive monologue 'Le calme rentre dans mon coeur', in which the agitated viola rhythm contradicts his words, and the subsequent chorus of Furies. The masterly incorporation of arias of Italian origin gave support to Gluck's Italian successors, who took Iphigenia's 'Je t'implore et je tremble' (adapted from *Antigono* and already recycled in *Telemaco*) as a model for their own vehement ostinato-based arias. *Iphigénie en Tauride* is often considered Gluck's finest work, and the greatest *tragédie lyrique* of the period.

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13. Other works.

Like Wagner, Gluck wrote few works that were not intended for theatrical performance, and the few he did write have remained little known. As Viennese theatrical and church music were, for the most part, organized separately, Gluck had little occasion to compose sacred works, except for the Lenten concerts in the Burgtheater during the time when he was its music director; those pieces attributed to him in Gumpenhuber's chronicle are now lost. A number of concert symphonies and arias, some of uncertain attribution, do survive; these probably date from the period of his service in the household of Prince Hildburghausen, for the most part. The symphonies, which have yet to be studied systematically, mostly adhere to the archetype of the Italian operatic overture in terms of style, scoring and three-movement form. A C major symphony, listed by Wotquenne (A1904) as no.1, carries programmatic titles for each movement, and its opening 'Tempête' is closely related to the sinfonia from Gluck's ballet *Le naufrage* of 1759. Although relatively conservative in terms of the application of sonata principle (as, indeed, are most of Gluck's dramatic works), these symphonies exhibit attractive and imaginative figurations and textures, offering corroboration of Dittersdorf's claim (C1801) that Gluck was '... a man born for the orchestra'. Some of Gluck's trio sonatas from the 1740s show a style more orchestral than chamber-orientated, and they may have been conceived for performances with more than one instrument per part, at least as an option.

Several of the individual Italian arias attributed to Gluck are on texts by Metastasio that he did not set in their entirety, and were thus probably for concert use; some carry the names of singers with whom he was associated early in his career. The French *airs* published or circulating under his name during the 1770s and after probably represent attempts by less talented musicians to profit from his renown. Of Gluck's shorter vocal works, it was the settings of odes by Klopstock that earned him the most respect from his contemporaries, in part because they were available in print. These works, in which (unsurprisingly) operatic techniques are employed with some frequency, were imitated by several lied composers of the generation before Schubert, notably Reichardt.

Gluck, Christoph Willibald Ritter von

WORKS

operas

Edition: *Christoph Willibald Gluck: Sämtliche Werke*, ed. R. Gerber, G. Croll, C.-H. Mahling and others (Kassel, 1951–) [G]

Title	Genre, acts	Libretto	G
Artaserse	dm, 3	P. Metastasio	

First performance :
Milan, Regio Ducale, 26 Dec 1741

Sources; remarks :
arias *CH-BEI, A-Wgm, B-Bc, GB-Lbl*

Cleonice [Demetrio]

dm, 3

Metastasio

First performance :
Venice, S Samuele, 2 May 1742

Sources; remarks :
arias *A-Wn, B-Bc, CH-BEI, GB-Mp, I-Bc, Mc, PLcon, S-Uu*

Demofonte

dm, 3

Metastasio

First performance :
Milan, Regio Ducale, 6 Jan 1743

Sources; remarks :
B-Bc; excerpts *A-Wn, CH-BEI, D-Bsb, DI, F-Pc, I-GL, Mc, Nc, US-Wc*; vs of Act 1, arias, march, ed. J. Tiersot (Leipzig, 1914)

Il Tigrane

dm, 3

C. Goldoni,
after F. Silvani:
*La virtù
trionfante dell'
amore, e
dell'odio*

First performance :
Crema, 26 Sept 1743

Sources; remarks :
11 arias *F-Pc*; excerpts *CH-BEI, F-Pn, S-VX, US-Wc*

La Sofonisba

dm, 3

Silvani, with
aria texts by
Metastasio

First performance :
Milan, Regio Ducale, 18 Jan 1744

Sources; remarks :
excerpts *A-GÓ, Wgm, B-Bc, CH-BEI, F-Pc, I-Mc, US-Wc*

Ipermestra

dm, 3

Metastasio

First performance :
Venice, S Giovanni Grisostomo, 21 Nov 1744

Sources; remarks : iii/6			
Poro	dm, 3	Metastasio: <i>Alessandro nell' Indie</i>	
First performance : Turin, Regio, 26 Dec 1744			
Sources; remarks : excerpts <i>A-Wn, I-GI, Tf</i>			
Ippolito	dm, 3	G.G. Corio	

First performance :
Milan, Regio Ducal, 31 Jan 1745

Sources; remarks : excerpts <i>B-Bc, F-Pc, US-Wc</i>			
La caduta de' giganti	dm, 3	? F. Vanneschi	
First performance : London, King's, 7 Jan 1746			
Sources; remarks : 5 arias, 1 duet (London, 1746)			
Artamene	dm, 3	?Vanneschi, after B. Vitturi	

First performance :
London, King's, 4 March 1746

Sources; remarks : arias <i>DK-Kk</i> ; 6 arias (London, 1746)			
Le nozze d'Ercole e d'Ebe	festa teatrale, 2		
First performance : Pillnitz, nr Dresden, 29 June 1747			
Sources; remarks : ed. H. Abert, DTB, xxvi, Jg.xiv/2 (1914)			

La Semiramide riconosciuta

dm, 3

Metastasio

First performance :
Vienna, Burg, 14 May 1748

Sources; remarks :
iii/12

La contesa de' numi

festa teatrale,
2

Metastasio

First performance :
Copenhagen, Charlottenborg, 9 April 1749

Sources; remarks :
B-Bc, DK-Kk; excerpts CH-BEI, D-Bsb, F-Pc, I-Fc

Ezio [1st version]

dm, 3

Metastasio

iii/14

First performance :
Prague, Kotzen, carn. 1750

Issipile

dm, 3

Metastasio

First performance :
Prague, Kotzen, carn. 1752

Sources; remarks :
3 arias *CH-BEI*

La clemenza di Tito

dm, 3

Metastasio

iii/16

First performance :
Naples, S Carlo, 4 Nov 1752

Le cinesi

componimento
drammatico, 1

Metastasio

iii/17

First performance :
Schlosshof, nr Vienna, 24 Sept 1754

La danza

componimento
drammatico
pastorale, 1

Metastasio

iii/18

First performance :
Laxenburg, 5 May 1755

L'innocenza giustificata

festa teatrale,
1

G. Durazzo,
with aria texts
by Metastasio

First performance :

Vienna, Burg, 8 Dec 1755

Sources; remarks :
ed. in DTÖ, lxxxii, Jg.xliv (1937)

rev. as *La vestale*

First performance :
Vienna, Burg, sum. 1768

Antigono

dm, 3

Metastasio

First performance :
Rome, Argentina, 9 Feb 1756

Sources; remarks :
F-Pc: excerpts A-VOR, Wgm, B-Bc, CH-BEI, CZ-BER, Pnm, D-Bsb, HR, GB-Lbl, I-BGc, Bsf, GL, Mc, Nc, PAc, Rvat, S-Skma, US-AUS, BEm

Il re pastore

dm, 3

Metastasio

iii/21

First performance :
Vienna, Burg, 8 Dec 1756

La fausse esclave

oc, 1

after L.
Anseaume
and P.A.L. de
Marcouville:
*La fausse
avanturière*

First performance :
Vienna, Burg, 8 Jan 1758

Sources; remarks :
A-Wn, B-Bc, D-Bsb, F-Pc, I-Tci

L'île de Merlin, ou Le monde renversé

oc, 1

Anseaume,
after A.R.
Lesage and
D'Orneval: *Le
monde
renversé*

iv/1

First performance :
Vienna, Schönbrunn, 3 Oct 1758

Le diable à quatre, ou La double métamorphose

oc, 3

M.-J. Sedaine
and P.
Baurans, after
C. Coffey: *The
Devil to Pay*

iv/3

First performance :
Laxenburg, 28 May 1759

Cythère assiégée [1st version]	oc, 1	C.-S. Favart, after Favart and C.B. Fagan: <i>Le pouvoir de l'Amour, ou Le siège de Cythère</i>	
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First performance :
Vienna, Burg, ?spr. 1759 [also Mannheim, 1759]

Sources; remarks :
A-Wn, B-Bc, CDN-Lu (arr.), *CZ-K, H-Bn*; excerpts *A-Wgm, S-Skma*; rev. as opéra-
ballet, 1775

L'arbre enchanté [1st version]

oc, 1
after J.-J.
Vadé: *Le
poirier*

First performance :
Vienna, Schönbrunn, 3 Oct 1759

Sources; remarks :
A-Wn, B-Bc, F-Po; sinfonia *D-Rtt*; excerpts *S-Skma*

Tetide

serenata, 2
G.A.
Migliavacca
iii/22

First performance :
Vienna, Hofburg, 10 Oct 1760

L'ivrogne corrigé

oc, 2
Anseaume
and J.-B.
Lourdet de
Santerre
iv/5

First performance :
Vienna, Burg, late 1760

Le cadì dupé

oc, 1
after P.-R.
Lemonnier
iv/6

First performance :
Vienna, Burg, 8 Dec 1761

Orfeo ed Euridice

azione
teatrale, 3
R. Calzabigi
i/1

First performance :
Vienna, Burg, 5 Oct 1762

Sources; remarks : (Paris, 1764)				
Il trionfo di Clelia		dm, 3	Metastasio	
First performance : Bologna, Comunale, 14 May 1763				
Sources; remarks : <i>B-Bc</i> (2 copies), <i>CH-BEI</i> , <i>D-Bsb</i> , <i>F-Pc</i> ; excerpts <i>F-Po</i> , <i>I-Tci</i>				
Ezio [2nd version]		dm, 3	Metastasio	iii/24
First performance : Vienna, Burg, 26 Dec 1763				
La rencontre imprévue		oc, 3	L.H. Dancourt, after Lesage and D'Orneval: <i>Les pèlerins de la Mecque</i>	iv/7
First performance : Vienna, Burg, 7 Jan 1764				
Il Parnaso confuso		azione teatrale, 1	Metastasio	iii/25
First performance : Vienna, Schönbrunn, 24 Jan 1765				
Telemaco, ossia L'isola di Circe		dm, 2	M. Coltellini, after C.S. Capece	i/2
First performance : Vienna, Burg, 30 Jan 1765				
La corona		azione teatrale, 1	Metastasio	iii/26
First performance : prepared for 4 Oct 1765 but unperf.				
Il prologo		prol.	L.O. del Rosso	
First performance : Florence, Pergola, 22 Feb 1767				
Sources; remarks : preceded perf. of T. Traetta: <i>Ifigenia in Tauride</i> ; ed. P. Graf Walderssee (Leipzig, 1891)				

Alceste

tragedia, 3 Calzabigi, after i/3a, b
Euripides

First performance :
Vienna, Burg, 26 Dec 1767

Sources; remarks :
(Vienna, 1769)

Le feste d'Apollo

[festa teatrale], C.I. Frugoni,
prol., 3 Calzabigi,
G.M. Pagnini
and G.
Pezzana

First performance :
Parma, court, 24 Aug 1769

Sources; remarks :
B-Bc, CH-BE

Paride ed Elena

dm, 5 Calzabigi i/4

First performance :
Vienna, Burg, 3 Nov 1770

Sources; remarks :
(Vienna, 1770)

Iphigénie en Aulide

tragédie M.F.L. Gand i/5a, b
opéra, 3 Leblanc du
Roulet, after
J. Racine,
after Euripides

First performance :
Paris, Opéra, 19 April 1774

Sources; remarks :
(Paris, 1774)

Orphée et Eurydice

tragédie P.L. Moline, i/6
opéra, 3 after Calzabigi

First performance :
Paris, Opéra, 2 Aug 1774

Sources; remarks :
(Paris, 1774); rev. of Orfeo ed Euridice, 1762

L'arbre enchanté [2nd version]

oc, 1 Moline, after

<p>First performance : Versailles, Opéra, 27 Feb 1775</p>	Vadé		
<p>Sources; remarks : (Paris, 1776); rev. of L'arbre enchanté, 1759</p>			
<p>Cythère assiégée [2nd version]</p>	opéra-ballet, 3	Favart	
<p>First performance : Paris, Opéra, 1 Aug 1775</p>			
<p>Sources; remarks : (Paris, 1775); rev. of Cythère assiégée, 1759</p>			
<p>Le mandarin</p>	oc, 1	Moline, after Lemonnier	
<p>First performance : composed c1775 but unperf.</p>			
<p>Sources; remarks : <i>F-Pn</i>; parody of Le cadu dupé, 1761</p>			
<p>Alceste</p>	tragédie opéra, 3	Roulet, after Calzabigi	i/7
<p>First performance : Paris, Opéra, 23 April 1776</p>			
<p>Sources; remarks : (Paris, 1776); rev. of Alceste, 1767</p>			
<p>Armide</p>	drame héroïque, 5	P. Quinault, after T. Tasso: <i>La Gerusalemme liberata</i>	i/8
<p>First performance : Paris, Opéra, 23 Sept 1777</p>			
<p>Sources; remarks : (Paris, 1777)</p>			
<p>Iphigénie en Tauride</p>	tragédie, 4	N.-F. Guillard, after C. Guymond de La Touche, after Euripides	i/9

First performance :
Paris, Opéra, 18 May 1779

Sources; remarks :
(Paris, 1779)

Echo et Narcisse

drame lyrique,
prol., 3

L.T. von
Tschudi, after
Ovid:
*Metamorphose
s*

i/10

First performance :
Paris, Opéra, 24 Sept 1779; rev., Paris, Opéra, 8 Aug 1780

Sources; remarks :
(Paris, ?1780)

Iphigenia auf Tauris (Iphigenia in Tauris)

tragisches Spl,
4

J.B.E. von
Alxinger and
Gluck, after
Guillard

i/11

First performance :
Vienna, Burg, 23 Oct 1781

Sources; remarks :
rev. of *Iphigénie en Tauride*, 1779

Music in: *La finta schiava* (dm, F. Silvani), Venice, S Angelo, 13 May 1744, pasticcio assembled by G. Maccari, incl. 2/3 arias by Gluck, *B-Bc*, *F-Pc*, *US-Wc* (see Hortschansky, F1973, pp.265–6); *Tircis et Doristée* (oc, 1, Favart), Laxenburg, 10 May 1756, incl. 1 air parodied after *L'innocenza giustificata*, 2 others probably by Gluck, *A-Wn*, *CZ-K*, *I-Tn* (see Brown, E1991, pp.202–5); *Le caprice amoureux, ou Ninette à la cour* (oc, 2, Favart), Vienna, Burg, 1760, pasticcio, incl. 2 airs probably by Gluck, *A-Wn*, *I-Tn* (see Brown, E1991, pp.249–53); *Arianna* (festa teatrale, 1, G. Migliavacca, largely after P. Metastasio), Laxenburg, 27 May 1762, lost, pasticcio arr. Gluck after unknown music, possibly incl. his own (see Hortschansky, H1971); *Isabelle et Gertrude* (oc, 1, Favart), Paris, Italien, 14 Aug 1765, music mostly by A.B. Blaise, 2 airs parodied after *La rencontre imprévue*, one other possibly by Gluck

Doubtful: *Arsace* (dm, A. Salvi), Milan, Regio Ducal, 26 Dec 1743, pasticcio, incl. recit and 2 arias *F-Pc* (see Hortschansky, F1973, pp.264–5); *Enea e Ascanio* (componimento per musica. M. Coltellini), Frankfurt, April 1764, music lost

secular vocal

Berenice, ove sei ... *Ombra che pallida* (recit and aria, A. Zeno: *Lucio vero*), 1v,

orch, *B-Bc, D-Bsb*

Klopstocks Oden und Lieder bey dem Clavier zu Singen (F.G. Klopstock), 1v, kbd (Vienna, 1785): 1 Vaterlandslied (Ich bin ein deutsches Mädchen); 2 Wir und sie (Was that dir, Thor, den Vaterland?) [1st publ in Göttinger Musenalmanach, 1774]; 3 Schlachtgesang (Wie erscholl der Gang des lauten Heers) [1st publ in Göttinger Musenalmanach, 1774]; 4 Der Jüngling (Schweigend sahe der May) [earlier version publ in Göttinger Musenalmanach, 1775]; 5 Der Sommernacht (Wenn der Schimmer von dem Monde) [different version in Musenalmanach, ed. J.H. Voss (Hamburg, 1785)]; 6 Die frühen Gräber (Willkommen, o silberner Mond) [1st publ in Göttinger Musenalmanach, 1775]; 7 Die Neigung (Nein, ich widerstrebe nicht mehr) An den Tod (O Anblick der Glanznacht) (ode, Klopstock), 1v, kbd, in Musikalischer Blumenstrauß (Berlin, 1792)

Minona lieblich und hold, duet, publ in Musikalische Blumenlese (Berlin, 1795)
Siegsgesang für Freie (Laut, wie des Stroms donnernder Sturz) (F. Matthisson), in Musenalmanach, ed. Voss (Hamburg, 1795)

Doubtful (arias unless otherwise stated): *Benchè copre al sole il volto* (Metastasio: *Endimione*), 1749, *F-Pc, B-Bc*; *Ah, negli occhi un tal'incanto*, private collection, Basle; *Che legge spietata*, aria (Metastasio: *Catone in Utica*), *F-Pc*; *Che pena è la mia*, *A-Wn*; *No, che non ha la sorte ... Sì vedrò quell'alma ingrata*, recit and aria, *F-Pc, B-Bc*; *Oh dei che dolce incanto* (Metastasio: *Temistocle*), 1v, str, *D-Bsb, D-DI*, for D. Negri; *Pace, Amor, torniamo in pace* (Metastasio: *Amor prigioniero*), *A-Wgm*; *Quando il mar biancheggia e freme*, *I-GI*; *Rendimi alle ritorte*, *A-Wgm, S-Skma*; *Resta*, 1v, orch, *I-FZc*, for G. Manzuoli; *Temer di perdere*, *D-Bsb*; *Tremate, mostri di crudeltà*, *F-Pc*; *Les charmes de la solitude* (Que ce bois est sombre), ariette, *Pc*; *Le triomphe de la beauté* (Quand la beauté), ariette, 1v, 2 vn, b (Paris, c1780); *Erinnerung am Bach* (Süsser Freude, heller Bach), lied, 1v, kbd, *D-HVs*; *Nur einen Wunsch, nur ein Verlangen*, lied, 1v, vn, kbd, *US-AUS*; *Ah pietà se di me senti*, duet, *B-Bc, D-Bsb, DI*; *Vado a morir*, duet, lost

Spurious: *Ariette de Mr. Gluck* (*Amour en ces lieux*), 1v, 2 vn, b (Paris, c1780), sung by Godard in P.-A. Monsigny, *Le maître en droit*, Vienna 1763, under Gluck's direction, probably a retexting of a French work (see Brown, E1991, pp.400–01)

sacred vocal

Miserere, ?8vv (? Turin, 1744–5), lost; *Ps viii*, c1753–7, lost; 'Grand choeur', 3 solo vv, chorus, perf. Vienna, 18 March 1762, lost; *Alma sedes*, motet, 1v, orch (Paris, before 1779); *De profundis clamavi*, d, 4vv, orch, perf. 17 Nov 1787 at Gluck's burial (Paris, c1804); various Lat. arias, mostly parodies of operatic arias

Doubtful: *Hoch tut euch auf* (*Ps xxiv*), *EL*, 4vv, *D-DO, HER*; *Hosianna gelobet sei der da kommt*, C, 4vv, 2vv, orch, *DK-Ch*; *Mit fröhlichem Munde*, chorus, *Ch*

ballets

choreographers' names are shown in parentheses; where an opera is not named it was given with one or more ballet in rotation

bp	ballo pantomimo (ballet pantomime)
L	Laxenburg
WB	Vienna, Burgtheater
WK	Vienna, Kärntnertheater
WS	Vienna, Schönbrunn

Les amours de Flore et Zéphire (G. Angiolini), WS, 13 Aug 1759, *CZ-K*; *Le naufrage* (Angiolini), ?WB, 1759, *CZ-K*; 4 ballets (Angiolini) for Gluck, *Cythère assiégée*, WB, 1759, 3 in *H-Bn*, 1 in *CZ-K*; *La halte des Calmouckes* (Angiolini), WB, 23 March 1761, *K*; *Don Juan* (Don Jean), ou *Le festin de pierre* (bp, 3, Angiolini), WB, 17 Oct 1761, G ii/1; *Citera assediata* (bp, 1, Angiolini), WB, 15 Sept

1762, music lost; 4 ballets (Angiolini) for Gluck, Orfeo ed Euridice, WB, 5 Oct 1762, G i/1; Les amours d'Alexandre et de Roxane (bp, 1, Angiolini), WB, 4 Oct 1764, A-Wn, CH-BEI, CZ-K, Pnm, D-Bsb, DI, DS, MÜu; Sémiramis (bp, 3, Angiolini), WB, 31 Jan 1765, G ii/1; Ifigenia in Aulide (bp, Angiolini), L, 19 May 1765, music lost; Achille in Sciro (bp, Angiolini), by sum. 1765, for Innsbruck, unperf., CZ-K; 3 ballets (J.-G. Noverre) for Gluck, Alceste, WB, 26 Dec 1767, G i/7

probably by Gluck; music lost unless otherwise stated

?ballet (F. Hilverding) for Gluck, La fausse esclave, WB, 8 Jan 1758; ?ballet (Hilverding) for Gluck, L'île de Merlin, WS, 3 Oct 1758, CZ-K; La foire (V. Turchi), WK, 16 April 1759; Le port dans une isle de l'Archipel (Turchi), WK, 16 April 1759; La promenade (Angiolini), L, 15 May 1759, K; La foire de Lyon (Angiolini), L, 19 May 1759; Les jardiniers (Angiolini), L, 24 May 1759, K; new Chinese ballet for Le chinois poli en France (pasticcio), L, 27 May 1759

ballet of Hauss Gesinde for Gluck, Le diable à quatre, L, 28 May 1759; Les turcs (C. Bernardi), WK, 30 May 1759, K; Les savoiards (C. Bernardi), WK, 30 May 1759, K; L'amour vengé, L, 31 May 1759 [with Gluck, La fausse esclave]; La guingette (Bernardi), WK, 26 July 1759; Le port de Marseille (Bernardi), WK, 26 July 1759; Les jardiniers (Bernardi), WK, 26 Sept 1759; K; ballet for Gluck, L'arbre enchanté, WS, 3 Oct 1759

Les perruquiers (La boutique du perruquier) (Bernardi), WK, 3 Oct 1759; Le marché aux poissons (? Le marchand) (Bernardi), WK, 3 Oct 1759, K; La recolte des fruits (Bernardi), WK, 21 Oct 1759; 2 petits ballets (Bernardi), WK, 7 Nov 1759; Le suisse (Il svizzero) (Bernardi), WK, 17 Nov 1759, K; Les corsaires (Bernardi), WK, 26 Dec 1759, K; Le prix de la danse (Bernardi), WK, 26 Dec 1759, K; Le berger magicien, WB, 1759, K

Les miquelets (Les miquelets espagnols) (Angiolini), WB, 1759, K; Le nazioni (?Angiolini), c1759/60, K; 2 ballets (Angiolini) in Numa al trono, WB, carn. 1760; ballet (Angiolini) for J.-J. Rousseau, Le devin du village, WS, 26 July 1760; arr. of Les aventures champêtres (Les aventures en campagne; Le aventure alla campagna) (Bernardi), WB, 19 Oct 1760, K; Les blanchisseuses, WK, 28 Dec 1760, K; Le moulin de l'amour, WK, 28 Dec 1760; Les matelots, WK, 1760, K

Les faunes, WB, 1760, K; Les trois couleurs, WB, 1760, K; Les quackres à la guinguette (Angiolini), WB, 1760; ballet for Ninette à la cour (pasticcio), WB, 1760; ballet for Gluck, L'ivrogne corrigé, WB, 1760; Les fleurs de l'armée, WB, 1760; Le rendez-vous, WB, 1760; Ballet sérieux (Ballet héroïque) (A. Pitrot), WB, 1760; reworked by J. Dupré, 28 March 1761

Les moissonneurs, ?WK, 1760; Les guerriers, WB, 1760/61; Les amusemens champêtres (Angiolini), WB, 23 March 1761; ballet of furies (Dupré) for Gluck, L'ivrogne corrigé, WB, 29 March 1761; ballet (Angiolini) for Rousseau, Le devin du village, WB, 2 April 1761; 2 ballets (Angiolini) for Gluck, Le diable à quatre, WB, 11 April 1761; La fête de Flore, ou Le retour du printemps (Angiolini), L, 3 May 1761; Les sauvages américains (Angiolini), L, 6 May 1761

ballet of furies (Dupré) for Gluck, L'ivrogne corrigé, L, 30 May 1761; L'amour malin (Angiolini), L, 4 June 1761; Diane et Endimion (Dupré), L, 13 June 1761; Le tuteur dupé, ou L'amant statue (Angiolini), L, 21 June 1761, K; ballet (Dupré) for E. Duni, L'isle des foux, L, 28 June 1761; Les jardiniers (Angiolini), WB, 23 July 1761; ballet (Dupré) for Gluck, L'île de Merlin, WB, 4 Aug 1761; La fée jalouse (Angiolini), WB, 12 Sept 1761

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Jan 1762; ballet (Angiolini) for Gluck, *Le diable à quatre*, L, 8 May 1762; ballet (Angiolini) for Arianna, arr. Gluck, WB, 27 May 1762; ballet (Angiolini) for Arianna, arr. Gluck, WB, 24 June 1762; ballet (Angiolini) for Arianna, arr. Gluck, WB, 31 Aug 1762; 3 ballets (Angiolini) for Gluck, *La rencontre imprévue*, WB, 7 Jan 1764

doubtful and spurious ballets

Doubtful: ballet (ov., 11 movts), *CZ-Bm*; ballet, str, *H-Bn*

Spurious: *L'orfano della Cina (L'orphelin de la Chine)* (Angiolini), WB, 4 April 1774, by Angiolini

other instrumental

Orch: 9 syms., C, D, D, D, D, E, F, F, G, most for 2 hn, str, *A-Gd*, *Wgm*, *B-Bc*, *CH-BEb*, *CZ-Pnm*, *D-Bsb*, *DI*, *F-Pc*, *S-L*, *Skma*, listed by Wotquenne (A1904); 12 other syms., *CZ-Bm*, *Pnm*, *D-DI*, *Rtt*, *WRI*, *I-PAc*, *S-SK*, *Skma*, some doubtful; Chaconne, B \square ; *DK-Kk*, doubtful

Chbr: 6 Sonatas, 2 vn, bc (London, 1746), G v/1; Sonata, E, 2 vn, b, G v/1; Sonata, F, 2 vn, b, G v/1; Adagio, c, wind insts, *S-J*; Notturmo, 2 fl, b, *CZ-Bm*, Sestetto, fl, ob, 2 vn, va, vc, *I-MOe*, all doubtful

Hpd: Andante, G, *GB-Cfm*, *US-CA*, doubtful

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- a: catalogues, bibliographies, editions, letters
 - b: iconography
 - c: gluck and his contemporaries
 - d: monographs
 - e: life: special aspects
 - f: works: general
 - g: 'orfeo ed euridice', 'alceste', 'orphée et eurydice'
 - h: other specific works
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Glushchenko, Georgy Semyonovich

(*b* Rostov-na-Donu, 5 May 1922; *d* Minsk, 22 Sept 1994). Belarusian musicologist. He studied at the Gnesin State Institute for Musical Education, completing his postgraduate studies in 1957. After arriving in Minsk in the same year, Glushchenko was appointed head of music history at the Conservatory of Belorussia SSR in 1958, and held the post until 1990. He continued to work there until his death, giving lectures on music criticism. His scholarly work concerns the history of Russian music criticism and Belarusian contemporary music. His monograph on the critic Nikolay Kashkin (1974) was further developed in the study *Ocherki po istorii russkoy muzikal'noy kritiki kontsa XIX – nachala XX v.v.* (1983) and his doctoral dissertation (1984). The results of his studying Belarusian Soviet music influenced his essays and reviews, and he edited many methodological manuals, teaching programmes and teachers' handbooks. He introduced courses at the Conservatory of Belorussia SSR on foreign music and music criticism, and directed the work of musicologists in the Belorussian Composers' Union. He often wrote as a co-author with his wife, the musicologist Kaleriya Iosifovna Stepantsevich (*b* 21 March 1926).

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TAISIYA SHCHERBAKOVA

Glykys, Gregorios

(fl c1300). Composer of Byzantine chant. He is not to be confused with [Joannes Glykys](#) (fl late 13th century). He held the office of *domestikos* (first

singer of the left choir), but it is not known where. Only a few of his compositions are extant, including a kalophonic *stichēron*, which was later 'beautified' by [Joannes Koukouzeles](#). (See E. Trapp: *Prosopographisches Lexikon der Palaiologenzeit*, ii, Vienna, 1977, p.217.)

Glykys, Joannes

(*fl* late 13th century). Composer of Byzantine chant. Glykys was an older contemporary of [Joannes Koukouzeles](#) (*fl* c1300–50) and [Xenos Korones](#) and seems to have been active towards the end of the 13th century or in the early 14th. Many manuscript sources reveal that Glykys held the office of *prōtopsaltēs* (choir director) in an unnamed Byzantine church. It has been argued that he should be identified with the Joannes XIII Glykys, Patriarch of Constantinople from 1315 to 1319, but this identification is unlikely.

Glykys's name appears second in a chronological list, written by [Manuel Chrysaphes](#) in the mid-15th century, of composers of kalophonic strophes for the Akathistos Hymn: Michael Aneotes, Joannes Glykys, [Nikephoros Ethikos](#), Joannes Koukouzeles and [Joannes Kladas](#). This order of composers is partially corroborated by a later copy of a miniature (now lost) from the late 14th- or early 15th-century *Akolouthiai* manuscript *GR-AOk* 475; it depicts Glykys in the role of teacher seated above his two students, Koukouzeles and Korones. Glykys has his hands raised, and a rubric states that he is instructing his students in the art of cheironomy. This miniature displays the cheironomic gestures used for the important neumes of the *ison* and *oxeia*. A basic method of cheironomy is ascribed to Glykys in manuscripts dating from the 14th and 15th centuries, and a didactic chant by him, *Ison, oligon, oxeia*, which demonstrates the Byzantine neumes and formulae in all the eight modes, was used by Koukouzeles when he compiled his own didactic piece of the same name. Glykys's pedagogical activities and his pioneering contribution to the development of the kalophonic style earned him the epithet 'Teacher of the teachers'.

There are more chants by Joannes Glykys transmitted in the *akolouthiai* manuscripts and the kalophonic *stichēraria* than by any other Byzantine composer before Koukouzeles. The melodies by Glykys in the 14th- and 15th-century *akolouthiai* manuscripts include a collection of relatively short settings of selected verses from several psalms sung in the Byzantine Office, including the *amōmos* and *polyeleos* psalms of [Orthros](#). Longer chants composed by Glykys include settings of the Akathistos Hymn, the Cheroubikon, the Easter communion hymn (*Sōma Christou*) and the Byzantine Sanctus (*Hagios, hagios, hagios, kyrios sabaōth*).

The musical style of Glykys's shorter chants is very different from that of his longer kalophonic settings. In the former, the melodic line is significantly more conjunct than in the latter; and although the leap of a 4th is rarely exceeded in the kalophonic settings, in the simple chants, intervals of a 5th or 6th are common and leaps of a 7th and octave may also be found. In his three kalophonic melodies for Psalm ii sung at Hesperinos, Glykys set only a single line of text, whereas Koukouzeles, Korones and others combined and reworked lines from several psalm verses. Musically, these single-line kalophonic chants of Glykys are more compact than the kalophonic

settings of his students and followers and may represent an earlier and less developed stage of the kalophonic style in Byzantine chant (see [Kalophonic chant](#)).

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EDWARD V. WILLIAMS/CHRISTIAN TROELSGÅRD

Glyn, Margaret H(enrietta)

(*b* Ewell, Surrey, 28 Feb 1865; *d* Ewell, 3 June 1946). English organist and musicologist. She studied the organ, violin and viola privately in London with Yorke Trotter and C.J. Frost. She was among the earliest English writers to specialize in the study of 16th- and 17th-century English keyboard music; her most comprehensive work, *About Elizabethan Virginal Music and its Composers* (1924), was an important and influential contribution to musical literature. It was boldly claimed to be 'based on experience of all Virginal Manuscripts and a collation of a considerable part of their contents'; subsequent research has queried many of her conclusions but has not detracted from her pioneering achievement. Her edition of Gibbons's keyboard music (the first) was not superseded for over 35 years. Margaret Glyn composed six symphonies, six orchestral suites, two overtures, songs and organ music.

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Glyndebourne.

Opera house near Lewes, East Sussex, about 90 km south of London. John Christie (1882–1962), whose family owns the estate on which it stands, built the opera house and founded Glyndebourne Festival Opera in 1934.

Christie initially designed the house, seating 311, for his wife, the soprano Audrey Mildmay. His intention was to open it with *Don Giovanni* or *Die Walküre* and to later give other Wagner operas. The first season, beginning on 28 May 1934 and lasting two weeks, was made up of *Le nozze di Figaro* and *Così fan tutte*, which his wife persuaded him would be more appropriate to the scale of the house. Christie was determined to aim for the highest standards, and the exodus from Nazi Germany in the 1930s provided him with the opportunity. He engaged Fritz Busch as musical director, Carl Ebert as head of production and Rudolf Bing as manager. The seclusion of Glyndebourne and the natural beauty of its surroundings attracted performers of the highest quality and allowed them to develop, during a rehearsal period unlike anything that is possible in a traditional opera house in a large city, the sense of ensemble and dedicated purpose that has distinguished Glyndebourne performances and can be perceived in the Mozart recordings made under Busch in the 1930s.

The house was gradually enlarged and could seat 537 by 1939, by when the Mozart repertory had been extended; although Christie's chief enthusiasms were directed towards German opera, his first extensions beyond Mozart were Italian, including *Macbeth* (its professional première in Britain, 1938) and *Don Pasquale*. The casts drew on the finest British singers and also artists from Germany and Italy, including Mariano Stabile, Salvatore Baccaloni, Luise Helletsgruber and Willi Domgraf-Fassbänder. Christie was coolly disposed towards French opera.

Productions broke off during the war years and restarted in 1946 with the première, by the English Opera Group with Glyndebourne support, of Britten's *The Rape of Lucretia*, with Kathleen Ferrier, who sang in Gluck's *Orfeo* the next year, when Britten's *Albert Herring* had its première, again from the English Opera Group. There were performances by the Glyndebourne company at the Edinburgh Festival most years from 1948 to 1953 (including in 1951 the British professional première of *Idomeneo*). With Moran Caplat as head of administration (1949–81), the festival proper resumed at Glyndebourne in 1950, and during the early 1950s the pattern of festivals, with five or six productions each season, including at least one Mozart opera, was established. Operas are normally given in the original language. The season runs from late May until early August. Performances begin about 5 p.m. and are divided by a 'dinner interval' of about 90 minutes, during which patrons traditionally picnic on the lawns or by the lake (there are also restaurants). Patrons are expected to wear formal dinner dress; Christie's view was that audiences should be seen to be

preparing themselves appropriately to partake in an event over which the artists have taken much trouble.

The house was further enlarged in 1951 and by 1977 further alterations had increased the capacity to 830. In 1951 Busch died and was succeeded as chief conductor by Vittorio Gui, under whom a Rossini tradition developed. Gluck's *Alceste*, given under Gui in 1953, was the first French opera heard there; the first opera by a French composer, *Pelléas et Mélisande*, came nine years later. Christie was followed by his son, Sir George Christie, who was chairman of Glyndebourne Productions until 1999, when he was succeeded by his son, Augustus Christie. Ebert retired in 1959 and was succeeded by Günther Rennert, who remained until 1968; John Cox was head of productions, 1972–81, Peter Hall was artistic director, 1984–90, and Graham Vick was director of productions, 1993–2000. Gui's successors were John Pritchard, musical director 1964–77, succeeded by Bernard Haitink, 1978–88; and Andrew Davis. The RPO played in 1950–63, to be succeeded by the LPO, with the Orchestra of the Age of Enlightenment for period-instrument performances (initially under Simon Rattle) from 1989. Singers have traditionally been widely recruited, notably from the USA and central eastern Europe. The company has occasionally toured abroad, including visits to Scandinavia and Hong Kong; it has made many sound and video recordings. Each year an opera from the repertory is performed in semi-concert fashion at the Proms in the Albert Hall, London.

In spite of Christie's early hopes, no Wagner opera has been heard at Glyndebourne, and the first house's rather cramped acoustic would not have favoured it. Strauss, however, has been particularly successful, especially the smaller-scale works such as *Ariadne auf Naxos* (1950, conducted initially by Beecham) and *Capriccio* (1963), as well as *Der Rosenkavalier* (1959) and *Intermezzo* (1974). Verdi's *Macbeth* has remained a favourite, as too has *Falstaff* (1955). The intimacy of the auditorium has also proved favourable to Janáček. Monteverdi's *L'incoronazione di Poppea* (1962) inaugurated an important and influential series of Italian Baroque opera revivals, including works by Cavalli, in Raymond Leppard's colourful realizations; Handel's operas were not explored until 1998, with *Rodelinda*, although stagings of two of his oratorios had earlier been given. Contemporary opera, besides Britten and Stravinsky, has been represented by works by Maw, Knussen, Osborne, Tippett and Dove, as well as operas by Henze and von Einem. *Porgy and Bess* was given with great success in 1986. Mozart, however, remains central, partly because his operas lend themselves so ideally to the size of the house and the rehearsal and production circumstances that Glyndebourne can uniquely offer; an all-Mozart season, including for the first time *La clemenza di Tito*, was given in 1991.

In 1992 work began on the rebuilding of the opera house, involving its realignment by 180°; it reopened on 28 May 1994 (the 60th anniversary of its first performance) with *Le nozze di Figaro*. The new house (cap. 1150), with a clean, more spacious acoustic, and good sight-lines and facilities, has enabled Glyndebourne to enlarge its scope and extend its repertory, which it did with much success in its early seasons.

The Glyndebourne Touring Opera was established in 1968, initially under the direction of Myer Fredman, to give Glyndebourne productions, with younger casts, during short seasons in the home house and at other centres in Britain, over a period of four to eight weeks each year; this company, which (unlike the parent company) has received Arts Council support, has occasionally visited Ireland and European cities.

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STANLEY SADIE

Gnattali, Radamés

(*b* Porto Alegre, 27 Jan 1906; *d* Rio de Janeiro, 3 Feb 1988). Brazilian composer, pianist and conductor. The son of a music teacher, he received musical training from an early age. From 1920 he studied at the Instituto de Belas Artes of Rio Grande do Sul, winning the piano gold medal in 1924, and then at the Instituto Nacional de Música in Rio de Janeiro. Gnattali studied composition on his own and began his professional activities as pianist and then viola player in the Henrique Oswald Quartet. After settling in Rio permanently, he became the official conductor of the Radio Nacional orchestra. He achieved wide popularity through his music for radio serials, and through his skilful arrangements and orchestrations of fashionable popular tunes and dance rhythms. This success has prejudiced his simultaneous career as a composer of art music. But his activities in the popular field were valuable in his quest for a nationalist expression. His knowledge of popular music is particularly evident in the first period of his production (1931–40), characterized by the clear national influences and post-Romantic idiom of such works as *Rapsódia brasileira* (1931) and the Piano Trio (1933). Works of this period sometimes show harmonic formulae and instrumentations characteristic of jazz.

The second period, which began in about 1945 when he was elected a founder-member of the Academia Brasileira de Música, exhibits a subjective nationalism which is expressed with more reserved and simpler

means. Gnattali continued to cultivate a musical style of easy and immediate comprehension. The series of *Brasilianas* illustrates the composer's varied approaches to nationalist composition. *Brasiliiana no.2* (1948), for example, is a clever stylization of the different types of samba: *samba de morro*, *samba-canção* and *samba de batucada*. Others, such as no.6 (1954), for piano and orchestra, or no.8, for tenor saxophone and piano, reveal very imaginative instrumental blendings as well as a more subdued involvement with national sources.

During the 1950s Gnattali deliberately attempted to remove himself from music nationalism. He then turned to neo-Romantic and neo-classical moulds while maintaining the light style often associated with symphonic jazz. This is exemplified by such works as *Concêrto romântico*, the four guitar concertinos, the *Sinfonia popular* and the concerto for harmonica and orchestra. The works of the 1960s, however, reveal a further assimilation of folk and popular musical traditions. The *Concertos cariocas*, the *Sonatina coreográfica* and the *Quarteto popular* show this trend. The Second Violin Concerto (1962) exhibits effective experiments with bossa nova rhythmic patterns. The ballet *Negrinho do pastoreio*, written in 1959, is one of the few works based on the folklore of Gnattali's native state of Rio Grande do Sul. Among the many solo songs, *Azulão* and *Oração da Estrela Boieira* are the most successful.

During his last 20 years, Gnattali gave more attention to his involvement with popular music, returning to a direct nationalist style. He won great success as an arranger and conductor for TV stations in São Paulo and Rio de Janeiro, and also composed numerous pieces of popular music in the styles of the 1930s to the 70s such as urban *sambas*, *samba-canções*, *choros* and *valsas*. His guitar compositions have been recognised as some of the most significant in Brazilian guitar literature.

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Other orch: 3 miniaturas, 1940; Suite para pequena orchestra, 1940; Sinfonia miniatura, 1942; Canadiana, 1943; Concêrto carioca, 1950; Sinfonia popular, 1955; Negrinho do pastoreio (ballet), 1959; Sinfonia popular no.2, 1962, no.3, 1969, no.4, 1969

Chbr: Conc., vn, pf, str qt, 1933; Pf Trio, 1933; Sonata, vc, pf, 1935; Qt, 3 vn, vc, 1939; Qt popular, str qt, 1940; Trio miniatura, pf, vn, vc, 1941; 3 movimentos, vn, pf, 1942; Qt no.2, str qt, 1943; Serestas, gui, fl, str qt, 1944; 4 quadros de Jan Zach, str qt, 1946; Sonatina, fl, gui, 1959; Qt popular, str qt, 1960; Sonata, va, pf, 1969; Sonata no.2, vc, pf, 1973; Pf Trio no.2, 1984

Pf: Rapsódia brasileira, 1931; 10 valsas, 1939; Canadiana, 1943; Tocata, 1944;

Sonata, 1947; Valsas and choros, 1950; Sonata no.2, 1963

Songs: 3 poemas (A. Meyer), 1931; Para meu Rancho, 1931; Casinha pequenina (V. Neto), 1940; Modinha (M. Bandeira), 1940; Azulão (Bandeira), 1940; Prenda minha, 1941; Valsa romântica (Bandeira), 1945; 6 canções, 1983

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GERARD BÉHAGUE

Gnecchi, Vittorio

(b Milan, 17 July 1876; d Milan, 5 Feb 1954). Italian composer. The son of wealthy Como landowners, he studied with Michele Saladino, Gaetano Coronaro, Serafin and Carlo Gatti. His first work for the theatre was a pastoral in two acts, *Virtù d'amore*, privately performed in 1896 at the family home at Verderio, near Como. In the next, the tragedy *Cassandra* (1905), he attempted to recreate the climate of Aeschylus's tragedy, and this involved using material based on Greek modes. The opera gave rise to a violent critical controversy: in 1909 the musicologist Giovanni Tebaldini published two articles (*RMI*, xvi, 400–12, 632–59), in which he maintained, on the basis of a comparative analysis, that there was a similarity so close as to be telepathic between *Cassandra* and Strauss's *Elektra*. In general, however, European critics rejected the idea that *Elektra* (1906–8) had been inspired by the Italian work, attributing the similarities to chance.

Gnecchi's next works – the three-act *La Rosiera* (1927) and *Giuditta* (1953) – confirmed the characteristics of his style, which combines modes and an often dissonant, post-Wagnerian chromatic harmony, creating unusual effects within classically conceived forms. His orchestral, instrumental and sacred output demonstrates similar stylistic characteristics. Subjects are predominantly eulogistic and the tone is an emphatic, nationalistic one common to minor Italian composers of the inter-war period. Examples of this are the *Invocazione italica* (1917), the *Poema eroico* (1932), the mythological content of *Atalanta* (1929) and the religious bombast of both the *Cantata biblica* and the *Missa salisburgensis*.

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Ops: *Virtù d'amore* (azione pastorale, 2, M. Rossi Borzotti), Verderio (Como), Villa Gnecchi, 7 Oct 1896; *Cassandra* (tragedia, prol., 2, L. Illica), Bologna, Comunale, 5 Dec 1905; rev. version, Ferrara, 29 Feb 1909; *La Rosiera* (3, V. Gnecchi and C. Zangarini, after A. de Musset: *On ne badine pas avec l'amour*), Gera, 12 Feb 1927; *Giuditta* (3, Illica), Salzburg, 1953 [as orat.]

Other works: *Atalanta*, ballet, orch, 1929; *Invocazione italiana*, orch, 1917; *Poema eroico*, orch, 1932; *Cant. biblica*; *Missa salisburgensis*; *Pregghiera del soldato*, orch

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RAFFAELE POZZI

Gnecco, Francesco

(*b* Genoa, *c*1769; *d* Milan, 1810/1811). Italian composer. He supposedly studied with Cimarosa. For a while he was *maestro di cappella* of Savona Cathedral, but he was most successful as a composer of comic and serious operas, writing many of his own librettos. His most famous opera, *La prova d'un opera seria*, had a backstage plot; though not the first of this genre, it was the best. Originally in one act with a libretto by Giulio Artusi (1803, Venice) and entitled *La prima prova dell'opera Gli orazi e curiazi*, it was later changed into a two-act work with Gnecco's own libretto (1805, Milan) and was performed until 1860 throughout Europe, with the most famous singers. The plot of the two-act version concerns a rehearsal, not of Cimarosa's *Gli Orazi ed i Curiazi*, but of a non-existent *opera seria*, *Ettore in Trabisonda*, characterized by all the excesses of a style overripe for parody. A number of irrelevant but funny backstage problems add spice to the action: a lesson in instrumentation, a chorus full of mistakes, a soprano mispronouncing her words and so on. To create some tension at the end of the first act Gnecco introduced a picnic in the country for the cast; a storm comes up and the soprano and tenor lovers quarrel. The music is in the best tradition of Paisiello and Cimarosa. Arias are in two tempos, preceded by an introduction highlighting a solo instrument. The few more formal (non-comic) numbers are in *da capo* form. The ensembles are multipartite and, in what seems to be contemporary practice, appear only in the middle and end of the acts. In keeping with turn-of-the-century *opera buffa* style the vocal lines are principally patter, the orchestra having the connective melodic tissue. Nothing in the music is adventurous or memorable, but the comic backstage shenanigans are first-rate.

Gnecco composed 23 other operas, including *Auretta e Masullo, ossia Il contratempo* (1792, Genoa), *Il nuovo podestà*, later *Le nozze di Lauretta* (1802, Bologna), and *Filandro e Carolina* (1804, Rome). He published sets of chamber works and also wrote sacred music.

WORKS

operas

Auretta e Masullo, ossia Il contratempo (dg, 2, Gnecco), Genoa, S Agostino, 8 May 1792

La contadina astuta, ossia La finta semplice (dg, 2), Florence, Regio, sum. 1792, *I-Fc*

Il nuovo Galateo (dg), San Pier d'Arena, *Crosa Larga*, aut. 1792

I filosofi in derisione, ossia I filosofi burlati (int), Florence, Intrepidi, carn. 1793

Lo sposo di tre, marito di nessuna (dg, 2, A. Palomba), Milan, Scala, March 1793
 L'indolente (dg, 2, G. Palomba), Parma, Corte, carn. 1797
 Le nozze de' Sanniti (dramma, 2, G. Foppa), Padua, Nuovo, June 1797, *GI, PI*
 I due sordi burlati (ob, Foppa), Genoa, Falcone, June 1798
 Adelaide di Guesclino (os, G. Rossi, after Voltaire), Florence, Pergola, Oct. 1800, *Fc*
 Alessandro nell'Indie (os, 3, P. Metastasio), Livorno, Regio, Oct 1800
 Il nuovo podestà (ob, 2, G. Caravita), Bologna, Comunale, spr. 1802, *Fc, Rmassimo*; as Le nozze di Lauretta (Gnecco), Rome, Valle, 23 May 1804
 La festa riscaldata (ob, 1, Foppa), Florence, Pallacorda, sum. 1802
 Il geloso corretto (farsa, G. Artusi), Venice, S Giovanni Grisostomo, 18 April 1803, *OS*
 Il finto fratello, Venice, S Giovanni Grisostomo, 25 May 1803
 La prima prova dell'opera Gli orazi e curiazi (1, Artusi), Venice, S Giovanni Grisostomo, 8 July 1803, *D-Hs, F-Pn, I-Nc, PS*; rev. as La prova d'un opera seria (2, Gnecco), Milan, Scala, 16 Aug 1805, *D-Mbs, F-Pn, GB-Lbl, I-Fc, Nc, US-Bp*; rev. as L'apertura del nuovo teatro, Naples, Nuovo, aut. 1807, *GB-Lbl, I-Fc, Nc, US-Bp, Wc*
 La scena senza scena (ob, Artusi), Venice, S Moisè, 10 Dec 1803
 Arsace e Semiramide (os, Rossi, after Voltaire), Venice, Fenice, 31 Jan 1804, *I-Mr**
 Filandro e Carolina (ob, 1, Gnecco), Rome, Valle, Oct 1804, *GB-Lbl, I-Fc, Mc*; rev. as Clementina e Roberto, Genoa, Feb 1810, *GB-Lbl, I-Fc*
 L'incognito (ob), Vicenza, Eretenio, carn. 1805
 L'amore in musica (ob, 2, Gnecco), Bologna, Comunale, 1 April 1805, *Mr**; as Gli amanti filarmonici, Rome, Valle, carn. 1807
 Gli ultimi due giorni di carnevale (ob, Artusi), Milan, Scala, 7 April 1806, *Mr**
 I bramini (os, S. Scatizzi), Livorno, Avvalorati, aut. 1806
 Argete, Naples, S Carlo, Nov 1808
 I falsi galantuomini [gentiluomini] (ob, 2, M. Prunetti), Milan, Scala, 16 Aug 1809, *Mc*

other works

Tuona a sinistra il cielo (cant.), S, T, chorus, orch; 3 trii concertanti, cl, vn, bc, op.2 (Vienna, n.d.); 3 quartetti concertanti, 2 vn, va, bc, op.4 (Paris, n.d.); 5 notturni, qt (1794); 3 syms.; sestetto; 2 qts with cl; notturno, vn, cl, va, vc; Sonata a 4; Messa a 2vv; motets

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MARVIN TARTAK

Gnesin, Mikhail Fabianovich

(*b* Rostov-na-Donu, 2 Feb 1883; *d* Moscow, 5 May 1957). Russian composer, musicologist and teacher. He studied at the Rostov Technical Institute (1892–9) and began music lessons with O.O. Fritch before he left school. From 1901 to 1909 he studied composition with Rimsky-Korsakov and Lyadov at the St Petersburg Conservatory; in 1905 he was expelled for taking part in a revolutionary student strike, but he was allowed back in

1906. After graduating, and until 1923, he lived in the Rostov-na-Donu region and in Yekaterinodar, teaching, lecturing and taking a part in the direction and development of musical life. In the summers of 1912 and 1913 he worked in Meyerhold's St Petersburg studio. He visited Germany and France (1911) and Palestine (1914 and 1921). From 1925 to 1936 he was professor of composition at the Moscow Conservatory, and from 1923 held a similar post at the Gnesin Academy, founded on the site of the music school by his sisters Yelena, Yevgeniya and Mariya. He was professor at the Leningrad Conservatory (1935–44), working in Yoshkar-Ola and Tashkent during World War II. Then between 1944 and 1951 he was principal of the re-established Gnesin State Institute for Musical Education, Moscow. His pupils included Khachaturian and Khrennikov. Gnesin's early work, with its subtle, ecstatic lyricism, was linked with the Russian symbolist movement. His collaboration with Meyerhold resulted in music for Greek tragedies and also in piano accompaniments for readings from Zhukovsky and Poe. After 1914 he devoted the major part of his work to Jewish subjects, and after this became dangerous during the Stalinist era, he became increasingly interested in the music of the various peoples within the USSR. He was among the first to take the revolution as a programmatic theme, in the 'simfonicheskiy monument' 1905–1917. In 1927 he received the title Honoured Art worker of the RSFSR and in 1943 an arts doctorate.

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(selective list)

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Orch: *Iz Shelli* [From Shelley], sym. fragment after *Prometheus Unbound*, op.4, 1906–08; *Pesni ob Adonise* [Songs on Adonais], dances of mournings, op.20, 1917; *Simfonicheskaya fantaziya v yevreyskom rode* [Sym. Fantasia in the Jewish Manner], op.30, 1919; *Yevreyskiy orkestr na balu u gorodnichego* [The Jewish Band at the Ball in Nothingtown], op.41, 1926 [suite from incid music to N.V. Gogol': *The Government Inspector*]

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INNA BARSOVA/YELENA DVOSKINA

Gniezno.

City in Poland, in Poznań province. It was the national capital until the 11th century, the place of coronation of the first Polish kings and the seat of an archdiocese. From the 10th century, Polish cultural life was concentrated at the Gniezno ducal court and in the church of the Assumption of St Mary the Virgin (from 1000 a cathedral); even after the capital was moved to Kraków, Gniezno remained an important religious and cultural centre. From the Middle Ages there were four parish churches: Holy Trinity, St Laurence, St Michael Archangel and SS Peter and Paul. Music was taught in the cathedral school, opened after 1050, and in parish schools; pupils sang for services. Liturgical books preserved from the cathedral library testify to high musical standards: a *Missale plenarium* (11th century); the copy of *Collectio trium partium* attributed to St Ivo of Chartres, made in Gniezno

(late 11th century); a Gradual of the nuns of the order of St Clare (1418); an Antiphoner of Klemens of Piotrków (1503); and a Gradual of Maciej Drzewicki (1536). In the 15th century a cathedral organ was built, and then rebuilt by Jan Kopersmit; a new organ was built by Stanisław Zelik in 1522. In 1420 Archbishop Mikołaj Trąba founded a college of *mansionari* to sing offices at the cathedral. From the early 16th century a college of psalterists was active at the cathedral; during important celebrations they were joined by *mansionari* and curates. In the late 16th century the chapel at the cathedral consisted of an organist, singers and violinists; trumpeters were added in the early 17th century. Notable later musicians were Mikołaj Kotkowski (*d* 1702) and the Luberski family. The composer Mateusz Zwierzchowski (*d* 1768) was organist at the cathedral and later conducted its choir. Most of his works were lost in the fire which destroyed the cathedral's collection of musical manuscripts (over 1000 works) in 1760. Over 30 compositions by Adalbert Dankowski and symphonies by Antoni Habel are preserved. Professional musical standards fell during the 19th century; amateur organizations were formed, including the male choir Koło Śpiewacze (now Dzwon), and between the two World Wars numerous amateur groups were active. The city now has one music school; the amateur movement is centred at the Municipal Centre of Culture and Youth Club, where jazz and rock bands are active.

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- W. Zientarski:** 'Muzycy gnieźnieńscy XVIII wieku', *Gniezno: studia i materiały historyczne*, ii (1987), 111–55

BARBARA PRZYBYSZEWSKA-JARMIŃSKA

Gnocchi, Pietro

(*b* Alfianello, Brescia, 27 Feb 1689; *d* Brescia, 9 Dec 1775). Italian composer. Most of the information concerning Gnocchi's life derives from his contemporary Cristoni. As the second son of a middle-class family, he became a priest, devoting himself particularly to the study of music. After the death of his younger brother, he went to study in Venice. Before returning to Brescia, he travelled extensively, meeting famous musicians in Vienna and Munich as well as in Hungary, Bohemia and Saxony. He lived a withdrawn and ascetic life in Brescia, writing learned books on epigraphy, geography and ancient history, and earning a wide reputation as a scholar and master of languages. On 16 June 1723 he was appointed *maestro di cappella* of Brescia Cathedral and in 1733 he competed unsuccessfully for

the post of organist there as well. In April 1762 he reapplied for the position and was successful, holding both jobs until his death. From about 1745 to 1750 he also worked at the Orfanelle della Pietà in Brescia.

According to Cristoni, Prince Faustino Lechi of Brescia travelled to Bologna as a young man to study with Padre Martini, who expressed surprise that the prince had undertaken such a journey when Brescia possessed 'un celebre Professore di Musica' in the person of Gnocchi. Prince Lechi accepted Martini's advice and became Gnocchi's student, friend and patron. The Lechi family purchased Gnocchi's 25-volume history of ancient Greek colonies in the east, and possessed his treatise on Brescian memorial tablets as well as many of his compositions.

Gnocchi wrote a great quantity of music, almost entirely sacred, which remains in manuscript. He planned to publish his 12-volume *Salmi brevi*, but no more was printed than the title-page and dedication. His interest in geography is reflected in some of the titles of his works: for example, *Magnificat* settings for six voices entitled 'Il capo di buona speranza' and 'Il rio de la plata', and masses for four voices 'Europe', 'Asia', 'Africa' and 'America'. In style, Gnocchi favoured the Venetian technique of alternating choirs, treating them in a homophonic rather than imitative style: according to Guerrini, his compositions lack the animation of his Venetian contemporaries Benedetto Marcello and Lotti; the masses for eight-part double chorus are considered his best works.

WORKS

Salmi brevi per tutto l'anno, 8vv, vn (Brescia, 1750) [only title-page and ded. pubd; rest in MS]

60 Requiem and masses, 4–8vv, some with insts; Offertories for Advent and Lenten masses; 6 sets of Vespers for the church year, 4–8vv, org; 2 Vespers for the Office of the Dead; Responses for Passion, Holy Week, Christmas; 2 Pontificali; 2 Lit and Te Deum for Bidding Procession; 12 Mag, 4vv; 2 cycles of hymns for the church year; 6 Miserere, 4–8vv; various motets, some with insts: all in *I-BRd*; 9 masses, 2–4vv; 6 Requiem, 2–4vv; various hymns; 8 canzonette scherzose, all in: *BRsmg*; Conc. à 7, str, bc; 3 sonatas, 2 vn, bc: in *Gi (I)*

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G.B. Bertoni: *Pietro Gnocchi nel terzo centenario della nascita* (Alfianello, 1989)

MARIANGELA DONÀ

Gobatti, Stefano

(*b* Bergantino, Rovigo, 5 July 1852; *d* Bologna, 17 Dec 1913). Italian composer. He studied with Busi in Bologna and with Lauro Rossi in Parma and at the Naples Conservatory. In 1873 his opera *I goti* was staged in Bologna and received with extraordinary acclaim. Bologna's cultural circles, fiercely anti-Verdi, welcomed Gobatti as the new musical paragon to set up against him. Numerous musicians and men of letters shared the general infatuation with the opera, but it was not received with equal acclaim elsewhere in Italy. Verdi himself called it 'the most monstrous musical miscarriage ever composed'. His subsequent operas, *Luce* (1875) and *Cordelia* (1881), met with a cold reception even in Bologna. Reduced to poverty and entirely forgotten, he taught singing in primary schools in Bologna, afterwards withdrawing to a monastery. He became mentally deranged and died in an asylum. He wrote a fourth opera (*Masias*), never performed, and some vocal chamber pieces.

WORKS

I goti (tragedia lirica, 4, S. Interdonato), Bologna, Comunale, 30 Nov 1873, vs (Milan, 1874)

Luce (dramma lirico, 5, Interdonato), Bologna, Comunale, 25 Nov 1875, vs (Milan, 1876)

Cordelia (dramma lirico, 5, C. D'Ormeville), Bologna, Comunale, 6 Dec 1881, *I-Bc*
Masias (op. 3, E. Sanfelice), 1900, unperf.

Romanze; La festa della regina, hymn, arr. pf (Milan, 1886)

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G. Depanis: *I concerti popolari ed il Teatro regio di Torino: quindici anni di vita musicale*, i (Turin, 1914), 57ff

G. Monaldi: *Ricordi viventi di artisti scomparsi* (Campobasso, 1927)

A. Alberti: *Verdi intimo: carteggio di Giuseppe Verdi con il conte Opprandino Arrivabene (1861–1886)* (Milan, 1931)

F. Vatielli: 'L'ultima opera di Stefano Gobatti', *La strenna delle colonie scolastiche bolognesi*, xlv (1941)

P. Nardi: *Vita di Arrigo Boito* (Verona, 1942), 406–7

F. Abbiati: *Storia della musica*, iv (Milan, 1939–46, 2/1967–8), 208ff

BRUNO CAGLI

Gobbi, Tito

(*b* Bassano del Grappa, 24 Oct 1913; *d* Rome, 5 March 1984). Italian baritone. He studied in Rome with Giulio Crimi and made his début in 1935 at Gubbio as Rodolfo (*La sonnambula*). In 1937 he appeared at the Teatro Adriano, Rome, as Germont. He sang regularly at the Teatro Reale dell'Opera, Rome, from 1938; his first great success there was as Wozzeck in the Italian première of Berg's opera (1942). He first appeared at La Scala in 1942 as Belcore, the role in which he made his Covent Garden début with the Scala company in 1951. He appeared regularly in London, especially in Verdi roles, including Posa (1958), Boccanegra, Iago, Rigoletto and Falstaff. He also sang Don Giovanni, Almaviva, Gianni Schicchi and Scarpia.

Gobbi made his American début as Rossini's Figaro in San Francisco in 1948; from 1954 to 1973 he sang regularly in Chicago in a repertory that included Gérard, Michonnet, Jack Rance and Tonio, and he made his Metropolitan Opera début in 1956 as Scarpia. At Rome he created roles in Rocca's *Monte Ivnor* (1939), Malipiero's *Ecuba* (1941), Persico's *La locandiera* (1941), Lualdi's *Le nozze di Haura* (1943) and Napoli's *Il tesoro* (1958) and at Milan in Ghedini's *L'ipocrita felice* (1956). His repertory consisted of almost a hundred roles. Intelligence, musicianship and acting ability, allied to a fine though not large voice, made Gobbi one of the dominant singing actors of his generation. He directed several operas, notably *Simon Boccanegra* in Chicago and London, and wrote *Tito Gobbi: My Life* (London, 1979) and *Tito Gobbi on his World of Italian Opera* (London, 1984). Gobbi's highly individual timbre and diction and his ability to colour his tone made him an ideal recording artist, as can be heard in his Rigoletto, Boccanegra, Iago, Falstaff and Gianni Schicchi.

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G. Lauri-Volpi: 'Un grande artista, un amico reale', *Musica e dischi*, no.262 (1968), 49

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HAROLD ROSENTHAL/ALAN BLYTH

Gobbo della regina, II.

See Lonati, Carlo Ambrogio.

Göbel, Franz Xaver.

See Gebel, Franz Xaver.

Gobelinus Person.

See Person, Gobelinus.

Gobert, Thomas

(*b* Picardy, early 17th century; *d* Paris, 26 Sept 1672). French composer and ecclesiastic. He was a choirboy at the Ste Chapelle probably between 1615 and 1627, canon at St Quentin in 1630 and *maître de chapelle* at Peronne, from which position he made 'a good jump to the employ of M. le Cardinal [Richelieu] and a better jump still to the service of the king' (Gantez). He followed Formé as *sous-maître* at the royal chapel in 1638, a position he shared first with Picot, then with Veillot and finally, after the

latter's death in 1662, with Du Mont. He held several administrative posts at the Ste Chapelle, including that of canon in 1651. In 1664 Louis XIV decided that there should be four *sous-maîtres* for his chapel, each to serve for one quarter: Gobert (January), Robert (April), Expilly (July) and Du Mont (October). Gobert retired from the royal chapel in 1669 and upon his death was interred at the Ste Chapelle.

Along with Formé and Veillot, Gobert was a composer of the avant garde. He admired the many 'belles et bonnes choses' in Monteverdi's madrigals, and did much to stabilize the double-chorus motet in France. The format of the Versailles *grand motet* is already present in Gobert's description of motets composed by him for the royal chapel: 'The *grand choeur*, in five parts, is always sung by many voices. The *petit choeur* is composed only of solo voices' (letter of 17 October 1646 to Constantijn Huygens). None of Gobert's *grands motets* survives. The texts for many are found in Perrin's *Cantica pro Capella Regis* (1665). In his lost *Antiennes récitatives*, also mentioned in this letter, Gobert may have experimented with the basso continuo before the first printed examples appeared in France (Huygens's *Pathodia sacra*, 1647).

Another progressive feature is the simple two-part vocal writing of the *Paraphrase des psaumes de David* (Paris, 1659, 5/1686). The fourth edition, of 1656, begun by Aux-Cousteaux was completed by Gobert who rendered the Aux-Cousteaux settings 'plus agréables' by adding some 'ports-de-voix', some 'anticipations', some 'tremblemens' and some 'flexions de voix' (Avis). Pierre le Petit, the printer, justified the 'new' edition on the grounds that he had asked Gobert to set the psalms (in the Godeau translation) 'in simple counterpoint appropriate for those who know only a little music' and that the earlier setting of 1656 by Aux-Cousteaux in archaic Renaissance polyphony 'did not have all the graces that are desirable'.

WORKS

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Audite coeli in Paroles tirées de la Ste Ecriture, et mises en motet (Paris, 1660), text only

A few airs in Recueil des plus beaux airs, ed. B. de Bacilly (Paris, 1661)

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JAMES R. ANTHONY

Gobetti, Francesco

(*b* Udine, bap. 4 Jan 1675; *d* Venice, 10 July 1723). Italian violin maker. His family moved to Venice in the early 1690s and appears to have been connected with shoemaking. He described himself as a shoemaker when he married (1702) but probably took up violin making within a fairly short time, doubtless as a pupil of Matteo Goffriller, who lived in the same parish. He began to sign his instruments soon after 1710, but because of ill-health was obliged to give up working after 1717.

Though he was active for only a few years and his output was comparatively small, Gobetti ranks as one of the greatest makers of the Venetian school. He was a meticulous workman, yet possessed of considerable verve, showing in his work many of the best qualities of Goffriller and Montagnana. He seems to have made no violas or cellos. His violins are exciting instruments both tonally and visually, sometimes being excellent copies of other makers' work.

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CHARLES BEARE

Gobin de Reims [Gobin de Reins]

(*fl* 13th century). French trouvère. Two satirical poems against women – *On soloit ça en arrier* (R.1253) and *Pour le tens qui verdoie* (R.1768) – are attributed to Gobin in the *Chansonnier de l'Arsenal* (F-Pa 5198) and related manuscripts (see [Sources](#), MS, §III, 4). However, Jehan d'Auxerre named himself as author of the second. These manuscripts normally present nearly identical readings, but their versions of *On soloit* contain significant variants. In the *Chansonnier de l'Arsenal*, the form of the nearly syllabic melody is symmetrical; the melody remains within the range of a 5th and ends on the seldom-used final of B.

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

THEODORE KARP

Goble, Robert (John)

(*b* Thursley, Surrey, 30 Oct 1903; *d* Oxford, 8 Oct 1991). English harpsichord and recorder maker. He began to learn instrument making in 1925 in the Haslemere workshop of Arnold Dolmetsch. In 1937 he established his own workshop in Haslemere, producing clavichords, spinets and recorders. Except for a period during World War II he remained in Haslemere until 1947 when he moved to Headington, Oxford. At the new workshop his production expanded to include larger models of harpsichord. The demand for keyboard instruments was so great that in 1950 he was

obliged to discontinue recorder making. Until 1971 the Goble workshop continued to build essentially modern instruments in the Dolmetsch tradition; thereafter it turned increasingly to building instruments on historical lines, modelled on prototypes by Ruckers, Taskin, Dulcken, Fleischer, Zell and Hass. Modern instruments continue to be made on special commission.

Goble married Elizabeth Brown (*b* 8 Feb 1907; *d* Oxford, 23 Dec 1981) who studied early keyboard instruments and viol playing with Arnold Dolmetsch under a Dolmetsch Foundation Fellowship, performing frequently at the Haslemere Festival in both capacities and as a contralto. She toured Europe and North America as a member of the English Consort of Viols. She played an important part as an artistic adviser and administrator in the Goble workshop. Their son Andrea (*b* 27 June 1931) joined the firm in 1947, and his son Anthony (*b* 8 July 1957) joined in 1975.

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R. Donington: 'Elizabeth Goble', *EMc*, x (1982), 295 [obituary]

HOWARD SCHOTT

Goblet drum.

A directly struck drum (membranophone) in goblet shape. See [Drum](#), §1, 2(ii)(d).

Goccini, Giacomo.

See [Gozzini, Giacomo](#).

Gocciolo, Giovanni Battista.

See [Cocciola, Giovanni Battista](#).

Godár, Vladimír

(*b* Bratislava, 16 March 1956). Slovak composer. He studied the piano and composition, the latter with Pospíšil, at the Bratislava Conservatory (1971–5). He then continued his composition studies under Kardoš at the Bratislava Academy of Music and Dramatic Art until 1980. In 1988–9 he studied with Haubenstock-Ramati at the Vienna Hochschule für Musik. Godár has held appointments as editor with the Opus publishing house (1979–88), researcher at the Institute of Musicology of the Slovak Academy of Sciences (1988–97), editor-in-chief of the journal *Slovenská hudba* (1991–6) and as resident composer for the Slovak PO (1993–4). In 1996 he became lecturer in aesthetics at the arts faculty of Comenius University. His activities also include performing as continuo player in various early music ensembles. His Partita and Concerto grosso were awarded the Ján Levoslav Bella Prize (1985 and 1987, respectively), *Dariačangin sad*

(‘Dariachanga’s Orchard’) received the 1988 Slovak Critics’ Prize and his score to the film *Neha* (‘Tenderness’) won the Zlatý klinec award.

His music is based on the achievements of the postwar European avant garde combined with elements of European classicism. His early pieces employ serial techniques and dodecaphonism, combined later with the sonorism of the Polish school of composition. The confrontation between past and present in his music provides an additional temporal dimension which he has tried to embrace. For Godár, time is a complex, multi-dimensional phenomenon which affects the listener’s subconscious. In temporal terms, pause and structure he considers equally significant; new ways of combining the two have become a principal concern of his. Because of his specific approach to time, form plays a vital role in his music. He often uses historical forms, techniques and performance styles (see for example the Partita or Ricercar) as foundation stones upon which new light is thrown. His most frequent source of inspiration is the virtuoso skill of individual performers; many of his works have been composed in consultation with performers, in particular Andrew Parrott, Julian Lloyd Webber, John Holloway, the Moyzes Quartet and the Slovak Chamber Orchestra.

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(selective list)

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Choral: Spevy o posledných chvíľach života [Songs about the Last Moments in Life] (African poetry), male chorus, 1973; Chryzantémy [Chrysanthemums] (M. Rúfus), S, fl, 4 va, male chorus, 1975; Totožné [Identical] (O. Paz), mixed chorus, 1977, rev. 1990; Žalostné piesničky [Sorrowful Songs] (18th and 19th century Slovak folk poetry), male chorus, eng hn, vn, cimb, timp, 1979; Pieseň o belavých hlavách [Song of the White Heads] (I. Kupec, after Chin. poetry), male chorus, 1980; Orbis sensualium pictus (orat, J.A. Comenius), S, B, chorus, orch, 1984

Other vocal: Lyrická kantáta, S, chbr orch, 1981; 4 vážne spevy [4 Serious Songs] (H. Gavlovič), S, orch, 1986; Uspávanky Jana Skácela [Lullabies of J. Skácel] (Comenius), S, fl, vc, hpd, 1986

Other inst: Variácie (H. Michaux), nar, sax, pf, db, 1970, rev. 1980; Trigram, pf, 1973; Ricercar, vn, va, vc, pf, 1977; Wind Qnt, 1977; Jesenná meditácia [Autumn Meditation], str qt, 1979; Talizman, nocturne, vn, vc, pf, 1979–83; Trio, vn, cl, pf, 1980; 5 bagately, 1981; Husl'ové duetá [Vn Duets], 72 pieces, 1981; Grave, Passacaglia, pf, 1983; Suite, 2 vn, 1981; Sonáta na pamäť Viktora Šklovského [Sonata to the Memory of V. Shklovsky], vc, pf, 1985; Sekvencia [Sequence], vn, pf, 1987; Neha [Tenderness], str qt, 1991; Déploration sur la mort de Witold Lutoslawsky, pf qnt, 1994; Emmeleia, pf, 1994

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Godard [Godart, Goddart]

(fl 1536–c1560). French composer. 19 four-voice chansons ascribed to him were published in Paris between 1536 and 1559. Like Janequin and Passereau, he composed a number of lively anecdotal chansons characterized by light, syllabic counterpoint. The rest, languishing, amorous *épigrammes*, are in the suave style of Certon, Sandrin and Pierre de Villiers; three of the settings were also attributed to these composers. Godard's lively chanson *Ce moys de May* was reissued in Antwerp and Lyons and secured a place (sometimes with an ascription to 'Rogier') in Phalèse's frequently reprinted seventh book of chansons; the work later appeared in various arrangements for lute, cittern or organ.

He may be identifiable with Robert Godard, who was organist at Beauvais Cathedral in 1540 and resigned from there in 1560. Fétis recorded a document naming a 'Goddart' who was a tenor at the Ste Chapelle in Paris between 1541 and 1568, but this was not substantiated by Brenet (*BrenetM*). The Laborde index also notes a Georges Godart, organist at St Nicolas-du-Chardonnet until his death in 1584.

WORKS

for four voices unless otherwise indicated

Amour pence que je dorme et je meurs, 1546¹³ (attrib. Sandrin in 1546¹²); Ce moys de May sur la rousée, ed. in PÅMw, xxiii (1899); De varier c'est ung propre de femme, 1546¹²; Dieu tout puissant bon pere, 1553¹⁹; Graces à Dieu à ce point je consens, 1553¹⁹; Ha quel tourment, 1538¹²; Hault le boys m'amy Margot, ed. M. Cauchie, *Quinze chansons françaises du XVIe siècle* (Paris, 1926); Hélas amour, je pensoye bien avoir, 1538¹³

J'ay le fruct tant désiré, 1550⁹; Le doux regard, 1544⁷; L'homme est heureux quand il trouve amitié, 1553²³, ed. in SCC, x (1994); Longtemps y a que langueur et tristesse, 1543⁷⁻⁸, ed. in RRM, xxxviii (1981); Mariez-moy mon pere, 1538¹², ed. in RRM, xxxviii (1981); Mon cueur avez que ung aultre, 1546¹²; O doux revoir que mon esprit contente, 1538¹² (attrib. Certon in 1549¹⁷); Puisqu'ainsi est que tous ceux qui ont la vie, 5vv, 1559¹⁰, ed. in SCC, x (1994); Quant je voudrois de vous me puy venger, 1536⁵; Que gagnés vous à vouloir differer, 1561³ (attrib. Villiers in 1553²³); Voz huys, sont-ilz tous fermez, fillettes, 1547¹¹, ed. H.M. Brown, *Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries* (Cambridge, MA, 1963)

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FRANK DOBBINS

Godard, Benjamin (Louis Paul)

(b Paris, 18 Aug 1849; d Cannes, 10 Jan 1895). French composer. At the age of ten he was enrolled at the Paris Conservatoire where he studied

with Henri Reber. Although he was considered a child prodigy as a violinist, he did not win any prizes at the Conservatoire, and his submissions in 1863 and 1864 for the *Prix de Rome* were unsuccessful. A prodigious worker, he soon began to establish a reputation as a composer in Germany and Spain as well as in France, and by the 1870s was well known throughout Europe and considered by many to be one of the most important of the young French composers of his day, frequently compared to the young Mozart on account of his early display of talent. Critics agree, however, that early adulation jeopardized his later career.

Godard composed works in most genres with the exception of church music, but ultimately he made his reputation as a composer of salon pieces for piano and of songs, albums of which were translated into English. Also active as a poet, he provided some of his own song-texts, as well as setting contemporary French poetry, mainly in a romantic vein. His style was deliberately traditional and, being of Jewish extraction, he shunned any influence of Wagner, whose opinions he despised, particularly when he was critical of Beethoven whom Godard idolized. Mendelssohn's easily lyrical style may be identified at the root of much of Godard's music, which is founded upon solidly traditional principles of harmony.

His early promise did not really develop in his later works, although his early death from consumption meant that he had no chance to mature fully as a composer. The *Symphonie légendaire* is somewhat unusual as a genre. More like a song cycle with orchestral interludes, it combines poems based on legends by Charles Grandmougin, Leconte de Lisle and Godard himself, among others, and is divided into three parts, the central section being religious and the outer parts rooted in folklore. In his *Symphonie orientale* his collecting of genuine oriental music and its fusion with western harmony was much admired. Among his operas, *Jocelyn* had a successful première in Brussels, while *Le Dante* was criticized for having too many triple-time arias. Most successful was *La vivandière*, an opera set in the period of the Revolution whose title refers to a military canteen-keeper who reunites a republican soldier with his royalist father. Set in the Vendée and employing onstage military music and folksongs, it was unfinished at the time of Godard's death but was completed by Paul Vidal, and ran to over 80 performances. His piano pieces, often published with the usual elaborately illustrated covers that adorned salon-music, display a wide variety of styles. They range from simple pieces for children and amateurs to more virtuoso studies, the best of which show considerable compositional skill and some degree of textural sophistication. These include the highly successful *12 études artistiques*, and *Lanterne magique*, which preoccupied Godard over a long period of time, and in which each song is prefaced by a poem by the composer himself. His songs have considerable charm and one or two numbers from his operas have survived in the repertory in their own right.

Where most early 20th-century historians soon forgot Godard, or afforded him only a passing mention, the influential English critic Arthur Hervey summed him up well in his history of 19th-century French music, as having somewhat abused his talent for commercial gain. He saw Godard's music as 'full of charm' and 'breathing a gentle spirit of melancholy', and said of the composer: 'he can conjure up visions of the past, stir up memories of

forgotten days ... the best that was in him was perhaps expressed in works of small calibre, songs and pianoforte pieces'.

WORKS

printed works published in Paris unless otherwise stated

stage

Les Guelfes (grand opéra, 5, L. Gallet), Rouen, Arts, 17 Jan 1902, vs (1898)

Pedro de Zalamea (opéra, 4, L. Détrouyat and A. Silvestre, after P. Calderón de la Barca), Antwerp, Royal, 31 Jan 1884, vs (1884)

Much Ado about Nothing (incid music, L. Legendre, after W. Shakespeare), Paris, Odéon, 1887

Jocelyn (op, 4, V. Capoul and Silvestre, after A.-M.-L. de Prat de Lamartine), op.100, Brussels, Monnaie, 25 Feb 1888, vs (1887)

Le Dante (drame lyrique, 4, E. Blau), op.111, Paris, OC (Lyrique), 13 May 1890, vs (1890)

Jeanne d'Arc (incid music to drame historique, 5, J. Fabre), op.125, Paris, 1891, vs (1891)

Ruy Blas, 1891, unperf.

Ballet d'autrefois (petite scène à 2 personnages, G. Boyer), for S (*travesti*) and dancer, op.144 (?1893)

La vivandière (oc, 3, H. Cain), inc., Paris, OC (Lyrique), 1 April 1895, with orch completed by P.A. Vidal; vs (1895)

vocal

Solo vv, chorus, orch: Le Tasse [Tasso] (C. Grandmougin), dramatic sym., op.39, 1877 (1878); Hymne nuptiale, 1880, unpubd; Aurore, op.59 (London, 1881) vs (1884); Sym. légendaire, S, Mez, Bar, female vv, op.99, 1880–85 (1886)

Chorus: A la Franche-Comté (Grandmougin), 4 male vv (1879); Hymne à la liberté, 4 male vv; other works

Songs, 1v, pf: over 100, incl. Nouvelles chansons du vieux temps, op.24 (1876); Diane, poème antique (E. Guinand) (1880); 6 fables de La Fontaine, op.17, 1872–9 (n.d.)

6 villanelles, 1876 (1877)

orchestral

Syms.: no.1 (Berlin, n.d.); no.2, B \square ; op.57, 1879 (1889); Sym. gothique, op.23, 1874 (Mainz, 1883); Sym. orientale, op.84, 1883 (Berlin, 1884); Sym. descriptive, unpubd.

Concs.: Pf Conc. no.1, A, op.31, 1875 (1879); Conc. romantique, vn, op.35, 1876 (1877); Vn Conc. no.2, g, op.131, 1891 (Berlin, 1892); Pf Conc. no.2, G, op.148, 1893 (1899)

Other: Scènes poétiques, op.46, 1878 (1879); Aubade et scherzo, op.61, 1881 (1882); Introduction and allegro, pf, orch, op.49, 1880 (1881); 3 morceaux: Marche funèbre, Brésilienne, Kermesse, op.51, 1879 (1880), also arr. pf; Suite de danses anciennes et modernes, op.103 (?1890); Scènes écossaises, ob, orch, op.138 (n.d. [also arr. ob, pf, see chamber]); Symphonie-ballet, op.60, 1881 (1882), also arr. pf; Fantaisie persane, pf, orch, 1894 (1896)

chamber

3 str qts: g, op.33, 1876 (1882); A, op.37, 1877 (1884); A, op.136, 1892 (1893)

2 pf trios: op.32, 1875 (1880); F, op.72 (1883)

Vn, pf: 5 sonatas, c, op.1 (1866), a, op.2 (1866), g, op.9 (1869), A♭, op.12, 1872 (Berlin, 1880), d, op.78 (n.d.); Légende et scherzo, op.3 (1867); Première Sonata, vn, 1873 (1875); Suite de 3 morceaux, op.78 (Berlin, 1883); 6 morceaux, op.128 (n.d.); En plein air: Suite de 5 morceaux (Berlin, 1893), also arr. vn, orch

Vc, pf: 2 morceaux, op.36 (1877) also arr. orch; Sonata, d, op.104 (1887);

Other: 4 morceaux, vn, va, vc, op.5 (1868); 6 duettini, 2 vn, pf, op.18, 1872 (1878); Aubade, vn, vc, 1874 (1892); Valse, pf, cl, op.116 (n.d.); Suite de 3 morceaux, pf, fl, 1889 (1890); Scènes écossaises, ob, pf, op.138, 1892 (1893)

piano

Les contes de Perrault, op.6, 1867 (1868); Fragments poétiques, op.13, 1869 (1873); 3 morceaux: Menuet, Andante, Gavotte, op.16 (1874); 12 études artistiques, op.42 (1878); Lanterne magique, in five parts, opp.50, 55, 66, 110, 1869–93 (1880–); Chemin faisant, 6 morceaux, op.53, 1879 (1880); 20 pièces, op.58, 1881 (1887); Sonate fantastique, op.63, 1881 (1883); Sonata no.2, op.94 (1884); 12 nouvelles études artistiques, op.107, 1884–8 (?1892); 12 pièces, op.112 (n.d.); [12] Scènes italiennes, op.126, 1890–91 (1891), also arr. orch; Impressions de campagne, op.123, 1890–92 (1893); Fantaisie, op.143 (1893); Etudes enfantines, op.149, 1893 (1894); Etudes mélodiques (1894); Etudes rythmiques (1894); Etudes de concert (1894); c100 other pieces

Pf 4 hands: [4] Pièces symphoniques, op.28, 1875 (Berlin, 1880), also arr. orch; [6] Contes de la veillée, op.67 (1882), also arr. orch

2 pf: Duo symphonique, 1877 (1879)

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RICHARD LANGHAM SMITH

Godard de Beauchamps, Pierre-François.

See [Beauchamps, Pierre-François Godard de](#).

Godbid, William

(d 1679). English music printer. He succeeded Thomas Harper in 1656 and took over the printing of all of John Playford the elder's musical publications until his death in 1679. Godbid was a reliable and conscientious printer, if not an inspired one. In spite of the fact that the printing materials he inherited from Thomas Harper dated back over a generation, and were out of date by the middle of the 17th century, for 23 years Godbid's press produced the music volumes on which the elder Playford's remarkable business was built. He also printed Tomkins's *Musica Deo sacra* in 1668,

for which he devised nested type. On his death in 1679, Godbid's business in Aldersgate, London, was taken over by his widow Anne and John Playford the younger. (*Humphries-SmithMP*; *KrummelEMP*)

MIRIAM MILLER

Goddard, Arabella

(*b* St Servan, St Malo, 12 Jan 1836; *d* Boulogne, 6 April 1922). English pianist. At the age of six she went to Paris to study with Kalkbrenner and after the 1848 revolution came to England where she continued her studies with Lucy Anderson and Thalberg. She also studied harmony with G.A. Macfouren, publishing two piano pieces and a ballad in the early 1850s. Her first London appearance was at Her Majesty's Theatre on 23 October 1850. Her Philharmonic début was due to take place in 1853 but she refused to back down when the conductor Michael Costa, engaged in a long-standing feud with Sterndale Bennett, refused to conduct that composer's Concerto in C minor. In 1860 she married the critic [j.w. Davison](#), with whom she had studied the interpretation of the classics. Between 1873 and 1876 she toured America, Australia and India. In the early 1880s she retired from performance but continued to teach, becoming one of the professors at the Royal College of Music when it opened in 1883. By 1890, when a benefit concert was organized by friends, she had fallen into financial difficulties. During much of the second half of the 19th century Goddard was regarded as England's leading pianist. Renowned for her high-class repertoire, she had played Beethoven's Piano Sonata op.106 from memory at one of her earliest appearances and became one of the first performers to champion his late piano sonatas. Her technique was widely praised, George Bernard Shaw writing of her 'wonderful manipulative skill'. (H. Davison: *Music during the Victoria Era from Mendelssohn to Wagner being the memoirs of J.W. Davison*, London, 1912)

FRANK HOWES

Goddart.

See [Godard](#).

Godeau, Antoine

(*b* Dreux, 24 Sept 1605; *d* Vence, 21 April 1672). French poet and writer. He was a cousin of Valentin Conrart, a founder-member of the Académie Française. In his early years he was a member of the brilliant circle centred on the Hôtel de Rambouillet, Paris. About the age of 30 he became convinced that he should follow a religious vocation. He began to paraphrase the psalms in verse while preparing for the priesthood, into which he was received on 6 May 1636. Six weeks later Richelieu appointed him Bishop of Grasse. He spent most of his time in his see – which in 1638 was merged with the adjacent see of Vence – and carried out his apostolic duties assiduously. He devoted nearly all his spare time to reading and

poetry and completed the task that he had begun in Paris of paraphrasing the 150 psalms. The work appeared as *Paraphrase des pseumes de David, en vers français* (Paris, 1648). In a long preface he outlined a programme of missionary apostleship based on the use of his paraphrases. He considered music the best vehicle for spreading the gospel and invited composers to provide settings of his words that would be easy to sing, like the settings written at the time of the Reformation for the translations of the psalms by Marot and Bèze.

King Louis XIII had composed melodies for four of the paraphrases before they were published, but they have not survived. Godeau held them up as an example to musicians. In 1650 Jacques de Gouy published four-part settings of the first 50 paraphrases, but they were criticized as being too academic to be generally popular, and Gouy did not publish his 100 other settings. The composers who followed Gouy – Aux-Cousteaux, Gobert and Lardenois – therefore adopted a simple syllabic manner for solo voice in the style of the Huguenot Psalter. All of these settings, especially Gobert's, which were frequently reprinted, were adopted by the Protestants, since the use by them of Marot's psalms was a serious punishable offence. After the revocation of the Edict of Nantes, missionaries also used them for their new converts. The lack of success of Gouy's settings did not, however, deter other composers from writing more elaborate settings of Godeau's texts: Moulinié included in his *Meslanges* (1658) two polyphonic settings in a concertante style, and in 1663 Du Mont published 40 settings for three and four voices, with instruments; in the early 18th century P.-C. Abeille composed a setting for two or three voices, continuo and instruments. As late as 1724 one 'R.D.B.' of Aix published in Paris a collection of *airs* for solo voice and continuo to texts from Godeau's book.

Godeau wrote other paraphrases and sacred texts as well as several works on church history and other ecclesiastical subjects, but the only one drawn on by musicians was *Oeuvres chrestiennes* (Paris, 1633).

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DENISE LAUNAY/JAMES R. ANTHONY

Godebrye, Jacob

(d Antwerp, 1529). South Netherlandish singer. See [Jacotin](#).

Godecharle [Godecharles, Godschalck], Eugène (-Charles-Jean)

(*b* Brussels, bap. 15 Jan 1742; *d* Brussels, 26 June 1798). Flemish violinist and composer. He was the eldest son of Jacques-Antoine Godecharle, a singer at the royal chapel, 1734–80, and Isabelle Delsart. According to Fétis he was a chorister at the royal chapel and was then sent to Paris by Prince Charles of Lorraine to perfect his violin playing. He was attached to the church of St Géry as a musician, and later became *maître de musique* there. In 1770 he became second supernumerary violin at the royal chapel; some years later, he also directed concerts in Brussels, probably at the Concert Bourgeois. In 1786, after the death of De Croes, he applied for the post of *maître de musique* of the royal chapel. Ignaz Vitzthumb was appointed, but in 1794, thanks to Doudelet, Vitzthumb's successor, he was appointed first violinist there. According to Gerber and Burney he was also a harpist. His music has been little studied; vander Linden commented on the variety and textural interest of his chamber works.

His brother Joseph(-Antoine) Godecharle (*b* Brussels, bap. 17 Jan 1746; *d* Brussels, 21 March 1829) was first oboist at the royal chapel from 1766 until the chapel was disbanded in 1794, and in 1768 oboist in the orchestra at the Brussels Opéra. Another brother, Louis-Joseph-Melchior (*b* Brussels, bap. 5 Jan 1749; *d* Brussels, 8 June 1807), was attached to the church of St Michel et Ste Gudule as a singer, and was a baritone at the royal chapel until 1794.

WORKS

6 sinfonie a 4 o 8 partite, 2 vn, va, b, ob, hns, op.2 (Paris, c1765)

6 trios, 2 vn, b, op.3 (Brussels and Paris, c1770/R)

6 quartetti, hp/hpd, vn, va, b, op.4 (Paris, n.d.)

6 quatuor, 2 vn, va, vc, op.6 (Brussels and Paris, n.d.)

Sonata, vn, bc, op.1 (Brussels, n.d.); Symphonie nocturne, orch (Brussels, n.d.); 3 sonatas, hpd, op.5 (Brussels, n.d.); 3 sonatas, hp, vn (Brussels and Paris, n.d.): all cited by Fétis

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BurneyGN

Choron-FayolleD ('Godschalk')

EitnerQ

FétisB

GerberL

GerberNL

MGG1 (A. vander Linden)

Vander StraetenMPB, v

VannesD

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- M. Couvreur, ed.:** *La Théâtre de la Monnaie au XVIIIe siècle* (Brussels, 1996)

PAUL RASPÉ

Godecharle [Godecharles, Godschalck], Lambert-François

(*b* Brussels, bap. 12 Feb 1753; *d* Brussels, 20 Oct 1819). Flemish singer and composer, brother of [Eugène Godecharle](#) and fifth son of Jacques-Antoine. According to Fétis, he was a chorister at the royal chapel and studied composition with De Croes. He was employed at the royal chapel from 1778 as a bass singer, and held the post until the chapel was dissolved in 1794. He was also a musician at the church of St Nicolas, where he succeeded his father as *maître de musique*. He was nominated a member of the Institut des Pays-Bas in 1817 (Fétis). He composed several sacred works; vander Linden noted their italianate, theatrical style and their elaborate rhythmic treatment, figuration and instrumental writing.

[Eugène Godecharle](#)

WORKS

in B-Bc

Alma Redemptoris mater, 4vv, fl, str, org

Ave Maria, F, 3vv, 2 vn, tenor vn, org

Ave Maria, 2vv, str, org

Ave regina caelorum, A, 4vv, str, org

Homo quidam, F, 3vv, orch, org

Laudate Dominum, D, 4vv, orch, org

Libera me, Domine, E♭; T solo, orch

O gloriosa domina, F, 4vv, orch, org

O Maria, virgo pia, F, 4vv, str, org

Salve regina, D, 4vv, vn, bc, 1784

Tria sunt [Motetto pro defunctis], 3vv, org, ed. A. Wotquenne (Leipzig, 1901)

For bibliography see [eugène Godecharle](#).

PAUL RASPÉ

Godefroid, (Dieudonné Joseph Guillaume) Félix

(*b* Namur, 24 July 1818; *d* Villers-sur-Mer, Calvados, 12 July 1897). Belgian harpist, pianist and composer. He studied the piano and solfège at the music school founded by his father in Boulogne in 1824. At the Paris Conservatoire from 11 October 1832, he studied the harp under Naderman, winning a *second prix* in 1835. On 9 December 1835 he left the

Conservatoire, dissatisfied with its continued use of single-action harps at a time when the double-action harps of Erard were winning wide acceptance. He then studied under Théodore Labarre and Elias Parish Alvars. In 1839 his fame as a harp virtuoso was established by concerts in Belgium and at the Salle Erard, Paris, followed by later tours of the Middle East, Spain, England and Holland. In 1858 his opera *La harpe d'or* was given at the Théâtre Lyrique in Paris. It included a harp fantasy, which Godefroid himself played from the wings. He also wrote an oratorio, *La fille de Saul*. His studies for the harp, *Mes exercices*, reflect more interest in left-hand technique than is evident in the works of earlier composers. Many of his 300 pieces have maintained a firm place in 19th-century harp literature.

Godefroid's brother Jules (b Namur, 23 Feb 1811; d Paris, 27 Feb 1840) entered the Conservatoire in 1826, studying the harp under Naderman and composition under Le Sueur. He was awarded a *second prix* in 1828. His comic operas *La diadesté, ou La gageure arabe* (1826) and *La chasse royale* (1839) were performed in Paris, the latter with a lack of success that contributed to a decline in his health and his early death.

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MGG1 (F. Vernillat)

*Pazdírek*H [with list of pubd works]

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M.G. Scimeca: *L'arpa nella storia* (Bari, 1938), 144–5

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P. Gilson: 'Félix Godefroid harpiste-virtuose et compositeur', *Bulletin de la Société liégeoise de musicologie*, xl (1983), 12–24

ALICE LAWSON ABER-COUNT

Godefroy, François

(b Saint Samson, 1740; d Brussels, 24 Dec 1806). French bookseller, publisher and agent, active in Brussels. First a seller of engravings, he became one of the principal music sellers in Brussels from 1774. He published the works of Honauer, Pauwels and G. Ferrari, and made a request to the Milan engraver C.G. Barbieri to publish the works of C.-L.-J. André. Godefroy was also the Brussels agent for numerous Parisian publishers, his name appearing on the title-page of publications by La Chevardière (for the works of Anfossi and Paisiello), Sieber (Cramer, Haydn, Kammel), Durieu (Dalayrac), Heina (Eichner, J.A. Lorenziti, Vanhal), Mmes Le Menu and Boyer (J.H. Schröter), J.-P. Deroullède (B. Lorenziti, Pieltain, Anton Stamitz), Mondhare (Staes), Bailleux (Chevalier de Saint-Georges) and Camand (Jean Cremon). Being the Brussels agent for Heina, Godefroy was the first to distribute the music of Mozart in Brussels with a Parisian edition of the op.4 piano sonatas.

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MARIE CORNAZ

Godescalcus Lintpurgensis.

See [Gottschalk of Aachen](#).

Godfrey.

English family of bandmasters and conductors.

- (1) [Charles Godfrey \(i\)](#)
- (2) [Dan\(iel\) Godfrey \(i\)](#)
- (3) [\(Adolphus\) Fred\(erick\) Godfrey](#)
- (4) [Charles Godfrey \(ii\)](#)
- (5) [Charles \(George\) Godfrey \(iii\)](#)
- (6) [Sir Dan\(iel Eyers\) Godfrey \(ii\)](#)
- (7) [Arthur \(Eugene\) Godfrey](#)
- (8) [Dan \(Stuart\) Godfrey \(iii\)](#)

E.D. MACKERNESS

[Godfrey](#)

(1) [Charles Godfrey \(i\)](#)

(*b* Kingston-upon-Thames, 22 Nov 1790; *d* London, 12 Dec 1863). He was originally a drummer in the 1st Royal Surrey Militia, and was posted to the Coldstream Guards, where he played the bassoon in the band and became bandmaster in 1825. Although discharged from military duties in 1834, he maintained his connection with the regiment as a civilian. He was appointed musician-in-ordinary to the king in 1831, and edited one of the earliest military band publications, *Jullien's Military Journal* (1847).

[Godfrey](#)

(2) [Dan\(iel\) Godfrey \(i\)](#)

(*b* London, 4 Sept 1831; *d* Beeston, Notts., 30 June 1903). Son of (1) [Charles Godfrey \(i\)](#). He trained as a flautist at the RAM and played under his father. He was bandmaster of the Grenadier Guards from 1856 to 1896. In 1872 he took the guards' band to the International Peace Festival at Boston, Massachusetts, sharing the conducting with P.S. Gilmore. In 1887 he became the first army bandmaster to receive a commission (Hon. 2nd Lieutenant). When he retired in 1896 he formed his own band and in 1898 toured the USA and Canada. He arranged music for military bands and his own marches, quadrilles and waltzes were very popular. He also founded a musical instrument business (Dan Godfrey Sons) in the Strand, London.

Godfrey

(3) (Adolphus) Fred(erick) Godfrey

(*b* London, 1837; *d* London, 28 Aug 1882). Son of (1) Charles Godfrey (i). He was educated at the RAM and succeeded his father as bandmaster of the Coldstream Guards in 1863, from which post he retired in 1880. He was well known as an arranger, and his collections of musical *Reminiscences* (of Auber, Verdi, etc.) are still in use. (R.F. Camus: 'Some Nineteenth-Century Band Journals', *Festschrift zum 60. Geburtstag von Wolfgang Suppan* (Tutzing, 1993), 335–48)

Godfrey

(4) Charles Godfrey (ii)

(*b* London, 17 Jan 1839; *d* London, 5 April 1919). Son of (1) Charles Godfrey (i). He studied under Macfarren and Lazarus at the RAM and played in Jullien's orchestra, with which he went on tour. In 1859 he joined the Scots Fusiliers as bandmaster, leaving for a similar post with the Royal Horse Guards (1868–1904), in which he was commissioned Lieutenant (1899). He was professor of military music at the GSM and for 16 years adjudicated at the Belle Vue band contests in Manchester. His numerous compositions and arrangements are well known; he edited the *Army Military Band Journal* and founded the *Orpheus Band Journal*.

Godfrey

(5) Charles (George) Godfrey (iii)

(*b* London, 2 Dec 1866; *d* London, 24 July 1935). Son of (4) Charles Godfrey (ii). He was educated at the RAM and was bandmaster to the Corps of Commissionaires (1887) and conductor of the Crystal Palace Military Band from 1889 to 1897. He was also musical director at Buxton Spa (1897 and 1898) and at the Spa, Scarborough (1899–1909). From 1911 to 1924 he directed the Royal Parks Band at Hyde Park, London.

Godfrey

(6) Sir Dan(iel Eyers) Godfrey (ii)

(*b* London, 20 June 1868; *d* Bournemouth, 20 July 1939). Son of (2) Dan Godfrey (i). After leaving the RAM he succeeded (4) Charles Godfrey (ii) as bandmaster to the Corps of Commissionaires, and in 1889 became conductor of the (civilian) London Military Band. In 1891 he left for Johannesburg to direct an opera company at the Standard Theatre, and on his return in 1893 undertook to organize a band for the Winter Gardens, Bournemouth. This was later augmented to become the Bournemouth Municipal Orchestra, of which Godfrey remained conductor until he retired in 1934. Despite heavy administrative commitments and conducting engagements elsewhere, he maintained a high standard of performance not only of works from the conventional repertory (as well as neglected symphonies by composers such as Bruch, Raff, Svendsen and Saint-Saëns) but also of important works by British composers. Parry, Stanford, Elgar, Ethel Smyth and Mackenzie were all invited to conduct at Bournemouth, and after the formation of a municipal choir (with 250 members) in 1911 the Winter Gardens festivals became famous. Godfrey

was knighted in 1922 and elected FRAM in 1923. His *Memories and Music* (London, 1924) is informative on several aspects of the 'English musical renaissance'. (G. Miller: *The Bournemouth Symphony Orchestra* (Sherborne, 1970), 10, 17)

Godfrey

(7) Arthur (Eugene) Godfrey

(*b* London, 28 Sept 1868; *d* London, 23 Feb 1939). Son of (4) Charles Godfrey (ii). He was a chorister at St Paul's Cathedral and later studied at the RAM. He was a versatile composer and arranger of light music and his musical comedy *Little Miss Nobody* (1898) ran for a long time at the Lyric Theatre, London. He had a considerable reputation as an accompanist, and also acted as an adviser to publishing firms; from 1921 to 1929 he was musical director at the Alhambra Theatre, Glasgow.

Godfrey

(8) Dan (Stuart) Godfrey (iii)

(*b* London, 21 May 1893; *d* Durban, 24 April 1935). Son of (6) Dan Godfrey (ii). He was usually called 'Dan Godfrey jnr.'. He was educated at Sherborne School and the RAM and enlisted in the Coldstream Guards with the intention of becoming a bandmaster. After service in World War I, he conducted orchestras at Harrogate and St Leonards-on-Sea. He was appointed director of the BBC's first Manchester station and in 1925 moved to a similar post at Savoy Hill, London, where he frequently conducted the London Wireless Orchestra. In 1928 he became musical director to the corporation of Durban.

Godfroy [Godefroy, Godefroid].

French family of wood-turners and woodwind instrument makers. They were active in the 18th and 19th centuries.

- (1) Clair Godfroy
- (2) Vincent Hypolite Godfroy
- (3) Pierre Godfroy

TULA GIANNINI

Godfroy

(1) Clair Godfroy

[*aîné*] [Clair Godfroy *dît* Buffet] (*b*La Couture, 13 Nov 1774; *d* Paris, 11 Jan 1841). Founder of the firm, son of the woodwind instrument maker Clair. He was especially noted for his flutes. From about 1800 he worked in Paris as a woodwind instrument maker and operated a grocery business. In 1814 he established his own workshop at 67 rue Montmartre en face le passage du Saumon (after 1855, same location renumbered 55), which remained the location of the firm until its dissolution in 1888. By 1821 Godfroy was supplying flutes to the Académie Royale de Musique: in that year the solo flautist of the Académie, Joseph Guillou, ordered from Godfroy a grenadilla instrument with six keys and *corps de rechange*, priced at 300 francs. A price list of 1827 advertises flutes with an improved C-foot and states that

Godfroy's instruments were used by leading Parisian players. As well as flutes, he made piccolos, clarinets and flageolets. He retired in 1836 and was succeeded by a partnership formed by his son Vincent Hypolite and his son-in-law Louis Lot (1807–96). Another son, Frédéric Eléonor (*b* Paris, 6 Jan 1805; *d* after 1844), was also a maker of woodwind instruments in Paris at 133 rue Montmartre, under the mark 'F.E. Godfroy fils star'. On 22 August 1834 he was granted a patent (no. 5843) for a spiral spring designed to facilitate the return action of the keys.

[Godfroy](#)

(2) Vincent Hypolite Godfroy

(*b* Paris, 16 Oct 1806; *d* Paris, 16 Dec 1868). Son of (1) Clair Godfroy *aîné*. Under an agreement of 1833 he formed a partnership with his brother-in-law Louis Lot under the name 'Société Godfroy fils et Lot' and mark 'peacock Clair Godfroy aîné/CG' (his father's from 1828–36). The firm played a pivotal role in the development and manufacture of the Boehm flute in France. In 1837 the firm announced the manufacture of a 'nouvelle flûte', their version of Boehm's 1832 instrument (*Courier français*, 21 October). In 1847 they purchased Boehm's patent of the same year for the cylinder flute (no.6050), granting them exclusive rights to the manufacture of that instrument in France for 15 years. In collaboration with Louis Dorus they developed, standardized and popularized the French model cylinder flute, characterized by five perforated keys in line, a closed G₁ key instead of Boehm's open one, a lip plate mounted on a chimney and an elegant [Keywork](#) utilizing sleeves and clutches. The partnership ended in 1855 when Lot left to establish his own firm concentrating on the silver cylinder flute. Vincent Hypolite continued to make significant numbers of wooden conical and cylinder flutes and piccolos. After his death the firm was run successfully for 20 years by his widow, Marie Alexandrine Godfroy [*née* Dumont] (*d* Paris, 10 April 1888).

[Godfroy](#)

(3) Pierre Godfroy

[*jeune*] (*b* La Couture, 1805; *d* Paris, after 1836). Brother of (1) Clair Godfroy *aîné*. He had a workshop from 1823–30 at 23 rue Montmartre and in 1836 was at no.46. He made flutes, flageolets, clarinets and military instruments marked 'sun/Pierre Godfroy Jne/PG'. According to the *Bottin* of 1823 he was 'known for the perfection of his instruments and particularly for the flute' and was 'the inventor of flageolets of two octaves'.

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Godimel, Claude.

See [Goudimel, Claude](#).

Godowsky, Leopold [Leonid]

(*b* Soshly, nr Vilnius, 13 Feb 1870; *d* New York, 21 Nov 1938). American pianist and composer of Polish birth. Following the death of his father, he exhibited a precocious aptitude for music under the guidance of foster-parents in Vilnius. By the age of five he had already started to compose, as well as being proficient on both piano and violin. He gave his first piano recital when he was nine and subsequently toured throughout Lithuania and East Prussia. After studying briefly with Ernst Rudorff at the Berlin Hochschule für Musik he left for America, where he made his first appearance, in Boston, in 1884. In 1885 he appeared in a series of concerts at the New York Casino, and the following year toured the north-eastern USA and Canada with the violinist Ovide Musin. From 1887 to 1890 he was a protégé of Saint-Saëns in Paris, supporting himself by playing in fashionable salons both there and in London. On his return to the USA in 1890 he joined the staff of the New York College of Music, and later held teaching posts in Philadelphia and Chicago. During the 1890s he formulated his theories regarding the application of relaxed weight and economy of motion in piano playing; he also started to make concert arrangements of other composers' works, including the first of his studies on the études of Chopin.

Godowsky's appearance at the Beethoven Hall, Berlin, on 6 December 1900 established his reputation not only as a consummate virtuoso, but also as one of the most remarkable composers then writing for the piano. He took up residence in Berlin, from where, until 1909, he embarked on annual European tours. From 1909 until 1914 he was director of the Klaviermeisterschule of the Akademie der Tonkunst in Vienna, in succession to Sauer and Busoni, returning to the USA for concert tours between 1912 and 1914, as well as making his first gramophone recordings. Godowsky remained in America until 1922, when he embarked on an extended tour of East Asia, including a visit to Java which was to provide the inspiration for the *Java Suite (Phonoramas)* written on his return to the USA; during this tour he also undertook a major series of Bach transcriptions. The years 1926–30 saw the publication of numerous other transcriptions, including the 12 Schubert songs, and original compositions, as well as a return to the European concert stage. In 1928 he began a series of recordings in London, including major works by Beethoven, Schumann, Grieg and Chopin. In 1930, however, while recording Chopin's E major Scherzo, Godowsky suffered a stroke which left him partially paralysed; his remaining years were overshadowed by material anxieties, exacerbated by personal tragedy.

Although informed listeners detected a degree of reserve in his public performances, in private his colleagues would marvel not only at his legendary technical command, but also at a dramatic power and depth of poetic feeling encountered neither in concert nor on his surviving recordings, except, perhaps, for his reading of the Grieg Ballade. As a composer, Godowsky was essentially a traditionalist: his harmonic language derives from Brahms, Chopin and Liszt, while the epic dimensions of his five-movement E minor Sonata and the sumptuous quasi-orchestral textures of the symphonic metamorphoses owe more to

Wagner and Richard Strauss. Although Godowsky felt that his most mature compositions were the Suite for the left hand and the Passacaglia (on the opening eight bars of Schubert's 'Unfinished' Symphony), it was through his intricately polyphonic transcriptions, especially the 53 Studies on the études of Chopin, that he became most widely known as a composer.

Like Busoni, who observed that, besides himself, Godowsky was the only composer to have added anything of significance to keyboard writing since Liszt, Godowsky was essentially an auto-didact who had developed his methods by empirical means – his principles of weight release as distinct from purely muscular momentum were further propagated through the teachings of his former student, Heinrich Neuhaus. The *fin de siècle* chromaticisms and dense contrapuntal textures of Godowsky's music found little favour with the postwar generation; however, during the 1970s a revival of interest in the Romantic performance tradition brought about a re-evaluation of his achievements, and the subsequent reappearance of a number of his major works in print, on record and in concert further attests to his rehabilitation as one of the seminal figures of 20th-century pianism.

WORKS

(selective list)

for piano solo unless otherwise stated

piano

Moto perpetuo, Grande valse romantique, Valse-scherzo, Märchen, Polonaise (1888–9); 3 concert studies, op.11 (1899; no.2 unpubd); Sarabande, Menuet, Courante, op.12 (1899); Toccata, G♯, op.13 (1899) [rev. of Moto perpetuo (1889)]; piano pieces, opp.14, 15, 16 (1899); Sonata, e (1911); Walzermasken, 24 Tonfantasien im Dreivierteltakt für Klavier (1912); 46 miniatures, pf 4 hands (1918); Triakontameron, 30 moods and scenes in triple measure (1920); Java Suite (1925); 4 poems (1927–32); Passacaglia (1928); Prelude and Fugue, pf LH (1930); Waltz poems, pf LH (1930); Méditation, Etude macabre, Impromptu, Intermezzo, Elegy, Capriccio, pf LH (1930–31) [also versions for two hands]

transcriptions, paraphrases and arrangements

Renaissance, transcrs of works by Rameau and others (1906–9); Tango (Albéniz), D (1921); Triana (Albéniz) (1938); 3 sonatas for solo vn (J.S. Bach), g, b, a; 3 suites for solo vc (J.S. Bach), d, C, c (1924); Adagietto from L'Arlésienne (Bizet) (1927); Arrangement de Concert du rondo, op.16 (Chopin) (1899); Paraphrase de Concert, Valse, op.18 (Chopin) (1899); 53 studies on the Chopin études (1894–1914); 5 concert arrangements of Chopin waltzes (1921–7); Canzonetta from Violin Concerto Romantique (Godard) (1927); Etude (Henselt), F♯, op.2 no.6 (1899, rev. 1931); Le cygne (Saint-Saëns) (1927); Ballet music from Rosamunde (Schubert) (1923); Moment musical, op.94 no.3 (Schubert) (1927); 12 Songs (Schubert) (1927); 3 Symphonische Metamorphosen Johann Strauss'scher Themen (1912); Symphonic Metamorphosis of the Schatz-Walzer themes from J. Strauss's *Der Zigeunerbaron*, pf LH (1941); Ständchen, op.17 no.2 (R. Strauss) (1922); Perpetuum mobile (Weber) (1903); Momento capriccioso, op.12 (Weber) (1904); Aufforderung zum Tanz (Weber), 2 pf (1905, rev. 1922)

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- L.S. Saxe:** 'The Published Music of Leopold Godowsky', *Notes*, xiv (1956–7), 165–74 [with complete list of works]
- J. Nicholas:** *Godowsky, the Pianists' Pianist* (Hexham, 1989)
- C. Hopkins:** *Leopold Godowsky* (forthcoming)

CHARLES HOPKINS

Godric

(*b* Hanapol [?Walpole], Norfolk, c1069; *d* Finchale, nr Durham, 21 May 1170). English saint and hermit. He reputedly composed some of the earliest metrical rhymed English songs to have survived with their music. A full account of his life is given by Archer. As a young man he travelled widely. About 1115 he moved to a solitary hermitage at Finchale on the Wear, near Durham, and for some 60 years lived a life of incredible asceticism, during which time he was favoured with a number of visions. In these he heard the Virgin Mary, St Mary Magdalen, St Peter, St Nicholas of Bari and his own deceased sister Burchwine singing various songs that they taught him, and which he sang to his future biographers. In two early manuscripts of the *Libellus* of Reginald of Durham and a digest of it – though not in the earliest – three of the songs appear with musical notation (there are many other copies, including translations into Latin, without music). The melodies are written as monophonies in square and rhomboid notes: *Sainte Marie virgine moder* alone (without its second verse) appears in the 12th-century *GB-Lbl* Harl.322; it is copied complete, with the other two surviving songs, in an early 13th-century hand in *GB-Lbl* Roy.5.F.VII. Since Godric was 'omnino ignarus musicae' ('entirely ignorant of music'), these copies must represent a more learned musician's interpretation of what he sang, possibly at several removes from and some time later than his original performances. The music for *Kyrieleyson: Crist and Sainte Marie* does not quite correspond with the literary accounts of the vision, where the verse precedes the Kyrie; *Sainte Marie*, as noted, seems to have gained a second stanza over the years. *Welcume Symond* (described in Stevenson, 306) is lost and was never copied out in full. *Sainte Nicholaes, Godes drudh* was presumably sung during the vision of St Nicholas described by Reginald of Durham (see Stevenson, 202; the melody resembles that of *Sainte Marie*). In melody and metre the songs appear to imitate the style of certain Latin hymns, such as those of St Anselm (*d* 1109). The litany-like invocations of the Angels in *Crist and Sainte Marie* resemble parts of the Sarum Kyrie 'Deus sempiternae', though it is hard to agree with Reese that the melody of the verse is an elaboration of the plainsong phrases that frame it. (All three songs with music are ed. in Trend and in Dobson and Harrison.)

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

BRIAN TROWELL

Godschalck, Eugène.

See [Godecharle, Eugène](#).

Godschalck, Lambert-François.

See [Godecharle, Lambert-François](#).

Godymel, Claude.

See [Goudimel, Claude](#).

Goeb, Roger (John)

(*b* Cherokee, IA, 9 Oct 1914; *d* New York, 3 Jan 1997). American composer. After studying agriculture at the University of Wisconsin (BS 1936) he turned his attention to composition. He spent two years playing in jazz bands, then studied with Boulanger in Paris at the Ecole Normale de Musique (1938–9). On his return to the USA he became a pupil of Luening and then did graduate work at New York University, the Cleveland Institute (MM 1942), where he was a pupil of Elwell, and the State University of Iowa (PhD 1945). He taught at Bard College, the Juilliard School, Stanford University and Adelphi College, and received two successive Guggenheim fellowships (1950–52). In 1952 he established the Composers Facsimile Edition (known as the American Composers Edition from 1972) for the ACA, of which he became executive secretary (1956–62); he was involved with CRI during its formative years. Goeb was awarded commissions by the Louisville Orchestra, the Creative Concerts Guild and the University of Iowa. His music shows a craftsmanlike concern for the clearest possible projection of line and for formal design; a sense of economy is always

evident. Buoyant off-beat rhythms and carefully balanced mixtures of timbres are characteristic. Goeb composed directly for instruments, rather than merely orchestrating, and even familiar pitch combinations (e.g. varieties of triads) sound fresh and novel in his music.

WORKS

6 syms: 1941 [withdrawn], 1945, 1950, 1955, 1981, 1987

5 concertants: no.1, fl, ob/eng hn/cl, str/pf, 1948; no.2, bn/vc, str/str qt, 1950; no.3, va, wind orch/wind ens/pf, 1951; no.4, cl, (str, pf, perc)/(str qt)/(pf), 1951; no.5, orch

Other orch: *Prairie Songs*, small orch, 1947; *Romanza*, str, 1948; *Concertino no.1*, 1949; *American Dances*, nos.1–5, 1952; *Vn Conc.*, 1953; *Pf Conc.*, 1954; *Fantasy*, pf, str, 1955; *Sinfonia no.1*, 1957; *Encomium*, band, 1958; *Concertino no.2*, 1959; *Iowa Conc.*, chbr orch, 1959; *Sinfonia no.2*, 1962; *Caprice*, 1982; *Divertissement*, str, 1982; *Memorial*, 1982; *Fantasia*, 1983; *Essay*, 1984; *Gambol*, 1984; *Black on White*, cl, str/str qt, 1985; other works

5–10 insts: *Brass Septet*, 1949; *Ww Qnt no.1*, 1949; 3 *Processionals*, org, 2 tpt, 3 trbn, 1951; *Pf Qnt*, 1955; *Ww Qnt no.2*, 1955; *Declarations*, fl, ob, bn, hn, vc, 1961; *Vc Qnt*, vc, str qt, 1979; *Brass Qnt*, 1980; *Octet*, cl, bn, hn, 2 vn, va, vc, db, 1980; *Ww Qnt no.3*, 1980; *Ww Qnt no.4*, 1982; *Fl Qnt*, 1983; *Hurry*, fl, ob, cl, hn, tpt, vib, va, vc, db, 1985; *Brass Qnt no.2*, 1987; *Winds Playing*, 4 ww, 6 brass, 1988

1–4 insts: *Str Qt no.1*, 1943 [withdrawn]; *Str Trio*, 1944; *Fantasy*, pf, 1948; *Str Qt no.2*, 1948; *Fuga contraria*, pf, 1950; *Divertimento*, vc, pf, 1951; *Str Qt no.3*, 1954; *Sonata*, vn, pf, 1957; *Running Colors*, str qt, 1961; *Ob Qt*, 1961; *Str Qt no.4*, 1980; *Imagery*, va, 1984; *Kinematic Trio*, va, vc, pf, 1985; *Nuances*, cl, va, 1986; *Urbane Duets*, va, vc, 1988; *Solar Pairing*, Baroque fl, hpd, 1989

Vocal: *Phrases from Blake*, SSATB, 1950; *Etudes*, SATB, brass, 1981; 2 *Vocalise*, S, chbr orch, 1987

Principal publisher: ACA

ELAINE BARKIN/R

Goebbels, Heiner

(*b* Neustadt an der Weinstrasse, 17 April 1952). German composer. He spent his childhood in Landau in der Pfalz and in 1972 moved to Frankfurt, where he completed a degree in sociology in 1975. In 1976 he co-founded the Sogenannten Linksradiakalen Blasorchesters, which existed until 1981, and the experimental Duo Heiner Goebbels/Alfred Harth, in which he performed until 1988. From 1978 to 1980 he was the musical director of the Frankfurt Schauspiel, and in 1982 he founded the experimental rock group Cassiber.

Goebbels's compositions reflect his interests in theatre, noise, jazz, rock and critical views of the concert hall. His works have been much influenced by film, montage being a favourite technique; in *Surrogate Cities*, for example, a recording of Jewish chant is superimposed on the symphony orchestra. The ballet *Red Run*, which includes sections of improvised material and choreography for the musicians, was the first of several compositions on which Goebbels collaborated with the Ensemble Modern. He has also directed his own theatre and radio plays, frequently setting

texts by Heiner Müller. He won the Prix Italia for the third time in 1996 for his radio play *Roman Dogs*.

WORKS

(selective list)

Dramatic: *Verkommenes Ufer* (radio play, H. Müller), 1984; *Die Befreiung des Prometheus* (radio play, Müller), 1985; *Tränen des Vaterlands* (ballet), 1986–7; *Red Run* (ballet, choreog. A. Müller), fl, b cl, tpt, trbn, tuba, perc, pf + sampler, elec gui, vn, vc, db + elec b, 1988–91, Frankfurt, 3 April 1988; *Befreiung* (concert scene, after R. Goetz), nar, ens, 1989; *Newtons Casino* (music theatre, Goebbels and M. Simon, after H. Schliemann, Homer, H. Berlioz and others), 1990, Frankfurt, 16 Dec 1990; *Black on White (Schwarz auf Weiss)* (music theatre, E.A. Poe, J. Webster, T.S. Eliot and M. Blanchot), 1996, Frankfurt, 14 March 1996; *Roman Dogs (Der Horatier)* (radio play, T. Livius, P. Corneille, W. Faulkner and Müller), 1996
Other: *La jalousie*, nar, ens, 1991; *Herakles 2*, 5 brass, perc, sampler, 1992; *Surrogate Cities*, 8 movts, orch, 1993–4 [movts can be perf. independently]; *Industry and Idleness*, chbr orch, 1996; *Nichts Weiter*, orch, 1996

Principal publisher: Ricordi

RACHEL BECKLES WILLSON

Goebel, Reinhard

(*b* Siegen, Westphalia, 31 July 1952). German violinist and conductor. He studied the violin with Franz-Josef Maier, Saschko Gawriloff and Marie Leonhardt. In 1973 he founded the instrumental ensemble *Musica Antiqua Köln*, with which he has appeared both as soloist and director. As a result of injury to his right hand he abandoned his career as a solo violinist, although, having taught himself to bow with the left hand, he is able to play with his ensemble. With *Musica Antiqua Köln* Goebel has toured extensively, making his UK début at the Queen Elizabeth Hall, London, in 1978. The group has recorded prolifically and has made valuable contributions to the revival of German music of the late 17th and early 18th centuries. Goebel's attention to stylistic detail together with a rigorous technical discipline have given his ensemble a distinctive character. His preference for brisk tempos, particularly evident in his performances and recording of Bach's *Brandenburg Concertos*, has given rise to controversy. His other recordings with *Musica Antiqua Köln* include concertos and orchestral suites by Bach and Telemann, vocal music of the Bach family and by Dresden court composers, notably Heinichen.

NICHOLAS ANDERSON

Goehr.

British family of musicians.

(1) [Walter Goehr](#) [Walter, George]

(2) (Peter) Alexander Goehr

(3) Lydia Goehr

ARTHUR JACOBS (1), NICHOLAS WILLIAMS (2), NAOMI CUMMING (3)

Goehr

(1) Walter Goehr [Walter, George]

(*b* Berlin, 28 May 1903; *d* Sheffield, 4 Dec 1960). Conductor and composer of German birth. In Britain he was known professionally as George Walter until 1948. Of those musicians of Jewish origin who went to Britain as refugees from Nazi Germany, Goehr was one of the most prominent in encouraging younger British composers and in promoting the acceptance of Schoenberg, Eisler and other composers from his own rooted tradition. He was for some time a pupil of Schoenberg at the Prussian Academy of Arts in Berlin. In London he was musical director for the Columbia Graphophone Company, 1933–9, conductor of the Morley College concerts from 1943 until his death, and conductor of the BBC Theatre Orchestra, 1945–8. He conducted in London the first performances of Britten's *Serenade* (with Peter Pears and Dennis Brain) in 1943, Tippett's *A Child of our Time* (1944) and Seiber's *Ulysses* (1949). Before leaving Germany he had been a conductor for Berlin Radio (1925–31). He composed a symphony, a radio opera *Malpopita*, incidental music for theatre and films and much chamber music. A Monteverdi enthusiast before the vogue for that composer, he edited *Poppea* and the *Vespers of 1610*.

Goehr

(2) (Peter) Alexander Goehr

(*b* Berlin, 10 August 1932). Composer of German birth, son of (1) Walter Goehr. His music, conceived in terms of the received genres, often engages dialectically with his theoretical concerns, and he has made a significant contribution to a clearer understanding of the role of the composer in modern society.

1. Life.

2. Works.

WORKS

WRITINGS

BIBLIOGRAPHY

Goehr, (2): Alexander Goehr

1. Life.

Goehr's family moved to Britain from Germany when he was a few months old. His early upbringing – his father was the conductor Walter Goehr, his mother Laelia a classically trained pianist – proved a formative influence. Tippett, Seiber and others were frequent visitors to the home, and with Walter a leading figure at Morley College and a pioneering conductor of Monteverdi and Messiaen, the Goehr household was a focus for much that was exciting in postwar British music. Influenced, no doubt, by its challenging atmosphere, Goehr abandoned a scholarship to read classics at Oxford and chose instead to study music with Richard Hall at the Royal Manchester College of Music. There, with fellow students Birtwistle, Maxwell Davies and John Ogdon, he founded the New Music Manchester

Group. He spent the academic year 1955–6 in Paris, attending Messiaen's masterclass at the Conservatoire while studying counterpoint privately with Yvonne Loriod. Meanwhile, in 1954, his Piano Sonata had been performed at the Darmstadt summer course, followed two years later by his Fantasia for orchestra.

Goehr worked in London as a copyist and translator until 1960, when he joined the BBC as a programme producer of orchestral concerts. Rapidly acquiring notice as a leading figure in progressive musical circles, especially with the première of the cantata *The Deluge* in 1959, he won both fame and notoriety for a sequence of ambitious symphonic and choral works. With Birtwistle and Maxwell Davies he organized the Wardour Castle Summer Schools of Music in 1964 and 1965. In 1967 he became musical director of the Music Theatre Ensemble. His first opera, *Arden muss sterben*, was produced in Hamburg in 1967. He spent the summer of the following year in Tokyo on a Churchill Scholarship. For the academic year 1968–9 he was composer-in-residence at the New England Conservatoire, Boston, and for the following year, assistant professor of music at Yale. Goehr's return to Britain as visiting lecturer at Southampton University (1970–71) signalled his new-found role in British academic life. His appointment as West Riding Professor at Leeds University (1971–6) consolidated this new commitment, which was crowned with his period as professor of music at Cambridge University (1976–99), where he instituted important changes to the tripos. To an already distinguished roster of composition students that included Anthony Gilbert, Robin Holloway, Peter Paul Nash, Bayan Northcott and Roger Smalley, he added many leading names from a younger generation including George Benjamin, Julian Anderson and Thomas Adès.

Goehr's music has never lacked an international context, and it has been performed by some of the world's leading performers, including the conductors Boulez, Dohnányi, Dorati, Haitink, Knussen, Ozawa and Rattle, and solo executants Barenboim, Du Pré, Karine Georgian, Ogdon, Parikian, Peter Serkin, Ricci and Tabea Zimmermann. Goehr was invited to China in 1976 to advise on curriculum reform at the Shanghai Conservatory of Music. In a long association with the Tanglewood Music Center, Boston, he was guest composer in 1987, and composer-in-residence in 1993. A noted broadcaster, his landmark four-part radio series 'Modern Music and Society' subsequently formed part of his selected writings *Finding the Key* (1998); he was also the BBC Reith Lecturer (1987). Goehr is an honorary member of the American Academy of Arts and Letters, and in 1973 was the first recipient of the University of Southampton's honorary doctorate in music.

[Goehr, \(2\): Alexander Goehr](#)

2. Works.

Despite being a comparatively late starter musically, when Goehr finally decided to become a composer he swiftly and with impressive self-confidence established the coordinates of his subsequent creative direction. Although not always encouraging towards his son's compositional efforts, Walter Goehr was nonetheless an important catalyst in his artistic development, whether in his role as a former member of

Schoenberg's Berlin class or as a conductor who pioneered the Monteverdi revival, gave several Tippett premières and, perhaps most importantly, directed the first British performance of Messiaen's *Turangalila-symphonie* in 1953. Also influential in defining the young Goehr's range of interests was Richard Hall, whose enthusiasms ranged from ragas to Krenek via modality and the theories of Joseph Schillinger. The experience of Darmstadt and encounters with Boulez in 1955–6 were further significant inspirations, with Goehr responding warmly to the spirit of adventurous demarcation of untried limits. The confrontation of modernism with more conservative expectations of music-making encountered in the débâcle of his Leeds Festival cantata *Sutter's Gold* (1959–60), spurred on his dialectical frame of mind to conceive of a synthesis of modernism with the no less valid lessons of tradition.

Goehr's works of the late 1950s and early 60s, including the Suite, op.11, the orchestral *Hecuba's Lament* (1959–61) and the Violin Concerto (1961–2), certainly displayed a most unmodernistic facility for exploiting the possibilities of the standard genres in a progressive context. Furthermore, in the Two Choruses (1962), written in memory of Eisler, and the Little Symphony (1963), a musical memorial to his father, Goehr evolved a highly personal working method that mixed combinatorial serialism with modality and 'bloc sonore' techniques. This made possible a flexible and open-minded approach to a diversity of harmonic and contrapuntal methods from a broadly based structural perspective. Exploring a variety of models ranging from sonata and variation form to miniatures, Goehr's music proceeded to propound over the next 15 years the rich possibilities of his system, while encompassing the major symphonic and operatic genres in a commanding way. Thus, while the magisterial Symphony in One Movement (1969) suggested many moods within its continuous half-hour span, *Pastorals* (1965) explored a world of dark tragedy that was offset by the sparkling *jeu d'esprit* of *Metamorphosis/Dance* (1973–4), the product of sophisticated modelling techniques derived from formal proportions originating in late Beethoven. The remarkable temporal control already exhibited in the two-movement Piano Trio (1966) dispelled any doubts that such flexibility of approach could be achieved by the 'generative grammar' of Goehr's serial modality. As for the musical parodies and distortions revealed in his first opera, *Arden muss sterben*, a Brechtian morality, and the ritual atmospheres of the subsequent music theatre Triptych (1968–70), these showed the fusion of Goehr's uniquely musical instincts with a no less innate dramatic talent.

The appearance in 1976 of the explicitly modal, white-note setting of Psalm iv immediately following the assured serial modality of the String Quartet no.3 perplexed many who admired the unity of style achieved in Goehr's works of the preceding 17 years, and whose ears had grown accustomed to the prevailing post-Schoenbergian nuances of his music up to then. Subsequently, however, the rapidly changing outlook of the avant garde over the last three decades of the 20th century has not only vindicated Goehr's boldness in moving away from the artist's injunction to perpetual innovation through quasi-scientific experiment, but also showed the consistency of the move within the context of his own thinking and in particular his predilection for artistic synthesis. The critics' chief complaint was that an avant-garde composer should revert to the writing of fugues,

not only in the *Fugue on the Notes of the Fourth Psalm* (1976), but also in *Babylon the Great is Fallen* (1979) for chorus and orchestra, and in the major work of the period, Goehr's second opera *Behold the Sun* (1981–4). But with hindsight, the radical and significant feature of these works lay in the composer's rediscovery (in part through an appraisal of the writings of C.P.E. Bach) of a means of composing that renewed the figured bass as the way to assert harmonic and formal control throughout a movement; and, indeed, extended the range of the combinatorial mode of thinking that had proved of central significance since his early works.

That the result need in no way revert to existing notions of neo-classical or period style was shown in the contrasting sounds of the *Romanza on the Notes of the Fourth Psalm* (1977) and the Kafka-inspired song cycle *Das Gesetz der Quadrille* (1979). Moreover, Goehr, with typical verve, proceeded to show the flexible application of his new technique to a variety of compositional situations evoking different kinds of tonalities and engagements with past music in a series of ambitious scores composed over the next decade. *Sinfonia* (1979) recalls sonata-variation and chorale; *Deux Etudes* (1980–81) involves the orchestral composing-out both of musical models of his own devising and extra-musical concepts; the *Sonata for cello and piano* (1984) ranges highly disparate types of material within a unifying background; ... *a musical offering (J.S.B. 1985)* ..., written for the Bach tricentenary celebrations, sees the interaction of past and present; and the *Symphony with Chaconne* (1985–6) and *Eve Dreams in Paradise* (1987–8) explore in music notions of confinement and finality, and eroticism respectively.

Such powerful evocations of mood and feeling are not uncommon in Goehr's work, even if his conviction that the real subject-matter of music is to be found in its own processes, material and history makes him a rare example of a contemporary composer standing on the absolute side of that aesthetic dichotomy whose reverse is the programmatic. Tone painting and external scenarios, albeit emblematic rather than naturalistic, nonetheless apply in his work: in the stylized birdsong, for example, of the cantata *Sing, Ariel* (1989–90), and the expressive language of *Metamorphosis/Dance*. With a range of sometimes trenchant, sometimes plangent chord types and rhythmical gestures, no doubt instinctively selected, that have remained constant over many changes of technical emphasis, they form elements of a sensuous surface of his music that for over four decades has remained the distinctive utterance of this composer.

That voice spoke at no time more directly than in Goehr's works of the 1990s, the product of a richly fertile late middle period where the powerful urgency of early pieces such as the *Little Symphony* was reconceived within a broad and humanely rational regard for the currency of ideas. Typically in works of this period, he combines the embrace of inspiration from painting or literature with the solving of musical problems. The orchestral *Collosus or Panic* (1991–2), after Goya, concerns the dramatic relationship between movements of strongly contrasting durations, while *Schlussgesang* (1996), for viola and orchestra, involves the application of disparate proportions to form in a way suggested by the Kafka notebooks. In the quintet *Five Objects Darkly* (1996) the title comes from the painter Giorgio Morandi, but the objects themselves are various arrangements of a

fragment of music by Musorgsky. Characteristically, too, in works of this decade, Goehr continued to bring new thoughts to topics of enduring fascination for him: variation form, for example, in *Idées fixes* (1997), and modes of musical continuity in *Uninterrupted Movement* (1995) for massed cellos. It was in larger scores of the period, however, that the composer fulfilled himself in many ways. While the oratorio *The Death of Moses* (1991–2) aligned the spirit of Monteverdi with Goehr's Schoenbergian inheritance, referring also to his own controversial earlier choral works, *Arianna* (1994–5), a 'lost opera by Claudio Monteverdi composed again by Alexander Goehr', displayed both his abiding fascination with the Italian composer and his interest in Baroque theatre and figured bass. In *Kantan and Damask Drum* (1997–8), the *nō* theatre that had proved influential in the creation of the Triptych was again invoked in the context of Goehr's fourth opera, though typically not as direct re-creation, but as contemporary theatre combining new and old in a way that is unique to this composer.

Goehr, (2): Alexander Goehr

WORKS

dramatic

Op.

- La belle dame sans merci (ballet, 1, after Janequin and Le Jeune), large/small orch, 1958
- 21 Arden muss sterben (op, 2, E. Fried, after 16th-century anon: *Arden of Feversham*), 1966; Hamburg, Staatsoper, 5 March 1967
- 25 Naboth's Vineyard (dramatic madrigal, after Bible: *1 Kings xxi*), Mez, T, B, fl + pic + a fl, cl + b cl, b trbn, pf duet, vn, db, 1968; London, Cripplegate Theatre, 16 July 1968 [pt 1 of Triptych]
- 30 Shadowplay (music theatre, K. Cavander, after Plato: *Republic*, bk 7), T, spkr, a fl, a sax, hn, vc, pf, 1970; London, City Temple Theatre, 8 July 1970 [pt 2 of Triptych]
- 31 Sonata about Jerusalem (cant., R. Freier, Goehr, after Obadiah the Proselyte: *Autobiography*, Samuel de Yahya ben al Maghribi: *Chronicle*), S, B, spkr, female chorus, 9 insts, 1970; Tel-Aviv, Jan 1971 [pt 3 of Triptych]
- Bauern, Bomben und Bonzen (film score, dir. E. Monk, after H. Fallada), chbr orch, 1973
- 44 Behold the Sun (Die Wiedertäufer) (op, 3, J. McGrath, Goehr), 1981–4; Duisburg, 19 April 1985
- 58 Arianna (op, O. Rinuccini), after lost op by Monteverdi, 1994–5; London, CG, 15 Sept 1995
- 67 Kantan and Damask Drum (Japanese op, Goehr, after Zeami and Sarugai Koto), 1997–8; Dortmund, 19 Sept 1999

orchestral

- 4 Fantasia, 1954, rev. 1959
- 12 Hecuba's Lament, 1959–61
- 13 Violin Concerto, 1961–2
- 15 Little Symphony, small orch, 1963
- 16 Little Music, str, 1963
- 19 Pastorals, 1965
- 21a Three Pieces from 'Arden Must Die', wind, hp, perc, 1967
- 24 Romanza, vc, orch, 1968
- 26 Konzertstück, pf, small orch, 1969

29	Symphony in One Movement, 1969, rev. 1981
33	Piano Concerto, 1972
36	Metamorphosis/Dance, 1973–4
38b	Fugue on the Notes of the Fourth Psalm, str, 1976
38c	Romanza on the Notes of the Fourth Psalm, 2 solo vn, 2 solo va, str, 1977
42	Sinfonia, chbr orch, 1979
43	Deux études, 1980–81
48	Symphony with Chaconne, 1985–6
–	Still Lands, 3 pieces, small orch, 1988–90
55	Colossos or Panic, sym. fragment after Goya, 1991–2
57	Cambridge Hocket, 4 hn, orch, 1993
61	Schlussgesang, 6 pieces, va, orch, 1996

vocal

1	Songs of Babel (Byron), 1951, unpubd
7	The Deluge (cant., after L. da Vinci), S, C, fl, hn, tpt, hp, vn, va, vc, db, 1957–8
9	Four Songs from the Japanese (after L. Hearn), Mez, pf/orch, 1959
10	Sutter's Gold (cant., after S.M. Eisenstein), B, chorus, orch, 1959–60
–	A Little Cantata of Proverbs (W. Blake), chorus, pf, 1962
14	Two Choruses (J. Milton, W. Shakespeare), chorus, 1962
–	In Theresienstadt, Mez, pf, 1962–4
–	Virtutes (cycle of 9 songs and melodrama, G. Humphreys, after Bible: <i>Paul</i>), spkr, chorus, 2 cl ad lib, vc ad lib, 2 pf, org, perc, timp, 1963
17	Five Poems and an Epigram of William Blake, chorus, tpt, 1964
22	Warngedichte (Fried), 8 songs, Mez, pf, 1966–7
38a	Psalm iv, S, A, female chorus, va, org, 1976
40	Babylon the Great is Fallen, chorus, orch, 1979
41	Das Gesetz der Quadrille (after F. Kafka), Bar, pf, 1979
44a	Behold the Sun, concert aria, high S, solo vib, 12 insts, 1981
47	Two Imitations of Baudelaire (R. Lowell), chorus, 1985
49	Eve Dreams in Paradise (Milton), Mez, T, orch, 1987–88
–	Carol for St Steven, chorus, 1989
51	Sing, Ariel (text arr. F. Kermode), solo Mez, 2 S, t sax + b cl, tpt, vn + va, db, pf, 1989–90
53	The Death of Moses (orat, J. Hollander), S, C/A, T, Bar, B, chorus, children's chorus/female chorus, 13 insts, 1991–2
54	The Mouse Metamorphosed into a Maid (M. Moore), S unacc., 1991
56	I said I will take Heed (Ps xxxix), double chorus, 2 ob, 2 basset hn, 2 bn, dbn, 2 trbn, 1992–3

chamber and solo instrumental

2	Piano Sonata, 1951–2
3	Fantasias, A-cl, pf, 1954
5	String Quartet no.1, 1956–7, rev. 1988
6	Capriccio, pf, 1957
8	Variations, fl, pf, 1959
11	Suite, fl, cl, hn, hp, vn + va, vc, 1961
18	Three Pieces, pf, 1964
20	Piano Trio, 1966
23	String Quartet no.2, 1967
27	Nonomiya, pf, 1969
28	Paraphrase on the Dramatic Madrigal 'Il combattimento di Tancredi e Clorinda' by Monteverdi, cl, 1969

32	Concerto for Eleven, fl, cl, cl + b cl, 2 tpt, tuba, perc, 2 vn, va, db, 1970
34	Chaconne, 18 wind, 1974
34a	Chaconne, org, 1979 [version of op.34]
35	Lyric Pieces, wind qnt, tpt, trbn, db, 1974
37	String Quartet no.3, 1975–6
39	Prelude and Fugue, 3 cl, 1978
45	Sonata, vc, pf, 1984
46	... a musical offering (J.S.B. 1985) ..., fl, cl, cl + b cl, hn, C-tpt, trbn, perc, pf, 3 vn, 2 va, db, 1985
50	... in real time, pf, 1988–92
52	String Quartet no.4 'In memoriam John Ogdon', 1990
–	Variations on Bach's Sarabande from the English Suite in E minor, 2 cl, 2 a sax, 2 bn, 2 tpt, trbn, timp, 1990
59	Uninterrupted Movement, solo vc, 4 vc, vcs, 1995
62	Five Objects Darkly, b cl, hn, vn, va, pf, 1996
63	Idées fixes, wind qnt, tpt, trbn, perc, pf, str qt, 1997
64	Sur terre en l'air, va, 1998
65	In memoriam Olivier Messiaen, fl, cl, ob, hn, tpt, mar, hp, pf, str qt, db, 1998
66	Duos, vn, 2 va, 1998

Principal publisher: Schott

Goehr, (2): Alexander Goehr

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A. Ford: 'Alexander Goehr', *Composer to Composer: Conversations about Contemporary Music* (London, 1993), 127–36

Goehr

(3) Lydia Goehr

(b London, 10 Jan 1960). Philosopher, daughter of (2) Alexander Goehr. After her first degree in philosophy at the Universities of Exeter and Manchester (1982), she took the PhD at Cambridge with a dissertation, *The Work of Music* (1987). She subsequently held academic posts at the University of Nevada at Reno (1986–7), Boston University (1987–9), Harvard University (1989–90) and Wesleyan University (1989–97) before being appointed professor of philosophy at Columbia University (1995). Her book *The Imaginary Museum of Musical Works* (1992), adapted from her dissertation, engages in a radical way with discussions by analytic philosophers about the question of the ontology of a musical work. An ontological question asks what it is for any entity to have existence, or to 'be'; applied to music, it takes the form of asking what it is for a piece of music to be defined as a 'work' or to have a singular 'identity'. (Is the work a material thing? Does it consist in the score? Is it an ideal in the mind of the composer? Is it a compendium of possible performances?) This question was opened up most notably by the philosopher Roman Ingarden, who approached it from a phenomenological point of view (1928), but Goehr's concern is mainly to refute its treatment in the English-speaking analytic tradition. This school of thought typically dissolves philosophical questions through the linguistic analysis of the basic terms in which they are couched, and so encourages an approach to the question of a work's identity through an analysis of how the term 'work' could be used in 'ordinary language'. Goehr shows that because this approach is insensitive to historical developments in performance and composition, it fails to give an account of musical traditions which have, to varying degrees, embraced the improvisatory, or made limited use of notated forms, without being concerned about fixing the notion of a 'work'. Only an historically attuned philosophy can, she argues, do justice to the range of ways in which 'work concept' may be used. Since her first book she has written many articles on problems of censorship, autonomy and politics as they pertain to 19th- and 20th-century developments in the philosophy of music, and most recently a book on the music, politics and philosophy of Richard Wagner (*The Quest for Voice*, 1998).

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Goepfert [Goepffert, Goepffer, Goepffem, Gaiffre, Köpfer, Keipfer etc.], Georges-Adam

(*b* Saxony, c1727; *d* ?Paris, c1809). German harpist, active in France. He was the first harpist to perform successfully on the pedal harp in Paris when he played at the residence of Le Riche de La Pouplinière in 1749 (the pedal harp had been introduced in Vienna in 1728). He also performed at the Concert Spirituel in 1749 and later that year introduced the pedal harp at the Tuileries. On this occasion *Le Mercure* referred to him as 'Goepffem'. Goepfert can be credited with founding the French school of the pedal harp; his best-known pupils were Beaumarchais and Mme Stéphanie-Félicité de Genlis. Beaumarchais later taught the French princesses to play the harp and Mme de Genlis wrote a harp method in which she referred to her teacher as 'Gaiffre'.

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ALICE LAWSON ABER-COUNT

Goermans [Germain].

French family of instrument makers, dealers and musicians. Jean (i) (*b* Geldern, the Netherlands, 1703; *d* Paris, 18 Feb 1777) was working as a master harpsichord builder in the rue Saint-Denis, Paris, by 1730. He subsequently lived and worked in the rue de la Verrerie (1745–51) followed by the rue des Fossés-Saint-Germain-des-Près. Though he called himself 'Germain', he signed his harpsichords 'Joannes Goermans'. Of his seven children, the eldest, Jeanne-Thérèse, was a concert harpist and a friend of La Pouplinière; another daughter, Marie-Thérèse-Victoire, married his foreman, Jean Liborius Hermès, in 1773. After 1770 the workshop was transferred to the Cul-de-Sac Rouen. At about that time Jean (i) began to

suffer from paralysis and in 1773 he retired, whereupon Hermès took over the workshop. His increasing disability, his wife's madness, and the consequent threat to the children's inheritance caused them to petition (unsuccessfully) to have their parents declared incompetent in 1774. Jean (i) died an extremely wealthy man, leaving property worth 195,000 livres. After his death the firm went on to produce pianos as well as harpsichords.

Jean (ii) (*b* Paris, 1735; *d* Paris, c1795), eldest son of Jean (i), was a renowned harpsichord teacher and dealer in harpsichords and harps. He acted on behalf of a Flemish builder to sell 'genuine Ruckers à mécanique et ravalement', with knee levers for changing stops. In 1778 he advertised a 'harpsichord by Ruckers of a new type producing [the effect of] the Flute, Oboe and Vox humana. All by a Fleming newly arrived in Paris'. His younger brother Jacques [Jacob] (*b* Paris, c1740; *d* 8 April 1789) built harpsichords and pianos. He early established a separate workshop in the same house as his father, and was equally successful. He signed a 1765 harpsichord 'Jacobus Goermans fils' although he did not become a master until 1766. He subsequently signed his instruments 'Jacobus Goermans' (1767 and 1771), 'Jacques Goermans' (1774) and 'Jacques Germain' (1785). He acquired his wealth by turning to piano making in response to the growing trend which preferred the piano to the harpsichord. The inventory taken at his death included 16 pianos (9 by himself) and ten harpsichords (three by himself; three others were old instruments, intended for 'taking to pieces', probably to create new 'Ruckers' harpsichords). There were also 11 unfinished instruments (seven pianos, four harpsichords). After Jacques' death, Hermès assumed direction of the business, as he had done that of Jean (i), and the firms continued to produce pianos and harps until Hermès's death in 1813.

Goermans harpsichords were finely made in the standard French style, but not usually innovative. In 1782 Jacques presented to the Royal Academy of Sciences a harpsichord with 21 keys to the octave after a tuning system suggested by Jean-Benjamin de La Borde. He rivalled Taskin in the production and popularization of grand pianos.

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SHERIDAN GERMANN

Goerne, Matthias

(*b* Karl-Marx-Stadt [now Chemnitz], 31 March 1967). German baritone. A pupil of Hans Beyer, he later studied with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau, winning international prizes such as the Hugo Wolf Competition of 1990. In that year he sang in the *St Matthew Passion* under Masur with a distinction that brought him to the notice of other leading conductors in Germany. He launched an operatic career in 1992, singing the title role of Henze's *Der Prince von Homburg* at Cologne. In the

following years he sang regularly with the Dresden Staatsoper and in 1997 made his *début* at Salzburg as Papageno, the role which also introduced him to the Metropolitan Opera. Nevertheless, it is as a concert artist, and particularly a lieder recitalist, that he has gained his most conspicuous successes. In Britain he gave a highly acclaimed recital at the Wigmore Hall in 1994, and at the 1998 Edinburgh Festival he gave a performance of *Winterreise*, with Brendel, which was widely considered one of the finest in memory. He has met with similar triumphs in New York and made an especially strong impression with his advocacy of Eisler's *Hollywood Songbook*. Goerne's platform manner induces a sense of deep absorption, fully borne out in the quality of his singing. The voice is rich and well rounded rather than penetrative, although capable of taking on a harder edge in the expression of anger or irony. He has made a number of admired recordings, including Bach cantatas, *Winterreise*, *Dichterliebe*, Schumann's Heine and Eichendorff *Liederkreise* and Kerner songs op.35, and a notable contribution to the Hyperion Schubert Song Edition.

J.B. STEANE

Goes, Damian.

See [Góis, Damião de](#).

Goesen [Goessen], Maistre.

See [Gosse, Maistre](#).

Goethals, Lucien

(*b* Ghent, 26 June 1931). Belgian composer. After spending his youth in Argentina, he returned to Belgium in 1947 to study organ, counterpoint and fugue at the Ghent Conservatory until 1956; later he studied orchestration with Norbert Rosseau, and serial technique and electronic composition with Gottfried Michael Koenig and De Meester. Since its foundation in 1962 he has been working at the IPEM in Ghent, composing electronic music and mixed-media works. He was its artistic director from 1970 to 1987. The same year he was co-founder of the group Spectra. From 1971 to 1991 he taught analysis at the Ghent Conservatory. He has won several awards for composition, including the East Flanders Prize (1960) and the Concours International des Musiques Electroacoustiques in Bourges (1975). Since 1960 he has been writing in a post-serialist style, superimposing contrapuntal layers each with its own tempo. The mixed-media works extend this technique. From 1970 he has combined tonal moments, quotations and style allusions in his works, which have become more expressive and are usually melancholy. The dialectic contrast of atmospheres is constant in his work. His youth in South America has led to a preference for South American and Spanish texts. Goethals has also written articles about modern music, especially in the periodical *Yang*.

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(selective list)

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YVES KNOCKAERT

Goethe, Johann Wolfgang von

(*b* Frankfurt, 28 Aug 1749; *d* Weimar, 22 March 1832). German poet, dramatist and novelist. One of the most important literary and cultural figures of his age, he was recognized during his lifetime for his accomplishments of almost universal breadth. However, it is his literary works that have most consistently sustained his reputation, and that also serve to demonstrate most clearly his many-faceted relationship to music.

Goethe studied law in Leipzig and Strasbourg, but after returning to Frankfurt in 1771 he worked as a newspaper critic. In 1771 he moved to Weimar as a court official and privy councillor.

In 1791, after making two visits to Italy (1786–8, 1790), he became Intendant of the Weimar court theatre, and he held this post until 1817. His literary works were set to music, chiefly as operas and lieder, from the

1770s onwards; his views on music, which emanate from observations in novels, letters and other writings, contribute valuably to the social and cultural history of music and its reception.

Goethe was passionate about musical experience, and he was in contact with practising musicians fairly regularly for most of his life. His close friendship with the Berlin composer C.F. Zelter produced, in addition to a quantity of *lieder*, a voluminous correspondence which included frequent discussion of musical topics. Zelter introduced his extraordinarily gifted student, Felix Mendelssohn, to the Goethe household in Weimar in 1821, and the young prodigy stayed there again several times during the 1820s. On these visits he played Goethe's new Streicher piano to him almost daily, and occasionally performed before an invited audience (see illustration), covering a keyboard repertory from Bach through Mozart and Beethoven to recent compositions of his own and giving score-readings of orchestral works by Bach, Haydn, Mozart, Beethoven and Weber. Other famous performers whom Goethe heard in Weimar included Hummel (who was appointed court Kapellmeister in 1819), Henriette Sontag, Clara Wieck, and, not least, Paganini, whose violin playing, accompanied by Hummel, Goethe compared to a 'fiery, cloudy pillar'. He also heard such artists as the soprano Angelica Catalani (at Carlsbad, 1818) and the pianist Maria Szymanowska (in Weimar and elsewhere, 1822–3), and he was deeply moved by performances of Anna Milder-Hauptmann (Beethoven's first Leonore), whom he heard in the 1820s. Goethe's comments on music thus command interest, beyond the insight they offer into his inner world, as valuable eye-witness reports.

In 1810 Bettina Brentano wrote to Goethe enthusiastically about her meeting with Beethoven in Vienna. Encouraged by her, on 12 April 1811 Beethoven himself wrote to Goethe about the incidental music that he had composed the previous year to Goethe's play *Egmont* (completed 1787). The two finally met in Teplitz in summer 1812. Goethe described Beethoven's playing as amazing and added that he was both more energetic and more inward than any other artist he had ever met; he exuded talent in an astonishing way, but was also strikingly brusque and laconic in his speech and unruly in his behaviour and social demeanour. These points of contact did not, however, develop into the relationship that Beethoven, for his part, seems to have desired. One reason was perhaps that, with increasing age, Goethe apparently became more inclined towards a temperamental ideal of balance, as opposed to extreme states of emotional arousal or 'inspiration'. While he could indeed be profoundly affected by a performance, he generally avoided overpowering effects. This attitude may also have been a factor in his failure to respond to the Schubert settings of his poems that were sent to him, with a covering letter, in 1825; he was by then old and ill, and so perhaps likely to be unreceptive to such strong characterization. Not only was he extremely protective of the rhythm and colour of the words of his texts, but he tended to resist any tendency towards dramatic amplification or emotional over-intensification. It was therefore perhaps inevitable that the opportunity for Goethe and Schubert to engage with each other would be lost. It is striking, however, that when in 1830 Goethe heard *Erlkönig* sung by Wilhelmine Schröder-Devrient, he was deeply touched. Although he observed that the music expressed the rhythm of the galloping horse almost too noisily, and that it

generated a feeling of apprehension and dread that was almost too strong, he said to the singer: 'A thousand thanks for this wonderful artistic achievement ... When I first heard this composition it said nothing to me, but performed in this way the whole thing becomes an almost tangibly visible picture'.

Goethe's musical taste was also founded on a veneration for both Mozart and J.S. Bach. In the case of Mozart (whom he heard perform only once, as early as 1763 in Frankfurt) it was above all the mature operas that interested him, but he also regarded the composer, along with Raphael and Shakespeare, as a pre-eminent example of an artist endowed with a 'higher perception' which informed not only his creative output but also, to an extent, his very existence. Goethe's interest in Bach was much less typical of his time, even though Bach had been in Weimar almost within living memory. He sought out a local musician, J.H.F. Schütz (1779–1828), to play Bach's preludes and fugues and chorale preludes to him, and he took a vicarious interest, through Zelter, in Mendelssohn's revival of the *St Matthew Passion* in Berlin in March 1829.

Despite his musical enthusiasms, Goethe was not a fully literate musician himself, although he could (mechanically at least) play the piano and had once dabbled in playing the cello. He described what was probably his own situation in a character in *Wilhelm Meisters Lehrjahre*: 'Though he did not himself have any special talent or aptitude for music and did not play any instrument, he was fully aware of music's great value, and often sought out this greatest of pleasures that can be compared to no other for enjoyment'. His perceptions usually needed to be conceptualized and verbally articulated as a way of making them real to himself as much as to others: 'I know music more through reflection than through direct appreciation, thus only in a rather generalized way. ... And so it is that I ... transform this unmediated enjoyment into ideas and words. I am aware that one third of life is thereby inaccessible to me'. He insisted nevertheless that he was a 'good listener' ('Guthörender'), although he lacked an expert ear (letters to Zelter, 19 June 1805 and 2 May 1820).

Goethe's passion for music of all kinds, but particularly his interest in promoting the cause of German poetry, found an important outlet in his early espousal of *volkstümlich*, 'folk-style', or verse and the associated tradition of performance as *lieder*. (This was acknowledged in the dedication to him by Achim von Arnim and Clemens Brentano of the collection *Des Knaben Wunderhorn*, 1805–8). His first publication of any kind was the *Neue Lieder in Melodien* (Leipzig, 1770), a volume of pastoral poems in musical settings by B.T. Breitkopf, and through his contact with Herder in Strasbourg he developed his deeper interest in *volkstümlichkeit*. The poem 'Heidenröslein' exemplifies the overlap and confusion that existed between authentic folk verse and imitations. It first appeared in print as if it were a folksong text, 'quoted from memory' in Herder's *Von deutscher Art und Kunst* (1773), but possibly existed in another version before Goethe revised it for a collection of 1789 (see Sternfeld, 1954, pp.120–21). Schubert's setting (d257) appeared in 1815.

Goethe continued to prefer the older, more restrained *lieder* of such composers as Zelter, J.F. Reichardt and J.A.P. Schulz to those in newer

styles; as indicated above, he had little appreciation of the greater musical power of Schubert. His views on song are most extensively detailed in the correspondence with Zelter, whom he came to know in the later 1790s. Having received a volume of Zelter's songs, including settings of his poems (*Zwölf Lieder am Clavier zu singen*, 1796), Goethe wrote to A.W. von Schlegel on 18 June 1798, expressing his desire to know Zelter:

The link between two such arts [poetry and music] is so crucial, and I already have so much in mind in relation to both, that it can be properly brought out and developed only through contact with a man of this sort. The basis and originality of his [approach to] composition, so far as I can judge, is never simply a musical invention, but a radical re-creation or imitation of the poetic intentions.

Goethe saw lyric poetry as in some sense incomplete without music, just as written text sought its fulfilment in sound. As he said in 1794: 'Certainly, black-and-white [i.e. written or printed words] should really be banned: epic verse should be declaimed, lyric verse sung and danced, and dramatic verse delivered by actors speaking in characters'. For him the purpose of the music of the lied was that it should fuse with the poem and transport it into a different medium and thus into a different perceptual dimension, while remaining closely anchored – and ultimately subservient – to the rhythmic and expressive contour of the original verse. The feeling contained in the text could 'be transmuted or rather dissolved into the free, untrammelled element of sensory experience' (letter to Zelter, 21 December 1809).

But changing musical taste quickly overtook Goethe's own preferences. The enduring fascination of his poems for song composers throughout the 19th century and into the 20th as far as Busoni, Schoeck and beyond resulted in a long line of compositions of extraordinary stylistic diversity. Arguably, Goethe's verse acted as a catalyst to the lied just as the poetry of Petrarch did to the 16th-century madrigal: the world of feeling and imagination unlocked by his poetry was explored and musically developed in many different directions.

Goethe's poetry was also set chorally. He was an enthusiastic advocate of recreational singing, especially for male voices, and this tradition is reflected not only in settings by Goethe's contemporaries and preferred composers but also in works such as Schubert's *Gesang der Geister über den Wassern* (d538) of 1817; this was followed in 1821 by a richer, more elaborate setting of the same text (d714b) more in the manner of a Romantic secular or philosophical hymn (and arguably more in tune with the conception of Goethe's poem). Schubert's later version has instrumental accompaniment and there are signal examples of settings of Goethe's poetry for a larger, mixed chorus with orchestra, some of them epic in scale or monumental in effect, others overtly dramatic in conception (e.g. Berlioz's *La damnation de Faust*, based on Gérard de Nerval's translation, Mendelssohn's *Die erste Walpurgisnacht*, Liszt's *Faust-Symphonie*, Schumann's *Szenen aus Goethes Faust* and *Requiem für Mignon*, Brahms's *Rinaldo*, *Alto Rhapsody* and *Gesang der Parzen*, Mahler's *Symphony no.8*). Several of these works testify to the great

importance for musicians of two of Goethe's literary works in particular: the novel *Wilhelm Meisters Lehrjahre* and the verse drama *Faust*. The former contains the characters of Mignon and the Harper, whose songs, embedded within the narrative, were set many times over the years, while the latter relates the well-known story of Faust, Gretchen (Marguerite) and Mephistopheles in Part I, followed in Part II by Goethe's grand allegorical drama of universal history and final redemption.

Goethe's engagement with the lied was matched by his enduring involvement with opera. In Frankfurt he experienced *opéra-comique* and Singspiel and he wrote his own examples in the mid-1770s. This activity continued in Weimar, where the court, which was interested in both drama and music, developed a strong tradition of amateur aristocratic as well as professional productions. Goethe's theatrical interests thus found a receptive environment, and he received stimulus and support from Duchess Anna Amalia, who was a musician and composer in her own right. In 1776 Goethe invited the singer-actress Corona Schröter to come to Weimar: she was a major source of inspiration until the 1780s, acting opposite Goethe and taking roles in his Singspiele besides composing music for one herself (*Die Fischerin*, 1782; she also composed lieder to his poems). *Opera buffa* was also staged in Weimar, but by a mediocre Italian troupe. Goethe's understanding of Italian opera was extended and deepened during his first Italian journey, when he attended productions in Venice, Rome and elsewhere. While in Italy he completely revised his two Frankfurt Singspiele, recasting the prose dialogue as versified recitative and clarifying the plots and characterization in order to bring them closer to his new-found operatic ideal.

As Intendant of the Weimar Court Theatre, Goethe was active at all levels of preparation and production. He placed Mozart's mature operas in the centre of the repertory, amid a wide range of works by both Italian and German composers. In 1824, after he had relinquished his post, he saw stagings of Weber's *Der Freischütz* (the success of which in Berlin was reported to him by Zelter) and *Euryanthe* (the scenario of which he criticized); he was visited by Weber in July 1825.

With hindsight, it can be seen that Goethe's contribution to opera, for all its local importance, was historically less decisive and less productive than his contribution to the lied. And this was so despite his repeated efforts, his wide experience and his extensive knowledge of opera: he found suitable composers for few if any of his librettos, and several in any case remained as sketches or fragments. His greatest legacy to music drama was undoubtedly *Faust*, which as far as he was aware was not set operatically during his lifetime. This, he accepted with resignation and a profound realization: 'it is impossible [that it should now find an effective musical setting]: the horrific, sublime and demonic moments it necessarily has to embrace from time to time go against the taste of the times. The music ought to have been in the manner of *Don Giovanni*; Mozart should have composed *Faust*' (conversation with Eckermann, 12 February 1829). The Polish aristocrat A.H. Radziwiłł composed stage music for *Faust* which pleased the poet (and later Chopin): it was frequently used during the 19th century. Perhaps because Goethe's drama is so grandiose and is so widely known (at least in the German-speaking world), some later operatic

treatments – Busoni's *Doktor Faust*, for example – went out of their way to use different sources of the legend or to emphasize different facets of the action. But such is the power and universality of Goethe's conception that some aspect or another of this great drama has exerted a formative influence over most subsequent versions of this story.

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Goetschius, Percy

(*b* Paterson, NJ, 30 Aug 1853; *d* Manchester, NH, 29 Oct 1943). American teacher of composition and music educationist. He trained as an engineer and then studied theory and composition with Faisst, instrumentation with Doppler and the piano with Lebert and Pruckner in Stuttgart (1873).

Between 1876 and 1890 he taught there, wrote concert and opera reviews, published his first book (intended for his English-speaking pupils), and attained the rank of professor of music. On his return to the USA he taught at Syracuse University (where he received an honorary doctorate) and at the New England Conservatory (1892–6), which he left to work as a private teacher and church organist. In 1905 he became head of theory and composition at the newly formed Institute of Musical Art in New York, and in 1925 he retired to Manchester, where he continued to write and publish.

In his teaching of music theory Goetschius ignored 16th-century music and strict counterpoint and elevated the compositional practice of the 18th and 19th centuries to a position of theoretical dogma. Nevertheless, his 20th-century pupils, among them Howard Hanson and Henry Cowell, found him tolerant of experimentation. A highly competent pianist and a fluent contrapuntist, he composed a symphony and several smaller orchestral works, a sonata, five concert fugues, various smaller piano pieces and studies and six choral anthems. He edited the complete piano works of Mendelssohn (Stuttgart, 1889), Handel's *Messiah* (Boston, 1909), Bach's *Das wohltemperirte Clavier* (Boston, 1922), and an Analytic Symphony Series of piano arrangements of symphonic works. He also wrote many articles.

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RAMONA H. MATTHEWS

Goetz, Hermann (Gustav)

(*b* Königsberg [now Kaliningrad], 7 Dec 1840; *d* Hottingen, nr Zürich, 3 Dec 1876). German composer. The son of a brewer, he showed an interest in music from the age of 12, when he wrote his first composition, an unpublished piano sonata for four hands. In 1857 he studied piano and harmony with Louis Köhler, and in 1860 changed from mathematics and

Hebrew studies at Königsberg University to music at the Stern Conservatoire in Berlin. There he studied composition and counterpoint with Hugo Ulrich, conducting and score-reading with Julius Stern and the piano with Bülow. In 1863 he went to Winterthur as church organist, hoping not only to achieve musical success but also that the Swiss air would slow the progress of tuberculosis contracted in childhood. He also began a teaching practice, performed as a concert pianist and started composing in earnest. His first published works, a piano trio and three easy pieces for violin and piano date from this period.

Despite severe depression brought on by his ever-present illness, Goetz was able to produce joyful and optimistic works such as the *Frühlings-Ouvertüre*, which he wrote in early 1864 but never heard performed. In 1865 Goetz met Brahms, who was visiting a mutual friend in Winterthur. It was not the easiest of friendships; their personalities could not have been more different. The year 1867 was probably the happiest and most fruitful in Goetz's short life: he became engaged to the young Winterthur artist Laura Wirth, resumed contact with Bülow and met Raff, who in turn recommended him to the music publishers Breitkopf and Härtel. This momentary peak in his troubled life also saw the composition of his Piano Concerto in B♭ op.18 and the Piano Quartet op.6. The concerto's style shows the influence of Chopin, whose music Goetz often included in his recitals. The Piano Quartet (1867) is perhaps his finest chamber work, and is dedicated to Brahms, with whose three piano quartets it stands comparison.

By 1867 Goetz had also written lieder, choral works and a symphony, of which only a fragment remains. His first stage work, a piano-accompanied Singspiel entitled *Die heiligen drei Königen*, first performed on Twelfth Night 1866, remains unpublished. His librettist for this, and for his two other stage works, was J.V. Widmann. For his second opera they chose Shakespeare's *Taming of the Shrew* after rejecting Widmann's suggestion of *Parzifal*, and it was first performed in 1874 at Mannheim. It is a natural successor in the field of German comic opera to Nicolai's *Die lustigen Weiber von Windsor* and Cornelius's *Der Barbier von Bagdad*, and its success proclaimed Goetz's name from Vienna to London and New York, as one who had turned away from Wagner's concept of opera and drama and remained loyal to the classicism of Mozart. Goetz's Symphony in F (1873) has a Beethovenian character, and recalls in particular the Pastoral Symphony. In 1875 Goetz began work on his second mature opera, *Francesca von Rimini*, but it was a race against time. He completed only the first two acts before he died four days short of his 36th birthday, and it was left to his amanuensis Ernst Frank to flesh out the sketches of the overture and the last act. It was first performed in Mannheim in September 1877.

By the turn of the century Goetz's music was rarely heard. Of the 24 published works the chamber music is the most deserving of revival. The especially fine Piano Quintet, written in 1874 for the unusual combination of piano, violin, viola, cello and double bass, contains a quotation from Goethe: 'Though Man cannot speak of his Fate, a God gave me the power to say how I suffer'. It is the mature work of a man who, though resigned to death, still has much to say and the technique with which to say it. Goetz

was overshadowed by the major figures of his day, but his music reveals an extraordinary melodic gift, formal mastery and an expert command of his craft as well as a distinctive style. His Second Symphony and *Der Widerspenstigen Zähmung* elicited lavish praise from George Bernard Shaw, writing in *The World* (22 November 1893; reprinted in *Music in London*):

You have to go to Mozart's finest quartets and quintets on the one hand, and to *Die Meistersinger* on the other, for work of the quality we find, not here and there, but continuously, in the Symphony and in the opera, two masterpieces which place him securely above all other German composers of the last hundred years, save only Mozart and Beethoven, Weber and Wagner.

That his works have not achieved a place in the repertory despite such praise is to be regretted.

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stage

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choral with orchestra

op.

— Schön-Rohtraut (E. Mörike), 1861, *CH-Zz*, sketch

— Schneewittchen (T. Storm), 1865, *Zz*, inc.

10 Nenie (F. von Schiller), 1874 (1874)

11 Es liegt so abendstill der See (cant., W. Müller von Königswinter), T, male vv, orch, 1865 (Berlin, 1876)

14 Psalm cxxxvii, S, chorus, orch, 1864 (1878)

choral unaccompanied

— 3 choruses (Schiller, R. Weber, R.E. Prutz), male vv, ? before 1860, *CH-Zz*

— 5 choruses (J. Eichendorff, J.W. von Goethe, F. Rückert), mixed vv, ? before 1862, *Zz*

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lieder

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orchestral

- Piano Concerto, E♭, 1861, CH-Zz [in 1 movt]
- Symphony, e, 1865–7, destroyed; frag. 1st movt, pf 4 hands, D-Mbs
- 9 Symphony, F, 1873 (1875)
- 15 Frühlings-Ouvertüre, 1864 (1875)
- 18 Piano Concerto B♭, 1867 (1880)
- 22 Violin Concerto G, 1868 (1880) [in 1 movt]

chamber

- 2 fugues, str qt, 1860–62, CH-Zz
- Presto, str qt, 1860–62, Zz
- Ballade, pf, vn, vc, c1861, Zz, inc.
- String Quartet, B♭, 1865, Zz; ed. W. Labhart-Kieser (Winterthur, 1977)
- 1 Piano Trio, g, 1863 (1867)
- 2 Drei leichte Stücke, vn, pf, 1863 (1868)
- 6 Piano Quartet, E, 1867 (1870)
- 16 Qnt, c, pf, vn, va, vc, db, 1874 (1878)

piano

for 2 hands unless otherwise stated

- Sonata, D, 4 hands, c1857, CH-Zz
- Alwinen-Polka, c1860, Zz
- Fantasie, d, 1860, Zz
- Scherzo, F, c1862, Zz
- Waldmärchen, 1863, MS, 1916, in E. Kreuzhage's private collection
- 7 Lose Blätter, 9 pieces, 1869 (1870)
- 8 Two sonatinas, 1869 (1872)
- 13 Genrebilder, 6 pieces, 1875–6 (1876)
- 17 Sonata, g, 4 hands, 1865 (1878)

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CHRISTOPHER FIFIELD

Goetze & Gwynn.

English firm of organ builders. It was established in 1980 by Dominic Gwynn (*b* Ealing, 18 Aug 1953), Martin Goetze (*b* Luton, 14 Sept 1951) and Edward Bennett (*b* Coln St Aldwyns, Glos., 18 Aug 1948) with the aim of rediscovering the pre-Victorian (classical) tradition of English organ building. Their instruments reflect the findings of archival and fieldwork research, and address the requirements of soloists and ensembles dedicated to historically informed performances of early music. They have also contributed to the conservation of Britain's organ heritage with reports and pre-restoration surveys of significant instruments and contributions to organographical conferences and literature (writings by Gwynn are listed below). Restorations undertaken by the firm have included a number of chamber and barrel organs. Among the reconstructions are the Handel organ at St Lawrence, Little Stanmore, London (1994), the 1743 Thomas Griffin organ at St Helen Bishopsgate, London (1985) and the Snetzler/Grey & Davison organ of 1774/1864 displayed at the National Museum of Wales, St Fagans, Cardiff (1996). Goetze & Gwynn's first new instruments were continuo organs for early music ensembles modelled after late 17th-century chamber organs attributed to Father Smith. Their new church organs reflect the early 18th-century organs of Richard Bridge and include instruments at the English Church in The Hague (1987) and St John the Baptist, Marldon, Devon (1990). For further information see D. Grassin: 'Profile: Dominic Gwynn', *ISO News*, ii (1991), 11–14.

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CHRISTOPHER KENT

Goeyvaerts, Karel (August)

(*b* Antwerp, 8 June 1923; *d* Antwerp, 3 Feb 1993). Belgian composer. After studies in composition at the Antwerp Conservatory (1943–7), he attended the Paris Conservatoire (1947–50), where he studied analysis with

Messiaen, composition with Milhaud and the ondes martenot with Maurice Martenot and was awarded the Lili Boulanger Prize (1949) and the Halphen Prize (1950). The central movements of his *Nr. 1*, the Sonata for Two Pianos, composed during the winter of 1950–51, are among the earliest examples of multiple or integral serialism. The analysis and performance of these movements by Goeyvaerts and Stockhausen in Adorno's composition seminar at the 1951 Darmstadt summer course were of major importance for those younger composers eager to develop serial thinking. The influence of the Sonata and subsequent works of Goeyvaerts is evident in Stockhausen's early serial compositions; it is documented furthermore in an extensive correspondence (1951–6) from which, apart from a few exceptions, only Stockhausen's letters survive. In 1952, Goeyvaerts wrote the first score for electronic realization, his *Compositie no.4* 'with dead tones'. Unlike that score, which was realized at the IPEM studio in Ghent in 1982 only, his *Compositie no.5* ('with pure tones'), and *Compositie no.7* 'with converging and diverging levels') were produced (in 1953 and 1955) at the electronic music studio of the Nordwestdeutscher Rundfunk in Cologne. After working as an officer for the Belgian airline Sabena (1957–70), Goeyvaerts resumed his musical career as a producer for Belgian radio, first at the IPEM studio (1970–74), then as the new music producer in Brussels (1975–88). In 1985 he was elected president of the UNESCO International Rostrum of Composers. He was appointed professor of new music at the Katholieke Universiteit in Leuven in 1992.

Goeyvaerts's development of serialism was rooted in Messiaen and Webern. From the former, he learnt the precompositional organization of the musical parameters, a principle for which he found a historical precedent in certain isorhythmic procedures of the Ars Nova. From the latter, he learnt to consider the series not as a theme but as a definition of structural qualities. His use of fixed octave positions, his first attempts to serialize duration, dynamics and timbre, and his preoccupation with symmetrical orderings can also be traced back to Webern. Analysis confirms Goeyvaerts' Violin Concerto no.2 and his *Nr. 1* as transitional works in which the strictest serial organization is aimed at but not achieved throughout. In the former, the pursuit of structural purity ultimately conflicts with the exigencies of concerto form, whereas in the latter, the harmonic stability, the gestural character and the loosely inversive relationship between the first and fourth movements contrast sharply with the rigid serial organization of the central movements. Only with his *Opus 2 voor 13 instrumenten* was Goeyvaerts able to create a work in which everything, from the overall form down to the tiniest detail, is governed by one and the same serial principle. Consequently, it is this work rather than the Sonata for Two Pianos that should be considered as the first thoroughgoing example of multiple serialism, along with the contemporaneous works of Babbitt and Boulez. Goeyvaerts's serial compositions, both those written for instrumental ensemble (*Opus 2*, *Opus 3*, and *Compositie no.6*) and those for tape (*Composities no.4*, *no.5* and *no.7*), show an unprecedented degree of abstraction. In comparison with the dramatic and poetic qualities of Stockhausen's or Boulez's serial output, Goeyvaerts's works from his *Opus 2* to the *Compositie no.7* stake out an aesthetic position all of their own.

From the mid-1950s onwards it gradually became clear that multiple serialism was not going to produce the high degree of musical organization to which composers like Goeyvaerts aimed, especially not from the listener's point of view. Unlike certain fellow composers, who integrated various degrees of indeterminacy into the serial system, Goeyvaerts seemed to abandon serial technique altogether. A few traditional scores notwithstanding, Goeyvaerts's output from 1960 to 1975 can be characterized broadly as experimental music. Different possibilities were systematically explored: improvisation on the basis of pitch 'reservoirs' (*Zomerspelen* for three orchestral groups), works exploiting phonetic materials (*Goathemala*), the use of variable forces (*Parcours*), the exploration of varying degrees of integration between live instruments and pre-recorded tape (*Stuk voor piano*), verbal scores (*Vanuit de kern*), graphic scores (*Actief-reactief*), instrumental theatre (*Catch à quatre*) and works involving choice on the part of performers (Piano quartet) or audiences (*Al naar gelang*). To be sure, all of this is in keeping with the emancipatory quality characteristic of so much music of the sixties and early seventies. Yet on closer examination, these pieces manifest the same structural principles which had obsessed him since the early fifties: cyclic processes, inversional symmetry and a high degree of abstraction and mathematical planning underly the seemingly uncontrolled vitality and randomness on the surface of his scores from this period. From 1975 onwards, he sought the same aesthetic goal by means of a personal interpretation of minimalism, which he described as 'evolving repetitive technique'. A rhythmic cell within a fixed time-span is repeated and a new element added with every repetition. Once the cell is complete, it starts gradually to disintegrate. This principle becomes genuinely exciting when Goeyvaerts puts several processes in motion simultaneously, as in his impressive cycle of five *Litanies* (1979–82).

Goeyvaerts spent the last ten years of his life working on the opera project *Aquarius*. Since he had not received a commission for the opera, he devised most of his compositions from 1983 onwards both as independent works (orchestral, chamber or choral) and as potential scenes within the opera. *Aquarius* exemplifies the utopian sociological programme of much new music, in its depiction of the gradual emergence of an egalitarian society in which everybody has a place according to his or her capacities. The texts are mainly phonetic and non-semantic, and singers (eight sopranos and eight baritones) are always employed as a group. Goeyvaerts's correspondence reveals that the composer had an abstract, non-figurative staging in mind. The compositional language could be described as one of new tonality, but fundamental aspects of serialism nonetheless remain in operation, notably the coincidence of macro- and microstructure (the work's unique form follows from the choice of pitch materials) and the interchangeability of the horizontal and vertical dimensions. Goeyvaerts's frequent and abrupt changes of musical idiom (from serial via experimental to repetitive and finally new tonal techniques) can therefore be said to hide a remarkably homogeneous underlying programme, which pervades almost his entire output.

WORKS

stage

Aquarius (staged cant, 2 parts, Goeyvaerts), 8 S, chbr orch, tape, 1989, Rotterdam, Stadsschouwburg Theatre, 5 April 1990; final version as Aquarius (op, 2, Goeyvaerts), 8 S, 8 Bar, orch, 1991–2, Antwerp, de Singel, 16 Dec 1993

vocal

† incorporated into stage work 'Aquarius'

Choral: Improperia: cantate voor Goede Vrijdag, A, double chorus, fl, ob + eng hn, cl + b cl, va, vc, perc, 1959; Mis ter nagedachtenis van Z. Heiligheid Paus Johannes XXIII, chorus, 2 ob, eng hn, 2 bn, 2 tpt, 2 trbn, 1968; ...Bélise dans un jardin, chorus, cl, b cl, bn, vn, va, vc, 1971–2; Mon doux pilote s'endort aussi (G. de Chirico), chorus, 1976; †Aanloop en Kreet, chorus, orch, 1987, rev. orch, 1991; †... want de Tijd is nabij, male chorus, str, 1989

Solo vocal: Geishaliedjes, S, fl, 2 cl, 1943–4; Hitte, Bar, pf, 1945; La Tour Eiffel, v, pf, 1947; Muziek voor viool, altstem en piano (W. Shakespeare), C, vn, pf, 1948; La flûte de jade, S, pf, 1949; Elegische Muziek (R.M. Rilke), A, orch, 1950; Goathemala, Mez, fl, 1966; De schampere pianist (G. Gils), v, pf, 1975; La vie quotidienne des Aztèques, spkr, perc, 1979; Claus-ule (H. Claus), spkr, fl, ob, cl, bn, tpt, trbn, db, 1979; Gesang der Geister über den Wassern (J.W. von Goethe), Bar, pf, 1981; Litany IV, S, fl, cl, pf, vn, vc, 1981; Dunne Bomen, Mez, 2 male mime artists, 1985; †De Stemmen van de Waterman, S, fl, cl, pf/hp, vn, vc, 1985; Escale à Bahia (B. Cendrars), S, fl, vc, 1986; Ode (F. Pessoa), Ct, Bar, fl, b cl, 1988; Drie liederen (G. Gils), Mez, fl, cl, vn, va, vc, 1989

instrumental

† incorporated into stage work 'Aquarius'

Orch: Vn Conc. no.1, 1948; Tre lieder per sonare a venti-sei, 26 insts, 1948–9; Vn Conc. no.2, 1950–51; Diafonie, 1956–7; Zomerspelen, 3 orch, 1960–61, 3rd movt rev. 1969; De Passie, 1962; Cataclysm, 1963; Al naar gelang, 5 orch groups, 1970–71; Litany III, 1980; †L'Ere du Verseau, 1983; suite, orch, 1991 [consists of L'Ere du Verseau, 1983, De Zang van Aquarius, 1991, Opbouw, 1991, Aanloop en kreet, 1991]; †Zum Wassermann, chbr orch, 1984; †De Heilige Stad, chbr orch, 1986; †Aanloop en kreet, 1991 [version of choral work, 1987]; Alba per alban, chbr orch, inc., 1992–3

7–15 insts: Opus 2 voor 13 instrumenten, pic, 2 ob, 2 b cl, pf, 2 vn, 2 va, 2 vc, db, 1951; Opus 3 met gestreken en geslagen tonen, metal bars, 2 perc, pf, vn, va, vc, 1952; Compositie no.6 met 180 klankvoorwerpen, pic, ob, cl, b cl, hn, tpt, xyl, cel, pf, hp, gui, vn, va, vc, db, 1954; Hé, audio-visual manipulation, fl, ob, 2 cl, bn, hn, trbn, hpd, va, vc, 3 tape recorders, mime, projection, 1971, collab. H. Sabbe and L. Goethals; Pour que les fruits mûrissent cet'été, 14 Renaissance insts, 1975, rev. chbr ens, 1988;... Erst das Gesicht,... dann die Hände... und zuletzt erst das Haar, ob, cl, bn, tpt, trbn, 2 vn, va, vc, db, 1978; † De Zang van Aquarius, 8 b cl, 1984; Avontuur, 3 ob, 2 bn, 2 tpt, tuba, pf, 1985; Das Haar, ob, cl, bn, tpt, trbn, 2 vn, va, vc, db, 1990

2–6 insts: Trio, cl, vn, vc, 1946; Str Qt, 1947, lost; Sonata, vn, pf, 1949–50; Nr 1 (Sonata for 2 Pf), 1950–51; Stuk voor drie, fl, vn, pf, 1960; Parcours, 2–6 vn, 1967; Actief-reactief, 2 ob, 2 tpt, pf, 1968; Catch à quatre, 4 players, any insts, 1969; Vanuit de Kern, 2 players, any insts/sound objects, 1969; Pf Qt, vn, va, vc, pf, tape, 1972; Une nuit à Monte-Carlo, at least 5 insts of different pitch, 1974; Ach Golgatha!, perc, hp, org, 1975; En rêvant d'un carillon, 2 kbd, requisites, 1976; Honneurs funèbres à la tête musicale d'Orphée, 6 ondes martenot, 1978; Litany II, 3 perc, 1980; After-Shave, a fl, vn, hpd, 1981; Instant OXO, 3 perc, 1982; Litany V, (hpd, tape)/(3–4 hpd), 1982; Aemstel Quartet, fl, vn, vc, hp, 1985; Veertien heilige kwinten met aureool, tcheng, perc, 1986; †De Zeven Zegels, str qt, 1986; Chivas

Regal, hpd, perc, 1988; Ambachtelijk Weefsel, shakuhachi, 2 koto, 1989; Voor Harrie, Harry en René, fl, b cl, pf, 1990; Voor strijkkwartet, str qt, 1992

Solo inst: Impromptu, pf, 1944; Vijf korte stukken, pf, 1945; Prelude and fugue, pf, 1947; Stuk voor piano en tape, 1964; Landscape for Anette Sachs, clvd, 1973; Pour tcheng, tcheng, 1974; You'll never be alone anymore, b cl, tape, 1975; Litany I, pf, 1979; †Aquarius-Tango, pf, 1984; †Pas à Pas, pf, 1985

electronic

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- MARK DELAERE

Goff, Thomas (Robert Charles)

(*b* London, 16 July 1898; *d* London, 13 March 1975). English maker of clavichords, harpsichords and lutes. He was educated at Eton and studied the piano with Irene Scharrer. After service in World War I he read history at Christ Church, Oxford, and was called to the bar. Early in 1932 he received a clavichord as a gift and was so deeply impressed that he determined to build such instruments. In 1933 he formed a partnership with J.C. Cobby, a master cabinet maker, and they established their workshop in Goff's house. The handsome veneering and inlay work of many of their instruments, and the finely chased brass hinges, were the result of this collaboration. A number of instruments with painted cases, including a few decorated by well-known artists such as Rex Whistler, were also produced.

Goff adopted the clavichord design developed by Herbert Lambert, an able craftsman and photographer of Bath, who died soon afterwards and so never joined the partnership. Lambert's model was derived from 18th-century clavichords, but had lighter stringing, a slightly heavier soundboard and a somewhat higher bridge with correspondingly increased down-draft. Goff made four types of clavichord during his career as a builder, but all were based on the Lambert model in their essentials. The smallest, a single-strung instrument (unlike the others, which were classically bichord), was designed to achieve maximum portability and Goff took one with him during his service overseas in World War II.

In 1937 the first Goff harpsichord (in all only 14 were made) appeared, also based on a Lambert model. It was a modern instrument in construction, heavily cased with a metal frame and 4' hitch-pin plate, a 16' stop, registration pedals with half-hitches, and an elaborate and complex jack mechanism. His striving for the maximum variety of timbres and contrast of tonal colour led Goff to use both quill and leather plectra.

In the postwar years he resumed production and played a significant part in bringing about an increased acceptance of the harpsichord in British performances of early music. He also made a small number of lutes and two regals during this period. Although Goff's models lost their position of central importance in later years, as harpsichords modelled more closely on antique instruments came into increasing favour, his small but exquisite output was always admired for the refinement of its craftsmanship.

Goffriller [Gofriller], Matteo

(*b* Brixen [now Bressanone], 10 Feb 1659; *d* Venice, 23 Feb 1742). Italian string instrument maker. He went to Venice in 1685, and is presumed to have learnt his craft there from Martin Kaiser. In the following year he married one of Kaiser's daughters and by 1690 had taken charge of the business. From then until about 1710 he was without a serious competitor in Venice, and made many instruments for a wide range of clients, hence the considerable variety in the patterns and quality of his work. He appears to have been less active after about 1720.

Goffriller was the first important maker of the Venetian school and is best known for his cellos, built on several patterns, but mostly large-size instruments based on those of the Amati family. The larger cellos have almost all been reduced in size to conform with the smaller dimensions in fashion after the middle of the 18th century, and their effectiveness from that time depends on how well this was carried out. Casals used a Goffriller from about 1910 onwards; Janos Starker owns another fine example known as the 'Star' (1706). Many others are in professional use, particularly in chamber music.

Goffriller's violins are also very fine, and his few violas have dimensions ideally suited to modern performance. His instruments seldom carry their maker's label, and many passed unrecognized until recent times. His cellos were often attributed to Carlo Bergonzi, and instruments continually appear under more illustrious names.

One of his sons, Francesco Goffriller (*b* Venice, 4 Nov 1692; *d* Udine, c1740 or after), followed his father's profession, though with less energy. Some of his instruments are excellent. He went to Udine in 1714 and his labels show that he was active there until at least 1737.

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CHARLES BEARE

Gogava, Antonius Hermannus

(*b* Grave, Brabant, 1529; *d* Madrid, 1569). Physician and translator of Greek treatises. After studying classical languages and mathematics in Leiden, he went to the University of Padua, where he received the doctorate in medicine. He practised medicine in Venice for a while before winning the patronage of Vespasiano Gonzaga, Duke of Sabbioneta, to whom he dedicated his book of translations of Greek music treatises.

While still in Leiden Gogava translated the last two books of Ptolemy's *Tetrabiblos*, which were published with the first two books in the version by

Joachim Camerarius (Lieden, 1541). Unaware that Nicola Leonicensis had already completed a translation of Ptolemy's *Harmonics* in 1499, Gogava translated it into Latin from a manuscript in the Biblioteca di S Marco. He was about to publish it when Gioseffo Zarlino asked him to prepare a translation of the *Harmonics* of Aristoxenus, which he also did from a single source. Later he compared his translation of Ptolemy with some copies in the Vatican, and, with the addition of the Aristotelian fragment *De audibilibus* and part of Porphyry's *De praedicabilibus*, the set was published by Vincenzo Valgriso in 1562 under the title: *Aristoxeni Mvsici antiqviss. Harmonicorvm elementorvm libri iii. Cl.Ptolemaei Harmonicorum, seu de Musica lib. iii. Aristotelis de obiecto Auditus fragmentum ex Porphyrij comentarijs*.

Gogava's is the only known translation of Aristoxenus before those of Joannes Meursius (Leiden, 1616) and Marcus Meibom (Amsterdam, 1652). Though faulty in the rendering of technical terms and interpretation of musical systems, it exercised a liberating influence on those seeking an alternative to the Pythagorean tuning. The translation of Ptolemy, carelessly done, especially in the diagrams and tables, is much inferior to that of Leonicensis and was superseded by that of John Wallis (Oxford, 1682). Nevertheless, had Gogava's book been read more widely, it would have disabused musicians of false notions about Greek music and music theory spread by Gaffurius and Glarean. Vincenzo Galilei and Giovanni Maria Artusi were profoundly influenced by the Aristoxenus translation, and Zarlino made copious use of it in his *Sopplimenti musicali* (1588). Ercole Bottrigari undertook to correct Gogava's translations of Aristoxenus and Ptolemy in his copy (now in *I-Bc*), and even added to Gogava's heading above the Ptolemy translation 'and now, after supreme study, intense labour and wakeful nights, the innumerable faults that infest and almost completely disfigure it are expurgated and [the books] restored to their proper form by Hercules Buttrigarius'.

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CLAUDE V. PALISCA

Goge.

The most common name for the single-string fiddle of the savanna area of West Africa. The term *goge* (or *goje*) is used by the Hausa and Yoruba peoples of Nigeria and by the Songhai, Djerma, Mauri and Hausa of Niger, while the Mamprusi-Dagomba peoples of northern Ghana use *gonje* and the Yoruba-speaking Nago of Benin *godie*. The instrument consists of a half-calabash resonator on to which is nailed a monitor-lizard skin. This soundtable has a circular hole on one side. The wooden neck, inserted

through the resonator parallel to the soundtable, protrudes a few centimetres at the lower end so that the horsehair string can be looped round it. After passing across a V- or Y-shaped wooden bridge, the string is fastened to the neck at the upper end with a leather strap. The bow is usually a curved piece of iron with a horsehair string. In performance the instrument is placed in the player's lap so that its body rests against his waist in an almost horizontal position, and the soundtable is tilted so that his right hand, holding the bow perpendicular to the string, moves up and down, while the left hand, holding the neck, stops the string on one side (for illustration see [Songhai music](#)).

Elsewhere the corresponding instrument varies in name and construction. In Senegal and the Gambia the Wolof *riti* or *duriti*, Tukolor *gnagnour* and Fula *nyaanyooru* have a hemispherical wooden resonator, made from the silk-cotton tree, with one or two holes in the back but none in the lizard-skin soundtable. The *diarka* of Timbuktu uses snakeskin. The Ahaggar Tuareg *imzad* or *amzad* may use goatskin which is laced round the soundbox, while the Tuareg of Air fix the skin with acacia spines. The *kiki* of the Teda of northern Chad has a resonator which may be of wood, a half-calabash, or an enamel bowl; the wooden neck terminates inside it, the string being tied to the base through a hole in the soundboard. The *duduga* of the Bisa of Burkina Faso has a gourd resonator, while the Songhai-Djerma *goge* has a long metal jingle with small iron rings round the edges inserted into the handle. Instruments vary in size, those of the Tuareg being the largest with a resonator diameter of 20 to 50 cm, the Songhai of 24 to 28 cm and the Wolof and Tukolor 18 cm.

Tuareg performance is unique in that the players are predominantly women, whose ability is highly respected and whose playing is regarded as a mark of elegance, especially in their accompaniment of men's love songs. Among the Fula of the Gambia, the Fulani elsewhere and the Hausa communities of Niger and Nigeria, the instrument is associated with professionals who combine displays of technical virtuosity with praise singing. Among the Songhai and Mauri of Niger, at Timbuktu in Mali and among the non-Islamic groups of northern Nigeria, the *goge* is used with two calabash percussion vessels in spirit possession cults, the best known of which is *bori*. Contemporary developments among the Hausa of Nigeria include the use of electronic amplification for virtuoso performance. The *goge* is undoubtedly related to the single-string fiddles of the Arab world, such as the [Rabāb](#) of the Middle Eastern Bedouin. The Ethiopian *masēnqo* and the Malagasy *heravoa* are also clearly related instruments.

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K.A. GOURLAY/ROGER BLENCH

Gogol', Nikolay Vasil'yevich

(*b* Sorochintsï, Poltava province, 19/31 March 1809; *d* Moscow, 21 Feb/4 March 1852). Russian novelist and dramatist. Born into an impoverished gentry family in the Ukraine, where he spent his childhood and youth, he received a rather meagre education. He went to St Petersburg in 1828 and began to make his name with the stories in *Evenings on a Farm near Dikanka* (1831–2); his introduction to Zhukovsky and Pushkin also broadened his outlook. All his early stories, including *Taras Bul'ba* (1835), have Ukrainian settings, but with *Nevskiy prospekt* (1835) and *The Diary of a Madman* (1835) he began to write about St Petersburg. His satirical comedy *The Inspector-General* (1836) was not only a landmark in the history of the theatre, but also in the history of Russian social attitudes. The short story *The Overcoat* (1842) and his masterpiece, the picaresque novel *Dead Souls* (1842), were interpreted by many of Gogol's contemporaries as social criticism, although his own intention was probably moral rather than social satire. *The Marriage* (1842) is a pure comedy. His greatest works have been translated into most European languages, and his plays are often performed outside Russia.

Regarded as the creator of the Russian novel, Gogol' also occasionally wrote about music, and was one of the first systematically to collect Ukrainian folksongs. Many Russian composers, on whom his influence, direct or indirect, was considerable, later adopted and adapted many of his literary innovations, especially the use of Russian subjects, and of subjects

previously considered unsuitable for artistic treatment; the use of fantasy, the grotesque and the supernatural; satire and off-beat humour, realism and nationalism. He foresaw the need for national music before composers did; his famous call 'Give us something Russian!' was answered by Glinka, whom he knew personally.

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short stories unless otherwise stated

Sorochinskaya yarmarka [Sorochintsī Fair] (1831–2): op by Musorgsky, 1880; operetta by Ryabov, Khar'kiv, 1936; ballet by A. Peysin, Leningrad, 1940; ballet by V.V. Gomolyaka, Donetsk, 1956; operetta by Alexandrov; op by Dnovsky; op by B.K. Yanovsky, lost

Vecher nakanune Ivana Kupala [St John's Eve] (1831–2): sym. fantasia by Musorgsky, 1860–67; ov. by Yu. Arnold

Mayskaya noch', ili Utoplennitsa [May Night, or The Drowned Woman] (1831–2): op by P.P. Sokal'sky, 1876; op by Lysenko, 1883; op by Rimsky-Korsakov, 1877–9; operetta by A. Ryabov, Khar'kiv, 1937; film score by D. Klebanov, 1940; ballet piece by N. Chaykin, Kiev, 1947; film score by Pototsky, 1952

Noch' pered rozhdestvom [Christmas Eve] (1831–2): Kuznets Vakula, op by Tchaikovsky, 1874; op by N.F. Solov'yov, 1875; operetta by A. Peysin, Leningrad, 1929; op by Rimsky-Korsakov, 1894–5; op sketch by Serov; ballet by Asaf'yev, Leningrad, 1938; op by K. Gertman; op by Afanasyev; op by Shturovsky

Strashnaya mest' [Terrible Revenge] (1831–2): op by N.R. Kochetov

Ivan Fyodorovich Shpon'ka i yego tetushka [Shpon'ka and his Aunt] (1831–2): song by Yu. M. Yatzebich, 1953

Portret [The Portrait] (1833–4): op by H. Rosenberg, Stockholm, 1956

Nos [The Nose] (1833–5): op by Shostakovich, 1927–8; op by V. Kaufman, 1952–3
Viy (1833–5): op by Ya. L. Goryelov, 1897; op by K. Moor, Prague, 1903; operetta by Staritsky; operetta by Verikovskiy, 1946; Vjechnaja pamjat, op by A. Dobronic, Zagreb, 1947; pf piece by M. Karminsky, 1948; fairy operetta by Kropivnitsky; op by B.K. Yanovsky, lost

Zhenit'ba [The Marriage] (comedy, 1833–41): op by Musorgsky, 1868; op by Grechaninov, 1946, Paris, 1950; television op by Martinů, New York, 1953; musical comedy by Jiránek

Zapiski sumasshedshego [Diary of a Madman] (1835): op by H. Searle, 1958; mono-op by Yu. Butsko, 1968

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Revizor [The Inspector-General] (comedy, 1836): Arifin Khilesi, op by T.G. Chukhajian, Constantinople, 1872; operetta by K. Weis, Prague, 1907; op by D.N. Shvedov, 1934; op by Zador, 1935; op by Zanella, Trieste, 1940; film score by Timofeyev, 1952; op by Egk, 1957; incid music by M. Gnesin, 1929; film score by Shebalin

Shinel' [The Overcoat] (1842): op by Marttinen, Helsinki, 1965

Myortviye dushi [Dead Souls] (novel, 1842): pf suite by N. Silvanski; Ob utrachennoy yunosti [On Lost Youth], T, chorus, by G.V. Sviridov, also setting for 5 unacc. choruses, 1961; cant. by Volkonsky, 1952; pf suite by V.A. Uspensky, 1962

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APRIL FITZLYON

Gogorza, Emilio [Edoardo] de

(*b* Brooklyn, NY, 29 May 1874; *d* New York, 10 May 1949). American baritone of Spanish descent. He spent his youth in Spain and France and in England, where he sang as a boy soprano. He returned to New York and studied with Cleito Moderati and Emilio Agramonte. He made his début as assistant to Sembrich in 1897. Because he was extremely short-sighted he never sang in opera, but he soon found a place as a leading recitalist and festival soloist, often appearing jointly in recitals with Emma Eames, whom he married in 1911. From about 1898 he was very active in various recording studios, using a variety of pseudonyms (Carlos Francisco, M. Fernand, Herbert Goddard etc.); eventually under his own name he became one of the most successful and prolific Victor Red Seal artists. Because of his own success and his association with many of the leading singers of his day, he became artistic director for Victor and supervised many recording sessions. In 1925 he joined the faculty of the Curtis Institute. His voice was a vibrant and virile baritone of wide range and ample power, as can be heard on recordings with Eames reissued on CD. He was master of many styles, especially admired in music of the French and Spanish schools, but he had a gift of lending distinction to simple home songs and popular selections. He contributed some memoirs to *Opera News* (Nov 1937).

PHILIP LIESON MILLER

Göhler, (Karl) Georg

(*b* Zwickau, 29 June 1874; *d* Lübeck, 4 March 1954). German conductor and composer. He received a PhD at Leipzig (1896) with a dissertation on Freundt and in 1897 succeeded his former teacher Kretzschmar as conductor of the Leipzig Riedel'scher Verein. Following service in Altenburg and Karlsruhe he resumed his former position and also conducted orchestral concerts of the Musikalische Gesellschaft. In 1913–15 he conducted in Hamburg and in 1915 succeeded Furtwängler as conductor of the Verein der Musikfreunde in Lübeck. He conducted opera

in Altenburg (1922–7) and concurrently directed the orchestra in Halle. Göhler retired from active musical life during the 1930s to devote himself to composition and writings on music. As a conductor he championed the symphonies of Mahler and Bruckner. He also directed performances of Verdi operas little known at the time and made German translations of *Macbeth*, *Luisa Miller* and *La forza del destino*. Foremost among Göhler's own compositions are his lieder, over 200 of which were published. In these and in his instrumental works he reveals himself firmly committed to the Classical-Romantic tradition, an attitude he reinforced in the criticism he published in *Kunstwart* and *Zukunft*.

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GEORGE W. LOOMIS

Göhringer, Francilla.

German contralto. See [Pixis](#) family.

Goicoechea Errasti, Vicente

(*b* Ibarra de Aramayona, Alava, 5 April 1854; *d* Valladolid, 8 April 1916). Spanish composer. He was first a law student, meanwhile studying music with Felipe Gorriti. He then studied in Valladolid to become a priest. In 1890 he won the competition for the position of *maestro de capilla* at Valladolid Cathedral, where he remained until his death. He was made a canon there on 4 March 1915.

Goicoechea's artistic life can be divided into two parts. Compositions antedating Pius X's *Motu proprio* on sacred music (1903) exhibit the general characteristics of Spanish sacred music of the period, with lavish use of the orchestra and brilliant solo passages. But after *Motu proprio*, which prescribed a greater religious purity in sacred music, adducing as

models Gregorian chant and 16th-century polyphony, he threw himself with great fervour into studying them, radically altering the style of his subsequent compositions. At the same time he deepened his knowledge of the great composers of the 18th and 19th centuries, particularly of Wagner, whom he greatly admired. The result was a purified contrapuntal technique, a rich but sober harmony, extreme economy in the use of vocal effects and a total absence of the orchestra (he limited himself to organ accompaniment), the whole imbued with a mystic religious fervour that was the fruit of his religious meditations and of his profoundly devout and mystical spirit, comparable to that of Victoria. Precisely because his compositions are the fruit of long and deep meditation, they are relatively small in number, and of notable artistic quality. Almost all of them have been published in the periodical *Música sacro-hispana* or in other editions. The most noteworthy are his *Christus-Miserere*, Lamentations, motets and various masses, including a requiem, finished shortly before his death and first performed at his funeral. The autograph manuscripts of many of his works are in the archives of Valladolid Cathedral.

The influence of Goicoechea on all Spanish composers of sacred music in the 20th century has been considerable, not only through his works, which have served as models, but also because he organized the first national congress of sacred music, held in Valladolid in 1907, which set in motion the reform of sacred music in Spain. He also inspired with his ideals the young Nemesio Otaño, who became from that time the most energetic proponent of this reform.

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JOSÉ LÓPEZ-CALO

Góis, Damião de [Goes, Damian; Goes, Damianus a]

(*b* Alenquer, Feb 1502; *d* Alenquer, 30 Jan 1574). Portuguese humanist, chronicler, diplomat and composer. He was a page at the court of Manuel I. His travels took him to most of the countries of Europe, from England to Italy and as far east as Russia, and he was on familiar terms with many noted personages of the time, including Erasmus. He lived for several years in Antwerp and Leuven, where he married. He produced a considerable body of writings in Latin and Portuguese. Glarean, with whom he became acquainted while staying with Erasmus, praised him as a composer and included his three-voice motet *Ne laeteris inimica mea* in the *Dodecachordon*. Another motet, *Surge, propera amica mea* for five voices, was printed at Augsburg in the *Cantiones septem, sex et quinque vocum* (RISM 1545³). The only other surviving composition that may be by Góis is *In die tribulationis*, included in *Libro secondo de li motetti a tre voce*, printed in Venice (RISM 1549¹⁴) and later in Nuremberg by Berg & Neuber in the second volume of their *Tricinia* (RISM 1560²). However, since it is

attributed in both sources merely to 'Damianus', it cannot definitely be ascribed to Góis. Other works by him were in the library of João IV. According to João Franco Barreto and Diego Barbosa Machado, Góis also wrote a treatise on music theory (see Nery).

Góis's surviving music (all ed. in PM, ser.A. xxxvii, 1982) displays a certain skill in polyphonic composition. Although music was one of his favourite pursuits he had many other interests in the arts, letters, politics and finance. He was denounced to the Inquisition in 1545 for having consorted with heretic leaders in his youth, for singing and playing strange music in his house on the Sabbath (florid music, masses and motets) and for other indiscretions; he was subsequently tried and condemned to imprisonment in 1571 and confined to the monastery of Batalha in 1572.

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ALBERT T. LUPER/R

Gołąbek, Jakub

(*b* Silesia, c1739; *d* Kraków, 30 March 1789). Polish composer and singer. He was active in Kraków from at least 1766 (in which year he was married), first in the chapel choir of St Mary's, later (c1774) as singer and composer for the Wawel Cathedral choir. From 1781 to 1787 he also worked as a teacher at the Kraków singing school run by the priest Waclaw Sierakowski, and took part in concerts of oratorios and cantatas organized by Sierakowski, modelled on those of the Concert Spirituel, Paris.

Gołąbek's music is significant in the formation of a Polish Classical style, as is evident in the forms he used (two-subject expositions, short development and recapitulation), thematic structure, treatment of the bass part (clearly following the tradition of the basso continuo), and the use of *galant* elements in slow movements (for example in his *Parthia*). There are four extant, unaccompanied masses, conforming to the type 'missa sine credo', mostly composed in a homophonic style but containing some polyphony. Gołąbek's instrumental music is characterized by a non-schematic approach to composition combined with a degree of melodic

ingenuity. His sacred works, as well as his symphonic works, were well known in his day and were highly regarded, not just in the Kraków region.

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vocal

5 masses, 4vv, orch, lost

4 masses, 4vv, Wawel Cathedral Archives, Kraków

Vespers, lost

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instrumental

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ALINA NOWAK-ROMANOWICZ/BARBARA CHMARA-ŻACZKIEWICZ

Golabovski, Sotir

(*b* Struga, 30 Oct 1937). Macedonian musicologist and composer. He studied music privately with Vlastimir Nikolovski in Skopje, and later took composition at the Ljubljana Academy of Music, at the same time studying philosophy and sociology at the philosophy faculty of the University of Skopje. He took the MA in composition with Lucijan Škerjanc in 1964. He worked as a radio producer in Skopje (1964) and taught theoretical studies at the Pedagogical Academy there (1966–85). He participated in the Darmstadt summer courses (1970, 1972), and studied composition in Munich with Günter Bialas, in Cologne with Stockhausen, and in Berlin with Frank Beyer (1973–4). He took the doctorate with Vladimir Mošin at the University of Skopje (1985) with a dissertation on music manuscripts from Ohrid and the oldest known Slavic-language triodion. In 1985 he became professor of musicology in the University's music faculty. He received the 11 Oktombri award in 1996 and the Kliment Ohridski award in 1997.

Golabovski's musicological interest is focussed on the history of Macedonian music, particularly music of the Eastern Orthodox church. Many of his compositions are also inspired by Macedonian church music; they include a ballet, *Introspekcija* ('Introspection', 1960), a symphony (1963), symphonic poems, and a cantata, *Slovensko eho* ('Slavic Echo', 1965).

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ZDRAVKO BLAŽEKVIĆ

Golani, Rivka

(*b* Tel-Aviv, 22 March 1946). Israeli viola player. She learnt the violin with her mother, then at the Israel Academy of Music and finally with Oedoen Partos at Tel-Aviv University, also studying art and mathematics. Having switched to the viola, she played in the Tel-Aviv Chamber Orchestra in 1968 and in the Israel PO from 1969 to 1974, gradually building up a solo career as a 20th-century specialist. In 1974 she moved to Toronto, becoming a major force in Canadian contemporary music; and from the 1990s she has been based alternately in Toronto and London. Golani has a charismatic stage presence and the ability to hold an audience's attention even with the most complex new music. In addition to playing and recording the mainstream viola repertory, such as the Bach suites, Bloch's *Suite hébraïque*, Joachim's Variations, the viola concertos of Martinů, Serly, Bartók, Bax and Rubbra, Benjamin's Fantasy and the Tertis version of the Elgar Cello Concerto, she has given the premières of more than 200 works, including 33 concertos. A number have been recorded. Music associated with her includes *Trema* by Heinz Holliger, Chaconne by Michael Colgrass and pieces by Brian Cherney, Milton Barnes, André Prévost, David Jaeger, Otto Joachim, Peter Paul Koprowski, Steve Tittle, Marjan Mozetich, Jim Hiscott, Diana McIntosh, Chris Paul Harman, Jean Papineau-Couture and Ann Southam. As a painter and graphic artist, Golani has held exhibitions in several countries. She plays a large asymmetrical instrument by Otto Erdesz, made in 1977, with the right shoulder cut away to facilitate the left hand's access to the strings.

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TULLY POTTER

Gold, Arthur

(*b* Toronto, 6 Feb 1917; *d* New York, 3 Jan 1990). Canadian pianist. He formed a duo team with [Robert Fizdale](#) in 1944.

Gold, Ernest

(b Vienna, 13 July 1921; d Santa Monica, CA, 17 March 1999). American composer of Austrian birth. He studied the piano with his grandfather and the violin with his father, later enrolling in the Vienna Music Academy. He emigrated with his family to the USA in 1938, where he studied harmony and orchestration with Otto Cesana and conducting with Leon Barzin at the National Orchestra Association, New York. Earning a living as an accompanist and song writer, his early hit *Practice makes Perfect* (1940) was followed by *Accidentally on Purpose* and *They Started Something*. After settling in Hollywood in 1945 to work as an arranger, conductor and composer in the film industry, he studied with Antheil (1946–8) and conducted the Santa Barbara Civic Opera (1958–60). In 1964 he founded the Senior Citizens Orchestra, Los Angeles. He was the first film composer to have his name engraved on Hollywood's 'Walk of Fame'.

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(selective list)

Film scores: *The Girl of the Limberlost*, 1945; *The Falcon's Alibi*, 1946; *G.I. War Brides*, 1946; *Smooth as Silk*, 1946; *Exposed*, 1947; *Jennifer*, 1953; *The Defiant Ones*, 1958; *On the Beach*, 1959; *The Young Philadelphians*, 1959; *Exodus*, 1960; *Inherit the Wind*, 1960; *A Fever in the Blood*, 1961; *Judgement at Nuremberg*, 1961; *The Last Sunset*, 1961; *A Child is Waiting*, 1962; *Pressure Point*, 1962; *It's a Mad, Mad, Mad, Mad World*, 1963; *Ship of Fools*, 1965; *The Secret of Santa Vittoria*, 1969; *The Wild McCullochs*, 1975; *Cross of Iron*, 1977;

Stage: *Song of the Bells* (pageant), 1956; *Too Warm for Furs* (musical, E. Penney), c1956; *Maria* (pageant), 1957; *I'm Solomon* (musical, A. Crowell), New York, 1968

Orch: *Pan American Sym.*, 1941; *Pf Conc.*, 1943; *Ballad*, 1944; *Sym. Preludes*, 1944; *Allegorical Ov.*, 1947; *Sym. no.2*, 1947; *Audubon Ov.*, c1949; *Band in Hand* (B. Smith), nar, vv, band, 1966; *Boston Pops March*, 1966; other band works

Chbr and solo inst: *Str Qt*, c1948; *Trio*, vn, bn, pf, c1950 [rev. as *Sym.*, bn, pf, str, c1952]; *Sonatina*, fl, pf, c1952; *Pf Sonata*, 1954; *3 Miniatures*, pf (1968); 15 other pf works

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THOMAS L. GAYDA

Goldar, Robert.

See [Golder, Robert](#).

Goldberg [Gollberg, Goltberg, etc.], Johann Gottlieb [Théophile]

(*b* Danzig [now Gdańsk], *bap.* 14 March 1727; *d* Dresden, *bur.* 15 April 1756). German keyboard virtuoso and composer. Very little documentary evidence about Goldberg's life has survived, and virtually all the early reports contain some demonstrable errors. He is widely reported to have become a pupil of J.S. Bach after the Russian ambassador to the court of Saxony, Hermann Karl von Keyserlingk (Count from 1741), recognized the boy's talent in Danzig, perhaps in 1737. Goldberg was also claimed as a pupil by W.F. Bach, who was in Dresden throughout Keyserlingk's first period of office in that city (1734–45). No other report confirms this tutelage, and the extent of Goldberg's study with either Bach and the order in which he studied with them remain subjects for speculation.

Forkel's famous story of the commissioning of J.S. Bach's Goldberg Variations (published *c*1741 as *Clavier-Übung*, iv) by Keyserlingk to be played by Goldberg contains several errors of fact and must be doubted. (It has frequently been questioned because of Goldberg's extreme youth: the lack of a dedication in the print is evidence against the commission, though even without a commission Bach could have given Keyserlingk a copy of the print and received a gift in return, perhaps in late 1741, when he is known to have visited the Keyserlingk home in Dresden.) It is clear, however, from early accounts that the technical difficulty of the variations would have been well matched by Goldberg's amazing performing skills. The fact that Keyserlingk's only son was studying in Leipzig from 1741 until at least 1743 may have provided the vehicle for Goldberg's visits to Leipzig – visits that are suggested by the nature, style and diplomatic condition of Goldberg's church cantatas, as well as by Forkel's doubtful story.

Goldberg seems not to have accompanied Count Keyserlingk from Dresden to Potsdam in 1745 and is next traceable about 1749–51 (according to Dadder) at a concert at which Keyserlingk (back in Dresden from 1749), Electress Maria Antonia Walpurgis of Saxony and W.F. Bach (presumably visiting from Halle) were also present, according to W.F. Bach's letter to the electress in 1767. In 1751 Goldberg joined the private musical establishment of Count Heinrich von Brühl, which had been weakened by the departure of both Georg Gebel (ii) and Gottlob Harrer in 1750. He remained in Brühl's service until his early death, of consumption.

The earliest reports are unanimous in praising Goldberg's keyboard playing, especially his facility in sight-reading at the keyboard. But his compositional skills provoked a small controversy: Forkel suggested in his Bach biography (1802) that Goldberg was 'a very skilful keyboard player, but with no particular talent for composition', and J.F. Reichardt reprinted this opinion in his 1805 autobiography, adding: 'apparently H[err] F[orkel] knows nothing, or only the least significant, of Goldberg's very rare keyboard works'. The statement attributed to Reichardt (Dürr, p.58; Dadder and Dürr), that Goldberg possessed primarily technical talent, was not really a musical genius and had no special talent for composition, is not in Reichardt's autobiography but only in the very imaginative 'excerpt' from it

by H.M. Schletterer (*J.F. Reichardt*, 1865/R, p.69). Reichardt was himself in an excellent position to assess Goldberg's compositions, as he owned 'several' of Goldberg's keyboard concertos and had heard Goldberg's sister play some of her brother's works. The likelihood that J.S. Bach encouraged Goldberg to write church cantatas for Leipzig speaks well for his compositional talent, as does the confusion – going back at least to the Breitkopf catalogues of 1761 and 1762 – over the attribution of the C major Trio Sonata bwv1037.

Goldberg's extant compositions show a musical style varying with genre and hypothetical chronology, from a style very close to J.S. Bach's (the cantatas, most of the trio sonatas) to one far more *galant* and accessible to the Dresden audience (the polonaises, Trio Sonata in G minor) and, perhaps finally, to an ambitious modern style calculated for Count Brühl's orchestra and possibly influenced by the style of C.P.E. Bach (the concertos). It is not surprising that in approaching the works of this young and facile man it is difficult to find his 'real' musical style, although a love for syncopation, for wide-ranging melodies and especially for chromaticism runs through his works.

WORKS

for thematic catalogue, see Dürr

vocal

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Hilf, Herr (cant., Ps xii), ?Leipzig, c1741–5, 4vv, 2 vn, va, bc, *Bsb*; ed. in EDM, 1st ser., xxxv (1957)

instrumental

2 hpd concs. (E♭, d), *D-Bsb*; ed. E. Dadder (Celle, 1945); for further information see Dürr

4 sonatas (B♭, a, g, C), 2 vn, bc, *Bsb*; no.4 in C also attrib. J.S. Bach as bwv1037, see Dürr; nos.3–4 also arr. for vn, obbl hpd, *Bsb*; no.2 ed. in NM, clxxxv (1956), no.3 ed. in NM, cxcviii (1958)

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NORMAN RUBIN

Goldberg, Joseph (Pasquale)

(*b* Vienna, 1 Jan 1825; *d* Vienna, 20 Dec 1890). Austrian violinist, singer, composer and teacher. He began his career as a violinist, as a pupil of Mayseder, and at the age of 12 performed his own Violin Concerto in E minor, dedicated to Spohr, at the Vienna Redoutensaal. After a period touring in Italy he went to Paris, where Rubini and Meyerbeer urged him to become a singer. In 1843, after study with Rubini and Bordogni, he made a successful début at Padua in Donizetti's *La regina di Golconda*, appearing later in Verona and Genoa. In 1847 he went to London to appear with Jullien, and from 1850 to 1861 he made several provincial concert tours in England with Grisi, Alboni, Mario and others. He then settled in London, where he taught for many years at the RAM, retiring a few months before his death. Goldberg was commissioned by the Italian government in 1871 to report on the Italian conservatories and to propose reforms in methods of instruction. His proposals were approved by Lauro Rossi, principal of the Naples Conservatory, and were put in force throughout Italy. (Obituary, *MT*, xxxii, 1891, pp.27–8)

GEORGE GROVE/ DAVID CHARLTON

Goldberg, Reiner

(*b* Crostau, nr Bautzen, 17 Oct 1939). German tenor. He studied in Dresden, making his début in 1966 at the Landestheater as Luigi (*Il tabarro*). In 1973 he joined the Staatsopern of Dresden and Berlin and took part in the première of Ernst Meyer's *Reiter der Nacht* in Berlin, where in 1976 he sang Huon in a performance of *Oberon* to mark the 150th anniversary of Weber's death. In 1982 he sang Walther at Covent Garden, Erik at the Salzburg Easter Festival and Florestan at the Salzburg Summer Festival. He sang Tannhäuser at La Scala (1984) and Walther, Siegfried (*Götterdämmerung*) and Erik at Bayreuth (1987–92). His repertory also included Parsifal, which he sang on the soundtrack of Syberberg's film of the opera, Max, Bacchus, Faust, Hermann (*The Queen of Spades*), Sergey (*Lady Macbeth of the Mtsensk District*), the Drum Major (*Wozzeck*) and the

title role of Dessau's *Verurteilung des Lukullus*. In 1991 Goldberg sang young Siegfried in concert at Amsterdam, and both Siegfrieds at Covent Garden, where he returned for Florestan (1993), the role of his Metropolitan début in 1992. He had an incisive, well-focussed voice with a notably powerful upper register, as can be heard on several recordings, including Florestan and Siegmund (under Haitink), Siegfried in both *Siegfried* and *Götterdämmerung* (with Levine), the Drum Major, and Emperor Pao in Zemlinsky's *Der Kreidekreis*.

ELIZABETH FORBES

Goldberg, Szymon

(*b* Włocławek, 1 June 1909; *d* Toyama, Japan, 19 July 1993). American violinist and conductor of Polish birth. He studied with Mihałowicz in Warsaw, then moved to Berlin in 1917, where his principal teacher was Carl Flesch. In 1921 he made his début in Warsaw, and after an appearance with the Berlin PO in 1924 (when he played concertos by Bach, Joachim and Paganini in one evening) and a recital tour through Germany, he was appointed leader of the Dresden PO in 1925. Furtwängler then chose him to be leader of the Berlin PO, a post he held from 1929 to 1934; during that time he formed a string trio with Hindemith and Feuermann. From 1934 he toured Europe and East Asia as soloist and as sonata partner with Lili Kraus, and he made his New York début in 1938. Taken prisoner by the Japanese in Java in 1942, he spent two and a half years in captivity. In 1946 he resumed his career and played in Australia, South Africa and the Americas. For 15 summers (1951–65) he was a faculty member of the Aspen Music Festival in Colorado, where he formed the Festival Quartet with Victor Babin (piano), William Primrose (viola) and Nikolay Graudan (cello), which achieved wide recognition in concerts and on records. In 1955 Goldberg became permanent conductor and musical director of the newly founded Netherlands Chamber Orchestra, and toured with it to Britain, the USA and other countries. He appeared as guest conductor with the BBC SO, the LSO and the orchestras of Boston, Chicago and Cleveland. In 1953 he became an American citizen, but from 1969 lived in London. A masterly violinist whose tone was warm and pure, with a sense of style and musical taste that excluded virtuoso frills, his interpretations stressed refinement, intimacy and a noble intensity. With the Netherlands Chamber Orchestra he appeared as soloist and conductor in classical concertos, and he was also a sensitive performer of Bartók, Berg and Hindemith. His recordings include a distinguished set of the Brandenburg Concertos and, with Radu Lupu, 16 Mozart sonatas. He played a Guarneri del Gesù violin of 1734 known as the 'Baron Vitta'. He was an officer of the Order of Oranje Nassau and an honorary member of the RAM.

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Goldberg, Théophile.

See [Goldberg, Johann Gottlieb](#).

Golden number [golden section].

The unequal division of a line such that the ratio of the smaller part to the larger is the same as that of the larger to the original whole. This ratio is approximately 1:1.618, and in mathematics is described as the 'division in extreme and mean ratio'. The term 'golden number' is used today in the context of a natural phenomenon or a man-made object; it has often been held to produce harmonious proportions in, for example, architecture, fine art and sculpture, and there have been attempts to detect it in musical forms. Some 20th-century composers have used it consciously (see [Numbers and music](#)).

Roger Herz-Fischler has shown that the terms 'golden section' and 'golden cut' are relatively modern. 'Goldene Schnitt' (golden section/cut) was first used in 1835 by the mathematician Martin Ohm in the second edition of a text book, the first edition having described the ration with the usual term 'stetige Proportion' (continuous proportion). 'Golden number' has been a well-known and commonly used term since it was coined in 432bce by Meton the Athenian. The 19-year Lunar Cycle discovered by Meton (later known as the Metonic cycle) was originally written in golden numbers, hence the name. The Golden Numbers have been in constant use for centuries as the means by which to calculate the Ecclesiastical Paschal full moon, and thence Easter Sunday. It was only after the 1850s and the work of Zeising that the term 'golden number' became synonymous with 'golden section'. The non-existence of the terms 'golden section' and 'golden number' (in the new sense) before 1830 should sound a note of warning to musicians and artists.

The 'division in extreme and mean ratio', on the other hand, is an ancient geometric ration, first described by Euclid. Herz-Fischler shows that very little attention was given to the ratio by the Greeks and argues that it is false to assume they advocated its use in architecture. He claims that the spread of golden numberism was aided by an error made in 1799 by Montucla and Lalande in the second edition of their *Histoire des mathématiques* in which they state that Pacioli (*Divina proportione*, 1509) advocated the use of the ratio in determining the proportions of works of art and architecture. This was false: Pacioli in fact recommended the use of simple ratios. The work of A. Zeising (1854) and F. Röber (1855) in Germany established the practice of 'golden numberism', and although it seems to have been limited to Germany, it gained international popularity after about 1910. Although some 20th-century composers have made deliberate use of the ratio, the term should be used cautiously in the context of music from before 1835. Historical evidence shows indisputably that composers would not have the term. The discovery of a 1:1.618 ratio in a work created before then may suggest that the composer consciously

used the golden number, but it seems more likely to be, at best, an affirmation of Zeising's theory, and at worst a fanciful imposition.

For bibliography see [Numbers and music](#).

RUTH TATLOW

Goldenthal, Elliot

(*b* Brooklyn, NY, 2 May 1954). American composer. He learnt the piano as a child and in his teens also played the trumpet and piano, and sang in a touring blues band. In the 1970s he studied at the Manhattan School of Music with John Corigliano and later informally with Copland. His first important works were for classical chamber ensembles. The largest and best-known of his concert works is *Vietnam Oratorio*, first performed in April 1995 to mark the 20th anniversary of the end of the Vietnam War, and whose texts are in Vietnamese, Latin and English, including recent poems by Yusef Komunyakaa. Its style is decidedly modern, and the eclectic vocal and instrumental writing includes a prominent solo cello part written for Yo-Yo Ma.

Since the late 1980s Goldenthal has also composed stage and film scores. Of particular interest are his collaborations with the theatre director Julie Taymor, his longtime personal companion; these include popular productions of plays by Gozzi for the American Repertory Theater in Cambridge, Massachusetts, and a critically acclaimed revival of the oratorio-like *Juan Darien* (Lincoln Center, 1996). The film scores, technically polished and subtle, embrace a remarkable range of past and present idioms, including Wagnerian passage-work, atonality, minimalism, dynamic counterpoint, synthesized timbres and modal choral writing. They include several inflated Hollywood blockbusters in the science fiction, action, and horror genres (*Alien*³, two Batman sequels, *Demolition Man*, *Heat* and *Sphere*), whose scores often outshine the films they have been written for. In working with the idiosyncratic Neil Jordan, Goldenthal found an independent director with a creativity and originality to match his own. Their association began with *Interview with the Vampire* (1994), and continued through scores for *Michael Collins* (1996) and *The Butcher Boy* (1997) which are as diverse, unsettling and fascinating as the films themselves.

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Incid music to plays: *A Midsummer Night's Dream*, 1994; *The Taming of the Shrew*, 1994; *The Tempest*, 1994; *Titus Andronicus*, 1994; *The Green Bird*, 1996; *The King's Stag*, 1996; *The Serpent Women*, 1996

Film scores (dirs. in parentheses): Drugstore Cowboy (G. Van Sant), 1989; Pet Sematary (M. Lambert); Grand Isle (Lambert), 1991 [TV]; Alien³ (D. Fincher, 1992); Fool's Fire (J. Taymor), 1992; Demolition Man (M. Brambilla, 1993); Golden Gate (J. Madden), 1993; Cobb (R. Shelton), 1994; Interview with the Vampire (N. Jordan), 1994; Roswell (J. Kagan), 1994 [TV]; Batman Forever (J. Schumacher), 1995; Heat (M. Mann), 1995; Michael Collins (Jordan), 1996; A Time to Kill (Schumacher), 1996; Batman & Robin (Schumacher), 1997; The Butcher Boy (Jordan), 1997; Sphere (B. Levinson), 1998; In Dreams (Jordan), 1999; Titus (J. Taymor), 2000

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Chbr: Jabberwocky (L. Carroll), B-Bar, 4 ww (1981); Brass Qt No.2 (1983); Pastime Variations, chbr orch (1988) [commemorating the 75th anniversary of Ebbets Field, Brooklyn]; Brass Qt No.1; Los Heraldos Negros (C. Vallejo), song cycle; Sonata for Str Bass

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MARTIN MARKS

Goldenweiser [Gol'denveyzer], Aleksandr (Borisovich)

(*b* Chişinău, 26 Feb/10 March 1875; *d* Moscow, 26 Nov 1961). Russian pianist, teacher, writer and composer. At the Moscow Conservatory he studied the piano with Siloti, then Pabst, graduating in 1895, and composition with Arensky, Ippolitov-Ivanov and Taneyev, graduating in 1897. His close contact with Rachmaninoff, Skryabin and Medtner exercised a strong influence on his formation as a pianist. He made his début in 1896 performing duets with Rachmaninoff, Taneyev and Gedicke. His playing, noted for its style, precise technique and fidelity to the text, was academic in the best sense of the word. In 1901 the 'skryabinists' circle was formed by Mariya Nemenova-Lunts, Konstantin Saradzhev, Vladimir Derzhanovsky, Goldenweiser and others; he also played an active role in the Society for the Friends of the Skryabin Museum formed in Moscow in 1922. On close terms with Lev Tolstoy, he stayed at his house and played the piano there.

Goldenweiser was professor at the Moscow Philharmonic School (1904–6) and then at the Moscow Conservatory from 1906 to 1961 (he was rector there 1922–4 and 1939–42); in 1932 he founded the Central Music School. After the revolution he played an important part in the development of a contemporary system of music training in the USSR. He aimed at the all-round musical development of his pupils, who included Sulamita Aronovsky, Bashkirov, Lazar' Berman, Dmitry Blagoy, Feynberg, Ginzburg, Kabalevsky, I. Kljačko, Nikolayeva, Dmitry Paperno and Leonid Roysman. In 1931 his pupil Liya Levinson became his permanent assistant. His principles of performance and study are reflected in the articles he wrote and in his compositions for the piano. A Doctor of Arts, he was made a People's Artist of the USSR in 1946; in 1955 his flat was opened as a museum.

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I.M. YAMPOL'SKY/INNA BARSOVA

Golder [Goldar], Robert

(*b* ?c1510; *d* after 28 Nov 1563). English organist and (perhaps) composer. According to the parish registers of St Lawrence Jewry he married Elizabeth Newton on 20 October 1538. In 1541 he taught four 'childer angells' for one of the pageants produced for the Midsummer Watch organized by the Drapers' Guild of London. He was a conduct at St Lawrence Jewry in 1547 and at St Mary-at-Hill in 1550. He may have been the 'Robt Gowldyn' allocated livery and named Gentleman of the Chapel at the coronation of Queen Mary in 1553. From c1560 to 1563 he was 'one of the players of thorgans within the quenes Majesties free chapell within her castell of Wyndesore'. His will (PCC 2 Crymes), dated 28 November 1563, lists properties in London and Eton. He was survived by his wife and two daughters. An In Nomine is ascribed to 'Mr. Golder' in John Baldwin's Commonplace-Book (*GB-Lbl* R.M.24.d.2; ed. in *MB*, xlv, 1979–88, no.134).

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JOHN M. WARD/ANDREW ASHBEЕ

Goldie

(*b* Walsall, 1965/6). English DJ and club dance musician. He was a graffiti artist in the 1980s and early 90s, then turned to music after repeated visits to the Rage club in London and an introduction to the hardcore and breakbeat culture that eventually developed into jungle and drum 'n' bass. He released several highly regarded singles, including *Terminator* and *Angel* (both 1993), as well as several remix projects under both his own name and his Metalheadz pseudonym. In 1994 he made the influential album *Timeless*, a sprawling album of breakbeats which brought drum 'n' bass to wide attention. Through his Metalheadz record label and its accompanying collective of DJs, including Fabio, Grooverider and Doc

Scott, Goldie kept drum 'n' bass prominent for several years through the Metalheadz club nights in London. With his 1998 double album *Saturnz Return*, which included orchestral arrangements and a contribution from Oasis's Noel Gallagher, he attempted to take drum 'n' bass beyond its electronic roots, but with limited success.

WILL FULFORD-JONES

Golding, John.

See [Goldwin, John](#).

Goldman, Edwin Franko

(*b* Louisville, KY, 1 Jan 1878; *d* New York, 21 Feb 1956). American bandmaster and composer. At the age of eight he was taken to New York and enrolled in the National Conservatory. Although a composition pupil of Dvořák, who was then director of the conservatory, Goldman's first study was the cornet. From 1899 to 1909 he was solo cornetist with the Metropolitan Opera orchestra. In 1911 he formed his own band, which had a continuous history of performance under his name from 1918 until 1979. He championed new and unjustly forgotten band music and gave the American première (1947) of Berlioz's *Symphonie funèbre et triomphale*, among other works. An enthusiastic teacher, he also wrote over 100 marches, including *On the Mall* and *Kentucky March*, and was a founder of the American Bandmasters Association. His band, noted for its musical proficiency and wide-ranging repertory, set a high standard for ensembles of this sort. He was succeeded as its conductor by his son Richard Franko Goldman. He wrote *Foundation to Cornet or Trumpet Playing* (New York, 1914), *Band Betterment* (New York, 1934) and *The Goldman Band System* (New York, 1935); his unpublished autobiography, *Facing the Music*, is in the library of the University of Maryland, College Park, and the manuscripts and scores used by the Goldman Band are in the library of the University of Iowa.

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GEORGE GELLES/MICHAEL MECKNA

Goldman, Richard Franko

(*b* New York, 7 Dec 1910; *d* Baltimore, 19 Jan 1980). American bandmaster, composer and writer. He graduated from Columbia University (1930) and studied music privately with Pietro Florida, Nadia Boulanger, Wallingford Riegger, Ralph Leopold and Clarence Adler. In 1937 he

became the associate conductor (under his father, Edwin Franko Goldman) of the Goldman Band; after his father's death in 1956 he succeeded him as conductor. During Goldman's career with the band he commissioned and performed works from among the foremost American composers and restored many historic band works from the 18th and 19th centuries to the active band repertory. At the conclusion of the 1979 season he disbanded the ensemble and retired its name; it was reconstituted as the Guggenheim Concerts Band in 1980 and renamed the Goldman Memorial Band in 1984.

Goldman was on the faculty of the Juilliard School from 1947 to 1960; he served as chair of the department of literature and materials of music from 1952 and was responsible for designing its curriculum, which he described in *The Juilliard Report on Teaching the Literature and Materials of Music* (New York, 1953). In 1968 Goldman was appointed director of the Peabody Conservatory and in 1969 he became president of the Peabody Institute of the City of Baltimore; he held both positions until his retirement in 1977. He contributed many articles to *Notes*, the *Juilliard Review*, *The Etude* and other periodicals.

His critical writing on contemporary music in the *Musical Quarterly*, of which he was the principal New York critic from 1948 to 1968, was particularly influential, especially in its early recognition of such composers as Cowell, Elliott Carter and Riegger. As a composer Goldman wrote vocal and chamber music, one orchestral work, *The Lee Rigg*, and band works including marches and *A Curtain-Raiser and Country Dance*. He also made several arrangements and editions for band. Many of his works were published by Mercury Music. Goldman's numerous honours include the Juilliard Music Foundation award (1955) and the Alice M. Ditson Award (1961).

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DOROTHY KLOTZMAN

Goldmann, Friedrich

(b Siegmars-Schönau, Chemnitz, 27 April 1941). German composer and conductor. He was a member of the Dresdner Kreuzchor from 1951 to 1959. In 1959 he attended the Darmstadt summer courses for new music, where he studied with Stockhausen. He continued his studies at the Dresden Musikhochschule (1959–62) and at the Akademie der Künste, Berlin (1962–4), with Wagner-Régeny among others. He also studied musicology at Humboldt University (1964–8). From 1968 he worked as a freelance composer and conductor in Berlin. He was appointed professor of composition at the Hochschule der Künste, Berlin, in 1991. Between 1990 and 1997 he served as president of the German section of the ISCM. His honours include memberships in the Akademie der Künste, Berlin (from 1978), the Akademie der Künste, West Berlin (from 1990), and the Sächsische Akademie der Künste, Dresden (from 1995).

The premières of *Essay II* (1968) and the First Symphony (1973) at the beginning of the 1970s introduced Goldmann as one of the most provocative and brilliant of young German composers. Together with Dittrich, Friedrich Schenker and others, he emerged as one of a new generation of East German composers who opposed the conservative and apologetic aesthetics of socialist realism, and who stood for an advanced modernism. A member of the circle around Paul Dessau, his aesthetic standards were influenced not only by the Second Viennese School and Boulez, but also by Adorno and French structuralist philosophers such as Michel Foucault and Gilles Deleuze. Although he has occasionally written scores for film and the theatre, the main emphasis of his creative work has been instrumental music. Taking serialism as his starting point, he has developed a unique style that playfully appropriates the antinomies of mass and individual, structure and sound, cliché and innovation.

WORKS

Stage: R. Hot bzw. die Hitze (Opernfantasie, T. Körner, after R.M.J. Lenz), 1974
 Orch: Essay I, 1963; Essay II, 1968; Ödipus Tyrann (H. Müller), chorus, orch, 1968–9; Essay III, 1971; Musik, chbr orch, 1973; Sym. no.1, 1973; Sym. no.2, 1976; Conc., trbn, 3 inst ens, 1977; Vn Conc., 1977; Ob Conc., 1979; Pf Conc., 1979; In memoriam Paul Dessau, 15 str, 1980, collab. R. Bredemeyer, F. Schenker; Inclination temporum, 1981; Ensemblekonzert I, 16 insts (1982); Exkursion, 1984, collab. H. Sagittario; Ensemblekonzert II, 16 insts (1986); Sym. no.3, 1986; Spannungen eingegrenzt, 1988; Sym. no.4, 1988; Sonata a quattro, 12 insts, 4 perc, 1989; Klangszenen I, 1990; Klangszenen II, 1992
 Chbr and solo inst: Trio, fl, perc, pf, 1967; Sonata, wind qnt, pf, 1971; So und so, eng hn, trbn, pf, 1972; 4 Klavierstücke, pf, 1973; Cellomusik, vc, 1974; Str Qt, 1975; Zusammenstellung, wind qnt (1976); Pf Trio, 1978; Sing Lessing, Bar, wind qnt, pf, 1978; Sonata, ob, pf, 1980; Vorherrschend gegensätzlich, 8 insts (1980); 7 Bagatelles, fl, cl, va, vc, pf, perc, 1983; So fern, so nah, fl, cl, hn, tpt, va, vc, 1983; Trio, ob, vc, pf, 1985; Qnt, ob, cl, hn, bn, pf, 1986; Trio, va, vc, db, 1986; Sonata, pf (1987); Solo zu zweit, 2 ob, 1988; zerbrechlich - schwebend, ob, eng hn, trbn, perc, pf, va, vc, db, 1990; Fast erstarrte Unruhe I, 8 insts, 1991; Wind Qnt (1991); Fast erstarrte Unruhe II, 9 insts, 1992; querstrebige Verbindungen, 13 insts, 1992; Fast erstarrte Unruhe III, 12 insts, 1995; Ketten, fl, 1997; Str Qt no.2, 1997; Trio, ob, vc, pf, 1998; wechselnde Zentren, conc., fl, cl, db, perc, 1998
 Arr.: F. Schubert: 6 Heine Lieder, Bar, orch, 1997

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GERHARD MÜLLER

Goldmann, Max.

See [Reinhardt, Max.](#)

Goldmark, Karl [Carl; Károly]

(*b* Keszthely, 18 May 1830; *d* Vienna, 2 Jan 1915). Austro-Hungarian composer.

1. Life.

The son (and one of 20 children) of a Jewish migrant from Western Galicia, his family moved to Deutschkreutz (now in Austria), near Ödenburg (Sopron, now Hungary), in 1834. His father was notary and cantor of the Jewish community there. Goldmark later claimed to be self-taught as a composer and to have learnt to read and write only since the age of 12 (this may refer to German or Hungarian but not the Hebrew literary tradition); however, his first local musical instruction was in 1841. He went to Ödenburg music school in 1842, and in 1844 joined his elder brother Josef in Vienna where he began violin studies. In 1847 he enrolled at the Vienna Conservatory where he studied with Joseph Böhm and Gottfried Preyer. During the revolution of 1848 he returned to Deutschkreutz where he was involved in the Hungarian uprisings. He played the violin in the theatres of Ödenburg and Buda; in 1851 he returned to Vienna where he took similar posts at the orchestras of the Josefstadt Theatre and the Carltheatre. This was ill-paid employment, but it allowed him to become acquainted with theatrical routine. In 1858 he arranged the first concert of his own works, the critical response of which was mixed. That same year he moved to Pest where he studied composition from the books of Marx, Richter and Sechter. He returned to Vienna in 1860, where his String Quartet op.8, which was first produced by the Hellmesberger Quartet, was well received. He taught the piano, conducted the male-voice choir of the Eintracht choral Society, and also wrote music reviews for the *Österreichische constitutionelle Zeitung*, where he championed the cause of Wagner as early as 1862. He composed a number of chamber and orchestral works that gradually established his reputation, including the *Sakuntala* overture (1865). During this period Goldmark formed friendships with Brüll, Rubinstein and Brahms, and was made an honorary member of the Gesellschaft der Musikfreunde in 1866. With Herbeck, Dessoff, Hellmesberger, Schönaich and Standharter he called for the founding of the Akademischer Wagnerverein in Vienna in 1872.

Goldmark's most famous, personal and successful work, the opera *Die Königin von Saba*, was inspired by his piano pupil, the Hofoper singer Caroline Bettelheim. In 1865 Salomon Mosenthal provided him with a suitable libretto, and in 1869 Goldmark received a grant of 800 Gulden from the Hungarian government, which enabled him to complete the opera in November 1871. In 1873, when it seemed to be rejected by the Vienna Hofopertheater, Goldmark wrote a touching letter to Eduard Hanslick in its defence. He was persuaded to include part of Act 1, the arrival of the Queen of Sheba, in a Viennese charity concert on 11 January 1874 in which Liszt and Brahms also took part. Despite further intrigues, the première finally took place on 10 March 1875. It was a great success, and performances in many European operatic centres followed, as well as in New York (1885) and Buenos Aires (1901). Until the 1930s the opera had its most continuous performance tradition at Budapest.

In 1876 Goldmark completed his most popular orchestral work, the programme symphony 'Ländliche Hochzeit', op.26. From 1870 until his death he divided his time between Gmunden (Upper Austria), where he spent the summer months, and Vienna. In 1871 and 1873 he visited Switzerland and in 1880–81 he was in Italy, where *Die Königin von Saba* was often performed. In spite of opposition from Eduard Hanslick or Ludwig Speidel, Goldmark, who formed a close acquaintance with Brahms, became a respected figure of Viennese musical life (which is illustrated by Mahler's attempts to secure Goldmark's support for his application to the Hofopertheater in 1897). In 1896 he was awarded the Ritterkreuz of the Order of St Leopold; his 70th and 80th birthdays were marked by performances of his operas at the Hofopertheater; in 1910 Budapest University awarded him an honorary doctorate; and in 1913 and 1914 respectively he received honorary membership of the New York Society of the Friends of Music and of the Accademia di S Cecilia in Rome.

2. Works.

Goldmark's fame, mainly limited to Vienna and Budapest during his lifetime, was derived from his first opera, and his importance lies chiefly in his operatic works. He never belonged to a stylistic school, and in spite of his favour for Wagner he did not take part in the controversy between the 'progressive' and 'conservative' musical parties. His musical language is determined by a multiplicity of influences from Mendelssohn to Impressionism, incorporating Hungarian folk culture and his childhood memories of the synagogue.

The subject matter of *Die Königin von Saba* is similar to Bizet's *Djamileh*, Delibes' *Lakmé*, Saint-Saëns's *Samson et Dalila* and other works of oriental colour. Stylistically the opera shows an impressive mixture: the representative scope of musical and scenic luxury is indebted to Meyerbeerian grand opera, whereas the strongly chromatic harmony and the continuous declamatory melodic style, which is only temporarily interrupted by closed forms, point to Wagner. With its opulent and exotic sonority *Die Königin von Saba* seems to have hit the nerve of its time. It was taken as the musical counterpoint to the orientalist paintings of Hans Makart and the monumental Viennese *fin-de-siècle* buildings in the

Ringstrasse. In this way Goldmark ranks as the true musical representative of the Austro-Hungarian monarchy in the last third of the 19th century.

His next opera, *Merlin* (1886), to a libretto by Mahler's mentor Siegfried Lipiner, was also a great success. After this Goldmark composed the fairy tale opera *Das Heimchen am Herd* (after Dickens's *The Cricket on the Hearth*); it owes a debt to Humperdinck's *Hänsel und Gretel* and looks back to the comic operas of Lortzing. Its music employs a deliberate simplicity (one of the choruses even quotes the beginning of a German folksong). His next opera, *Die Kriegsgefangene* (1899), probably prompted by Bungert's *Odysseus' Heimkehr* (1896), deals with an episode from the Trojan War. (Goldmark had already explored the world of ancient Greece in three concert overtures: *Penthesilea* op.31, *Der gefesselte Prometheus* op.38 and *Sappho* op.44.) The première, conducted by Mahler, was only moderately successful, as were Goldmark's last two operas: *Götz von Berlichingen* (after Goethe, 1902) and the fairy tale opera *Ein Wintermärchen* (after Shakespeare, 1908).

In his other compositions, namely his piano and chamber works, Goldmark shows himself the heir of Schumann and Mendelssohn and partly of Spohr (as in his Violin Concerto op.28). In his orchestral works (for example *Penthesilea* op.31, *Ländliche Hochzeit* op.26 and *Zrinyi* op.47) he used the language of Liszt and Wagner as well as formal and grammatical elements of the New German school. His last works (piano pieces op.52 and the Piano Quintet op.54) incorporate Impressionistic elements. Many of his songs are fine lyrical mood pictures.

WORKS

operas

Die Königin von Saba (4, S.H. Mosenthal, after I Kings 10), op.27, Vienna, Hof, 10 March 1875, vs (Bremen, 1876)

Merlin (3, S. Lipiner), Vienna, Hof, 19 Nov 1886 (Leipzig, 1886), rev. Frankfurt, 1904

Das Heimchen am Herd (3, A.M. Willner, after C. Dickens: *The Cricket on the Hearth*), Vienna, Hof, 21 March 1896 (Vienna, 1896)

Die Kriegsgefangene (Briseis) (2, A. Formey [E. Schlicht]), Vienna, Hof, 17 Jan 1899, vs (Leipzig, n.d.)

Götz von Berlichingen (5, J.W. von Willner, after Goethe), Budapest, Royal Hungarian Opera, 16 Dec 1902, vs (Leipzig, 1902); rev. Frankfurt, 1903

Ein Wintermärchen (3, Willner, after W. Shakespeare: *The Winter's Tale*), Vienna, Hof, 2 Jan 1908, vs (Vienna, 1907)

orchestral

Ovs.: Ov., c1854; *Sakuntala*, op.13, 1865 (Budapest, 1866 or 1870); *Penthesilea*, op.31 (Mainz, 1879); *Im Frühling*, op.36, 1889 (Mainz, 1889); *Der gefesselte Prometheus*, op.38, 1889 (Leipzig, 1890); *Sappho*, op.44, 1893 (Berlin, 1894); *In Italien*, op.49 (Mainz, 1904); *Aus Jugendentagen*, op.53 (Leipzig, 1913)

Others: 3 syms.: C, 1858–60, scherzo pubd (Vienna, n.d.), no.1, *Ländliche Hochzeit*, op.26 (Mainz, 1877), no.2, E♭, op.35, 1887 (Mainz, 1889); 2 scherzos: e, op.19, 1863 or 1865 (Leipzig, 1870), A, op.45 (Leipzig, 1894); *Zrinyi*, sym. poem, op.47 (Budapest, 1903), rev. (Budapest, 1907); Vn Conc., a, op.28 (Bremen, 1877), ? Vn Conc. no.2

choral

Ps, solo v, male vv, orch, c1854; Regenlied (K. Groth), SATB, op.10 (Leipzig, 1870); 2 mixed choruses, op.14 (Vienna, n.d.); Frühlingsnetz (Eichendorff), SATB, 4 hn, pf, op.15 (Leipzig, n.d.); Meerestille und glückliche Fahrt (Goethe), SATB, 4 hn, op.16 (Leipzig, n.d.); Der Schäfer, Ständchen, SATB, op.17 (Leipzig, n.d.); Frühlingshymne (Geyer), A, SATB, orch, op.23, 1874 (Mainz, 1875); Im Fuschertal (6 songs), SATB, op.24, 1867 (Leipzig, 1876); Psalm cxiii, SATB, orch, op.40, 1895 (Berlin, 1897); Der Holsteiner in dem Hamm, Nicht rasten und nicht rosten, SATB, op.41 (Berlin, n.d.); Ich bin jüngst verwichen, SATB, pf, op.42, no.2, 1895 (Berlin, n.d.)

chamber

Pf Trio; Pf Qt; Str Qnt: all before 1858; 2 pf trios: B♭₂ op.4, 1858–9 (Leipzig, 1865), e, op.33 (Bremen, 1880); 2 Pf Qnts, B♭₂ op.30, op.54 (Leipzig, 1916); Str Qt, B♭₂ op.8, 1860 (Vienna, 1870); 1 str qnt, a, op.9, 1862 (Vienna, 1870); 2 suites, vn, pf: D, op.11 (Mainz, 1869), E♭₂ op.43 (Berlin, 1893); Vn Sonata, D, op.25, 1874 (Mainz, 1875); Vc Sonata, F, op.39, 1892 (Mainz, 1893); Ballade, G, vn, pf (Vienna, 1913); Romanze, A, vn, pf (Vienna, 1913)

piano

Sturm und Drang, 9 charakteristische Stücke, op.5, 1858–9 (Leipzig, 1865); 2 Novelletten, Praeludium und Fuge, op.29 (Mainz, ?1879); Magyar Ábránd (in Magyar zeneköltök kiállítási albuma, Budapest, 1885); Georginen (6 pieces), op.52 (Vienna, 1913)

4 hands: 3 Stücke, op.12 (Budapest, n.d.); Ungarische Tänze, op.22 (Mainz, 1876)

songs

12 Gesänge (K. Groth and others), op.18 (Leipzig, 1868); Beschwörung, op.20 (Vienna, n.d.); 4 Lieder, op.21 (Vienna, n.d.); 7 Lieder aus dem 'Wilden Jäger' (J. Wolff), op.32 (Mainz, 1879); 4 Lieder, op.34 (Mainz, ?1880); 8 Lieder, op.37 (Leipzig, 1888 or 1889); Wer sich die Musik erkiest (M. Luther), 4 solo vv, pf, op.42 (Berlin, n.d.); 6 Lieder, op.46, 1858, 1888–9 (Vienna, 1913)

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WILHELM PFANNKUCH/GERHARD J. WINKLER

Goldmark, Rubin

(*b* New York, 15 Aug 1872; *d* New York, 6 March 1936). American composer and teacher, nephew of [Karl Goldmark](#). He studied with Alfred von Livonius at City College, CUNY (1887–9), with Anton Door and Johann Nepomuk Fuchs at the Vienna Conservatory (1889–91), and with Joseffy and Dvořák at the National Conservatory, New York (1891–3). He later taught at the National Conservatory (1893–4), Colorado College (1894–1900), the New York College of Music (1900–24), and was head of the composition department at the Juilliard School of Music (1924–36). Copland and Gershwin numbered among his many distinguished students. A founder and life-long spokesperson for The Bohemians, the Musicians Foundation, the Society for the Publication of American Music and the Beethoven Association, he was dedicated to improving the financial status of professional musicians in America.

As a composition teacher Goldmark was not stylistically prescriptive, but espoused traditional techniques and classical ideals. His own compositions are rigorously chromatic. The Piano Quartet in A, op.9, won the 1909 Paderewski Prize for chamber music. A popular lecturer, his views reflected the prevailing thoughts of the post-Romantic generation. At an occasion organized by The Bohemians to honour Paderewski (1914), Goldmark speculated that:

every form of cacophony, of unmitigated ugliness has ... begun to flourish and seems to enrol some men of real eminence and attainment under its banner. Thus one hesitates and sometimes wonders whether our ideas of music already belong to the past and whether we are on the threshold of a new era.

No published works appeared after 1926. Reasons cited include poor health, heavy teaching and other duties.

WORKS

(selective list)

Hiawatha, 1900; Sampson, tone poem, orch, 1913; Requiem (A. Lincoln: *Gettysburg Address*), orch, 1916; A Negro Rhapsody, tone poem, orch, 1922; The Call of the Plains, orch 1924; Pf Trio, op.1, Pf Qt, A, op.9; concert works for pf, vn and vc; song cycle; songs

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DAVID TOMATZ

Goldoni, Carlo [Fegejo, Polisseno]

(*b* Venice, 25 Feb 1707; *d* Paris, 6/7 Feb 1793). Italian playwright and librettist. His best comedies, distinguished by a seemingly effortless dramatic technique and an acute observation of character and manners, place him in the front rank of Italy's dramatic authors. In a career that began slowly but at its peak made uncommon demands on his creative energies (in 1750–51 he promised, and delivered, 16 new comedies), Goldoni also found time to write some 80 librettos, most of them comic, although he also wrote *opere serie*, cantatas and oratorios.

1. Life.

2. Works.

LIBRETTOS

WRITINGS

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PIERO WEISS

Goldoni, Carlo

1. Life.

Goldoni's early years were full of false starts. He evinced a literary bent while still at school but wrote poetry of no special distinction. He studied law at Padua and was admitted to the bar in Venice in 1732. Meanwhile he had written some comic intermezzos (1729/30, 1732) and a *dramma per musica*, which he himself destroyed (1733). Finding his legal profession unprofitable, he attached himself to a *commedia dell'arte* troupe in 1734, furnishing them with spoken tragicomedies and sung intermezzos, the latter set to music by mostly unknown composers and performed between the acts of the spoken plays. It is highly unlikely that Vivaldi set to music *Aristide*, as some believe; this, one of two operatic parodies by Goldoni, was simply another intermezzo, sung inexpertly by the comedians themselves (see Weiss, 1984). At the same time he was hired to assist Domenico Lalli, the poet-in-residence at the chief opera house in Venice, S Giovanni Grisostomo; this involved helping to stage *opere serie* and adapting or rewriting their librettos. The experience thus gained in two very different branches of theatre was to stand him in good stead in later years; meanwhile, he appears to have aspired to the dignity of tragic poet à la Metastasio, for the years 1736 to 1741 saw the modestly successful

production of five (if not all six) of his serious operas at the S Giovanni Grisostomo.

Financial difficulties put an abrupt end to this early phase of Goldoni's career; in 1743 he left Venice, eventually settling in Tuscany to practise law. When he returned to Venice, in 1748, he was under contract to another *commedia dell'arte* troupe. Abandoning traditional scenarios in favour of wholly written-out comedies, Goldoni at the age of 40 embarked at last on the career that gained him his place in Italian literature. At the same time, he launched upon the long series of *opera buffa* librettos, working at first with Ciampi but soon (from 1749) with Galuppi, in a collaboration that over the next seven years produced some of the century's most successful comic operas (see illustration). Other composers who availed themselves of his librettos in Venice included Cocchi, Giuseppe Scarlatti, Bertoni and Fischietti. Goldoni worked fast; a comic opera libretto took him four days, as he testified in a letter of 24 July 1762 from Bologna (having just finished *La bella verità*, set by Piccinni – a libretto of peculiar interest, since it deals with the production of an *opera buffa*, making fun of its singers and conventions). Goldoni was then on his way to Paris, where he arrived that August. There he settled permanently, never to return to Italy; his productivity as both playwright and librettist continued for a while but then abated. His last great success was a comedy written in French, *Le bourgeois bienfaisant*, performed at the Comédie-Française in 1771; but his last stage work, like his first, was a libretto (*Il talismano*, 1778).

[Goldoni, Carlo](#)

2. Works.

In his various autobiographical writings, Goldoni studiously belittled his librettos; indeed, once he had become famous he invariably signed them with his Arcadian sobriquet, Polisseno Fegejo, as if to distinguish them from the works on which he wished to rest his reputation. To him they were a lucrative sideline. Yet he permitted, and most probably supervised, at least the first collection of his comic librettos, in four volumes, published by Tevernin (Venice, 1753), and very probably approved the ten-volume set (Venice, 1794–5) published by Zatta shortly after his death. At least three other collected editions appeared during his lifetime, not to mention numerous unauthorized versions of single works; of these Goldoni took the trouble to warn readers of his *Mémoires* (Paris, 1787): '*Nota*. Les Opéras-Comiques de M. Goldoni ont parcouru plusieurs endroits de l'Italie [he might more correctly have said 'de l'Europe']. L'on y a fait par-tout des changemens au gré des Acteurs et des Compositeurs de musique. Les Imprimeurs les ont pris où ils ont pu les trouver, et il y en a très-peu qui ressemblent aux Originaux.' It was the fate of comic operas, even more than of *opere serie*, to be turned into virtually unrecognizable pasticcios very soon after their first run. If not proud of his librettos, therefore, Goldoni at least was wary lest the numberless corrupt versions circulating be imputed to him; for, being a successful man of the theatre, he was much scrutinized and attacked by literary critics.

Goldoni in fact was no Zeno or Metastasio: his librettos do not stand up as literature. Yet they worked remarkably well in the theatre and were

repeatedly set to new music (though not as often as those of his two illustrious predecessors). Indeed, it was through his librettos that Goldoni's work first reached St Petersburg and Moscow, Warsaw, Prague, Brussels, London, Madrid and Barcelona; and Haydn and Mozart were among the many foreign composers who set them to new music.

Goldoni's flair for the living stage prevented any of his productions (whether for the spoken theatre or for the opera house) from ever smacking of literature; they were meant to be seen rather than read. The same genius that produced vignettes of everyday life in the spoken plays provided talented composers with the most variegated materials, drawn mostly from fantasy and rich in spectacle and twists of plot, for the realization of the very different requirements of the *opera buffa*. An opening ensemble (eventually to be termed 'introduzione'), providing a colourful tableau and some inkling of the action to follow, plentiful ensembles sprinkled throughout the rest of the three-act work, a duet between the two principals just before the concluding scene of Act 3: these are some of the hallmarks of the typical Goldoni *opera buffa* libretto. His principal contribution, however, and one recognized as such by his contemporaries (see Gozzi, 427), was the lengthy, action-studded finale, designed for continuous musical setting, that invariably concluded each of the first two acts. It is here that composers learnt to deal musically with one element in opera (action or incident) that had traditionally been beyond their purview, having been relegated until then to recitative.

Before extensive comparative studies have been made of the librettos of less eminent contemporary authors, it is not possible to state categorically that every single aspect of this new, mid-18th-century *opera buffa* type originated with Goldoni. There is no doubt, however, as to the sheer quantity and immense popularity of his librettos. His *Il filosofo di campagna*, set by Galuppi in 1754, and *La buona figliuola*, in the 1760 resetting by Piccinni, were possibly the most influential, certainly the most successful operas of the period. His, it is safe to say, was a pivotal role in the history of the genre; at the very least he helped to give *opera buffa* the shape in which, in the mid-18th century, it gained the ascendancy on the stages of Italy and Europe.

Renewed interest in Goldoni's works on the part of composers in the early 20th century led to operatic settings of some of his plays by, among others, G.F. Malipiero and Wolf-Ferrari.

Goldoni, Carlo

LIBRETTOS

Editions: *Opere complete*, ed. G. Ortolani and others (Venice, 1907–71) *Tutte le opere*, ed. G. Ortolani (Milan, 1935–56)

intermezzos

Il buon vecchio, comp. unknown, Feltre, 1729/30

La cantatrice, comp. unknown, Feltre, 1729/30 (?Apolloni, 1734, as *La pelarina*)

I sdegni amorosi tra Bettina putta de campiolo e Buleghin barcarol venezian, comp. unknown, Milan, ?1733 (Coppola, 1825, as *Il gondoliere di Venezia*)

La pupilla, Maccari, 1734 (comp. unknown, Florence, 1737; comp. unknown, Bologna, 1756; comp. unknown, Rovigo, 1764; Gialdini, 1896; Mancini, 1908)

La birba, comp. unknown, Venice, 1735 (comp. unknown, Milan, 1743)

L'ippocondriaco, comp. unknown, Venice, 1735

Il filosofo, comp. unknown, Venice, 1735 (comp. unknown, Milan, 1743; comp. unknown, Bologna, 1744)

Aristide, Lotavio Vandini [= Antonio Vivaldi; but see Weiss, 1984], 1735

Monsieur Petiton, comp. unknown, Venice, 1736

La bottega da caffè, comp. unknown, Venice, 1736 (comp. unknown, Milan, 1743; comp. unknown, Venice, 1744)

L'amante cabala, comp. unknown, Venice, 1736 (comp. unknown, Venice, 1744)

Lugrezia romana in Costantinopoli, Maccari, 1737 (Trento, 1800)

Il finto pazzo (after T. Mariani: *La contadina astuta*), Pergolesi, Chiarini and ?Latilla, 1741

Il quartiere fortunato, ?Maggiore, ?1744 (S. Cristiani, 1802)

La favola de' tre gobbi, Ciampi, 1749 (Fabrizi, 1783, as I tre gobbi rivali)

Il matrimonio discorde (farsetta), R. Lorenzini, 1756

La cantarina (farsetta), Galuppi, 1756

La vendemmia, Sacchini, 1760

serious operas

Amalasantia (1732–3): destroyed by Goldoni

Griselda (after A. Zeno), Vivaldi, 1735

La generosità politica (after D. Lalli: *Pisistrato*), Marchi, 1736

Gustavo I re di Svezia, Galuppi, 1740

Oronte re de' sciti, Galuppi, 1741 (Scalabrini, 1742)

Statira, Chiarini, 1741 (Maggiore and others, 1751; Scolari, 1756)

Tigrane (after F. Silvani: *La virtù trionfante dell'amore e dell'odio*), G. Arena, 1741 (Gluck, 1743; Dal Barba, 1744; Lampugnani, 1747; comp. unknown, Venice, 1756; Tozzi, 1762)

Germondo, Traetta, 1776

comic operas

La fondazione di Venezia, Maccari, 1736

La contessina, Maccari, 1743 (Lampugnani, 1759; Gherardeschi, 1766; comp. unknown, Gorizia, 1766; Gassmann, 1770; Astarita, 1772; Bernardini, 1773; G. Rust, 1774, as Il conte Baccellone; Kürzinger, 1775; Piccinni, 1775; ? Cimarosa, 1778)

La scuola moderna o sia la maestra di buon gusto (after A. Palomba: *La maestra*), Cocchi, Fiorini, V. Ciampi and others, 1748

Bertoldo, Bertoldino e Cacasenno, Ciampi, 1749

L'Arcadia in Brenta, Galuppi, 1749 (G. Meneghetti, 1757; Cordeiro, 1764; comp. unknown, Cologne, 1771; C. Bosi, 1780)

Il negligente, Ciampi, 1749

Il finto principe, pasticcio, 1749 (? Paisiello, 1768)

Arcifanfano re dei matti, pasticcio, Galuppi and others, 1749 (E. Duni, 1760, as L'isle des foux; Tozzi ?1766–7; Scolari, 1768; Dittersdorf, 1776)

Il mondo della luna, Galuppi, 1750 (Avondano, 1765; Paisiello, 1774, as Il credulo deluso; Astarita, 1775; Haydn, 1777; Paisiello, 1783; Neri Bondi, 1790; Portugal, 1791, as O lunático iludido [O mundo da lua])

Il paese della cuccagna, Galuppi, 1750 (? Mango, 1760; Tozzi, 1771; Astarita, 1777, as L'isola di Bengodi)

Il mondo alla roversa o sia Le donne che comandano, Galuppi, 1750 (? Paisiello,

1764)

La mascherata, Cocchi, 1751

Le donne vendicate, Cocchi, 1751

Il conte Caramella, Galuppi, 1751

Le pescatrici, Bertoni, 1751 (R. Gioanetti, 1754; Haydn, 1770; Gassmann, 1771)

Le virtuose ridicole, Galuppi, 1752 (Geronimo Cordella, 1756; Paisiello, 1765; Ottani, 1769)

I portentosi effetti della madre natura, G. Scarlatti, 1752 (Piccinni, 1761, as *Le vicende della sorte*)

La calamita de' cuori, Galuppi, 1752 (Salieri, 1774; ?Cimarosa, ?1792)

I bagni d'Abano, pasticcio, Galuppi and F. Bertoni, 1753 (? Paisiello, 1765)

De gustibus non est disputandum, G. Scarlatti, 1754

Il filosofo di campagna, Galuppi, 1754

Li matti per amore (after Federico: *Amor vuol sofferenza*), Cocchi, 1754

Il povero superbo (after Goldoni: *La gastalda*), Galuppi, 1755

Lo speciale, V. Pallavicini and D. Fischietti, 1755 (Haydn, 1768)

Le nozze, Galuppi, 1755 (Cocchi, 1762, as *Le nozze di Dorina*; Sarti, 1782, as *Fra due litiganti il terzo gode*)

La cascina, Scolari, 1755 (Brusa, 1758; Brusa and Scolari, 1761, as *La quesera*)

La diavolessa, Galuppi, 1755 (Bárta, 1772)

La ritornata di Londra, Fischietti, 1756 (Galuppi, 1759, as int)

La buona figliuola, Duni, 1756 (Piccinni, 1760; S. Perillo, 1760)

Il festino, Ferradini, 1757

Il viaggiatore ridicolo, Mazzoni, 1757 (Perillo, 1761; Gassmann, 1766; Scolari, 1770; P. Caramanica, 1771)

L'isola disabitata, G. Scarlatti, 1757

Il mercato di Malmantile, ? G. Scarlatti, 1757 (Fischietti, 1757; Bárta, 1784; Zingarelli, 1792, as *Il mercato di Monfregoso*)

La conversazione, Scolari, 1758

Il signor dottore, Fischietti, 1758

Buovo d'Antona, Traetta, 1758

Li uccellatori, Gassmann, 1759 (P.A. Guglielmi, 1762, as *I cacciatori*; Marinelli, 1785)

Il conte Chicchera, Lampugnani, 1759

Filosofia ed amore, Gassmann, 1760 (Gassmann, 1771, as *Il filosofo innamorato*)

La fiera di Sinigaglia, Fischietti, 1760

Amor contadino, Lampugnani, 1760

L'amore artigiano, Latilla, 1760–61 (Gherardeschi, 1763; Gassmann, 1767; Schuster, 1776; Accorimboni, 1778; ? Neefe, 1779, as *Die Liebe unter den Handwerksleuten* [see Wirth, 1962, p.162])

Amore in caricatura, Ciampi, 1761 (G. Notte, 1763)

La donna di governo, ?pasticcio, Rome, 1761 (Fischietti, 1763; ? Galuppi, 1764)

La buona figliuola maritata, Piccinni, 1761 (Scolari, 1762)

La bella verità, Piccinni, 1762

Il re alla caccia, Galuppi, 1763 (Alessandri, 1769; Ponzio, ?1775)

La finta semplice, S. Perillo, 1764 (Mozart, 1769)

La notte critica, Boroni, 1766 (Piccinni, 1767, Gassmann, 1768; Gherardeschi, 1769; Fortunati, 1771; Lasser, 1790, as *Die unruhige Nacht*)

La cameriera spiritosa, Galuppi, 1766 (Gherardeschi, 1767, as *L'astuzia felice*)
Vittorina, Piccinni, 1777

Il talismano, Salieri and Rust, 1779 (Salieri, 1788)

Unperf.: *I volponi*

Doubtful: *Le nozze in campagna*, Scioli, 1768

other works

Orats: *Magdalenae conversio*, G. Seratelli, 1739; *L'unzione del reale profeta Davide*, Boroni, 1760

Cants.: *La ninfa saggia*, G. d'Alessandro, 1739–40; *Gli amanti felici*, d'Alessandro, 1739–40; *Le quattro stagioni*, d'Alessandro, 1739–40; *L'oracolo del Vaticano*, Galuppi, 1758

Serenatas: *Il coro delle Muse*, d'Alessandro, 1740; *La pace consolata*, Maggiore, 1744; *L'amor della patria*, G. Scarlatti, 1752

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Goldovsky, Boris

(b Moscow, 7 July 1908). Russian-American conductor and producer. The son of the violinist Lea Luboschutz, he studied the piano with his uncle, Pierre Luboschutz, and attended the Moscow Conservatory. He later studied in Berlin, and attended Dohnányi's masterclasses in Budapest. In 1930 he moved to the USA and studied conducting with Reiner at the Curtis Institute of Music. At first antipathetic to opera, Goldovsky became an ardent convert during his early years in America and was subsequently an enthusiastic and effective proselytizer, in a variety of capacities: as head of the opera department at the New England Conservatory of Music, Boston (1942–64), and the opera workshop at the Berkshire Music Center at Tanglewood (1946–62); as founder of the New England Opera Theater in 1946; and as director of the Goldovsky Opera Theater, which toured nationwide until 1984. At Tanglewood he presented the American premières of *Peter Grimes*, *Idomeneo* and *Albert Herring*, and in 1955, with his Boston company, he gave the North American première (albeit heavily cut) of Berlioz's *Les Troyens*. For more than 40 years he was a regular intermission commentator for the Metropolitan Opera's Saturday afternoon broadcasts. His books include *Accents on Opera* (New York, 1953),

Bringing Opera to Life (New York, 1968) and *My Road to Opera* (Boston, 1979).

PETER G. DAVIS

Goldsbrough, Arnold (Wainwright)

(*b* Gomersal, 26 Oct 1892; *d* Tenbury Wells, 14 Dec 1964). English keyboard player, conductor and teacher. He received his early musical training from Charles Stott of Bradford. After some years as assistant and sub-organist of Manchester Cathedral he moved to London where he held appointments as organist of St Anne's, Soho (1920–23), assistant organist of Westminster Abbey (1920–27), director of music at Morley College (1924–9), and organist of St Martin-in-the-Fields (1924–35). Meanwhile from 1920 to 1922 he studied composition, conducting and the double bass at the RCM, whose staff he joined in 1923.

Goldsbrough worked for many years as an accompanist, festival adjudicator and conductor; he became better known after World War II when he founded a small orchestra bearing his name (later the English Chamber Orchestra) and specialized as a conductor, harpsichordist and continuo player in music by Purcell, Bach and Handel. A broadcast performance of *Acis and Galatea* in 1947 was a pioneering and seminal essay using appropriate small resources and ornamentation. Thereafter until his death he searched continuously for a musical application of the evidence derived from contemporary sources in respect of tempo, articulation, phrasing and ornamentation. He contributed to volumes xxvii and xxx of the Purcell Society Edition.

WATKINS SHAW

Goldsbrough Orchestra.

Orchestra formed in London in 1948 and renamed the English Chamber Orchestra in 1960; see London, §VII, 3.

Goldschmidt, Adalbert von

(*b* Vienna, 5 May 1848; *d* Hacking, nr Vienna, 21 Dec 1906). Austrian composer. He gave up a career in banking to write music and poetry; his parents arranged composition lessons for him with Friedrich Adolf Wolf, for whom he wrote some songs, a quartet and a mass (the solo part in the Gloria was first sung by Paula Kung, whom Goldschmidt later married). His first major success was the Berlin performance of his oratorio *Die sieben Todsünden* (1876), which was also successfully performed in other German cities and under Lamoureux in Paris; but although the public received it well in Vienna, Hanslick condemned it, calling it an ugly, exaggerated, unoriginal imitation of Wagner, in which the composer had committed 'a hundred thousand deadly sins'. Inspired by a watercolour by J. von Führich, Goldschmidt began work on an opera *Helianthus*, for which he wrote his own libretto and which was first performed in Leipzig in 1884. His most important work was the opera-oratorio trilogy *Gaea* (1877–1892,

first concert performance, Berlin 1893). He also wrote a symphonic poem, several songs, chamber and piano works and a comic opera *Die fromme Helene* (1897). Both *Gaea* and *Die sieben Todsünden* show the influence of Wagner's music drama, though this is less apparent in his song settings. Goldschmidt's salon was an important centre of Viennese musical life; Liszt once played there.

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GAYNOR G. JONES

Goldschmidt, Berthold

(*b* Hamburg, 18 Jan 1903; *d* London, 17 Oct 1996). British conductor and composer of German origin. After attending school in Hamburg, he studied philosophy and art history at the University of Hamburg and the Friedrich Wilhelm University in Berlin (1922–4) as well as composition with Franz Schreker and conducting with Rudolf Krasselt and Julius Prüwer at the Berlin State Academy of Music (1922–5). After a short time spent in Dessau as a répétiteur (1924–5), he served as Erich Kleiber's assistant during the rehearsals and première of Berg's *Wozzeck* in 1925. Also in 1925 he won the Mendelssohn State Prize with his *Passacaglia* op.4 for orchestra. The premières in 1926 of the *Passacaglia* (in Berlin under Kleiber) the subsequently lost *Overture* op.3 (at the Tonkünstler festival in Chemnitz), and the *First String Quartet* op.8 (in Berlin), brought the young composer and conductor to more general notice. Over the next few years, Germany and other European countries heard further performances of his music, such as the *Piano Sonata* op.10, a radical piece in its linear motoric style, given at the ISCM Festival in Geneva in April 1929. The piece played most frequently at this time was the short, witty *overture 'Komödie der Irrungen'* (first performed in Oldenburg in 1928 under its former title, *Ouverture zu einer komischen Oper*). Goldschmidt worked at the Darmstadt Opera as musical adviser to the intendant, Carl Ebert, and as a conductor (1927–9). After a summer season as guest conductor of the Leningrad PO, he went to Berlin in the autumn of 1931, to work at the Städtische Oper and in radio. The première of his opera *Der gewaltige Hahnrei* at the Mannheim Nationaltheater in 1932 gave promise of an advance in his career, but the performances announced for the 1932–3 season in Berlin were cancelled, following the Nazi takeover of power. Goldschmidt was barred from all official activity from then on; he trained Jewish musicians for the Palestine Orchestra (later the Israel PO), and was

permitted to appear as composer, pianist and conductor only in concerts in aid of the Jewish artists' charity, Jüdische Künstlerhilfe.

In 1935 Goldschmidt emigrated to London, where he married the German singer Elisabeth Karen Bothe in 1936, and became a British citizen in 1947. After some years of hardship he became musical director of the German section of the BBC's European Service (1944–7). He conducted Glyndebourne Opera's performance of Verdi's *Macbeth* at the first Edinburgh International Festival (1947); thereafter he worked with the leading British orchestras. His music for the dance drama *Chronica* (1938) was performed by the Ballets Jooss in Great Britain, North and South America, and Scandinavia. His second opera, *Beatrice Cenci*, was one of four prizewinners in the Arts Council's Festival of Britain competition for an English-language opera (1951), but, apart from a BBC performance of excerpts in 1953, it remained unheard until a concert performance in London in 1988. During his first two decades in England, Goldschmidt also wrote instrumental and vocal works and incidental music for plays on BBC radio. After *Mediterranean Songs* (1957–8), however, he ceased to compose for almost a quarter of a century; his music struck few chords in England, and its freely tonal orientation attracted virtually no attention amid the turbulent artistic developments in postwar Germany. Goldschmidt now dedicated himself as a conductor to Mahler in particular; he advised Deryck Cooke on the completion of the Tenth Symphony, and conducted the first concert performance of Cooke's version in London in 1964 as well as some later performances in Germany.

It was only from 1984 onwards that Goldschmidt's music again found an audience outside Great Britain, at first in Austria and the USA. He had started to compose again shortly before this, and produced a large amount of work, mostly chamber music, between 1982 and 1996. His rediscovery in Germany, dating from the Berlin Festival in 1987, culminated in a series of concerts in 1993–4 and performances of his two operas in Berlin and Magdeburg. France, Spain and Switzerland (*Der gewaltige Hahnrei*, Berne, 1995) also showed a growing interest in his work. Live concerts and broadcast performances were eventually followed by the issue of 15 recordings between 1990 and 1997 featuring his music exclusively or partially.

Some of the music Goldschmidt wrote in Germany was lost, some he threw away, together with certain of his compositions of the 1940s. This was the fate above all of work that had inclined towards *Neue Sachlichkeit* ('New Objectivity'), *Gebrauchsmusik* or a tendentious simplicity. The fact that the younger Goldschmidt's music was closer to that of Hindemith and Weill – and also Shostakovich and Prokofiev – than to Bartók or Schoenberg and his circle is less a matter of influences than of affinities typical of the period. Although it underwent discernible changes, Goldschmidt's output reveals certain unmistakable constants. Already in some of the early works, strict compositional foundations are overlaid by freer structures which establish their own centres of gravity. This is true of both the Passacaglia op.4 for large orchestra, written around 1925 and lost until 1994, and the highly expressive 'Folia' 'Elegy' from the String Quartet no.2 (completed 1936), in which a three-note ostinato recurs 71 times. The marked preference of Goldschmidt and some of his contemporaries for ostinato, passacaglia and

chaconne frameworks was well described by the term *Neue Gebundenheit* ('New Strict Style'), coined at the time by Bessler. In the *Ciaccona sinfonica* (finished in 1936) and the late String Quartet no.4 (1992) alike the procedure draws close to 'serial' treatment of the basic musical material, though it remains undogmatic and freely tonal.

In his first opera *Der gewaltige Hahnrei* (after Fernand Crommelynck's tragic farce) the young composer achieved an astonishing balance between Expressionist or psychologically subtle treatment on the one hand and typological reductionism and *Verfremdung* on the other. The shifts in stylistic levels are dramatically motivated, and leitmotifs guarantee the interrelatedness of the drama and the music. Luscious late-Romantic cantilenas seem to be as ironically inflected as the allusions to contemporary dance music (for instance the Tango-Aria in Act 3); colour effects are qualified by means of linear-contrapuntal, dissonantly sharpened outlines. Behind the foreground subject-matter of marital jealousy lies the theme – ominously prophetic for the early 1930s – of fateful acquiescence in a system gone mad. This 'musical tragicomedy' is head-and-shoulders above the *Zeitoper* of the period, and can be seen in retrospect to occupy an important position among the wealth of German-language operas written around 1930. By way of contrast *Beatrice Cenci*, written in England, is somewhat more belcanto in manner, and displays in its Italian Renaissance subject and somewhat retrospective musical styles parallels to the historical novel (a genre quite as capable as *Zeitoper* of expressing criticism of contemporary society). It illustrates both the problems and the opportunities Goldschmidt experienced in composing under changed cultural conditions.

Like *Chronica*, which has the character of a suite and uses material from the ballet of the same title (1938, lost) and other early and late pieces, the three solo concertos composed or reworked between 1951 and 1955 combine melodic-contrapuntal thought and rhythmic-balletic impulse in a manner characteristic of Goldschmidt. Chamber-music intimacy is linked to concertante extroversion in a way that gives the formally unconventional Cello Concerto an effect of the greatest immediacy. The rupture in Goldschmidt's life is mirrored in his vocal music by the very fact of the change from setting one language to another. *Letzte Kapitel* (1930–31) is based on two satirical poems by Erich Kästner and combines experimental features (such as the setting for speaker, singing and speaking chorus, percussion ensemble and piano) with sarcastic allusions to popular idioms. In addition, *Mediterranean Songs*, the setting of English-language poems for tenor and orchestra (1957–8: the last work completed before the near 25-year hiatus), and the pair of late, French-language settings *Les petits adieux* (1994) and *Deux nocturnes* (1995–6), which are even more concentrated in structure and atmosphere, are notably substantial works.

Goldschmidt's late compositions focus on the very problem of temporal disjunction, of being out of step with the times, that characterizes his work and his career as a whole – dismissed by conservative critics in his youth, driven out of Nazi Germany, forgotten by the postwar avant garde, interrupted in his work for over two decades. The Clarinet Quartet refers back to some of his earlier themes and preoccupations and at the same time plays with different, historically out-of-season idioms. Later works,

such as the Third and Fourth String Quartets and the string trio *Retrospectrum*, are characterized by the tension between their large-scale, one-movement, arch forms and the abundance of episodes that take place within them, as well as the tension between their open formal structures and high thematic concentration. There is also a considerable divergence of stylistic levels in these pieces: in the String Trio the introduction of a dance theme creates a deliberate stylistic rupture. Thus Goldschmidt's late works offer an unmistakable and aesthetically illuminating reflection of the process of expulsion and re-integration in history.

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(selective list)

excludes most lost works

Ops: Der gewaltige Hahnrei (3, after F. Crommelynck: *Le cocu magnifique*), op.14, 1929–30, Mannheim, National, 1932; Beatrice Cenci (3, M. Esslin, after P.B. Shelley), 1949–50, extracts broadcast BBC, 1953, concert perf., London, 1988, staged Magdeburg, Jerichower Platz, 10 Sept 1994

Ballet: *Chronica* (choreog. K. Jooss), 2 pf, 1938, Cambridge, 1949, lost

Incid. music: Die Herde sucht (F. Neumeyer), 1931, partially lost; Doctor Faustus (C. Marlowe), BBC, 1948; The Dream Play (A. Strindberg), BBC, 1948; The Cenci (P.B. Shelley), BBC, 1948; Dear Brutus (J.M. Barrie), BBC, 1948; Noble Little Soldier's Wife, Bar, xyl, BBC, 1948 [for W. Borchert: *The Man Outside*]; Nicodemus he was Black, BBC, 1948/9 [for Martens and Obey: *Scamps in Paradise*]; Investigations of a Dog (F. Kafka), BBC, 1969

Vocal-inst: Letzte Kapitel (orig.: 2 Betrachtungen) (E. Kästner), op.15, spkr, chbr chorus, pf, perc, 1930–31; Das Makkabäerspiel (J. Prinz), speaking chorus, 2 pf, c1933, speaking parts lost; Nebelweben; Ein Rosenzweig (C. Morgenstern), medium v, pf, 1933; Pss cxx and cxxiv, high v, str, 1935; Der Verflossene (A. Eckert-Rotholz), v, pf, 1942; Time (P.B. Shelley), v, pf, 1943 [orchd and incl. in Beatrice Cenci]; Beatrice's Song (Shelley), v, pf, 1948–9 [orchd and incl. in Beatrice Cenci]; Clouds (R. Brooke), v, pf, 1950, arr. Bar/C, orch, 1986; The Old Ships (J.E. Flecker), T, pf, 1952, orchd as no.5 of Mediterranean Songs, arr. Bar/C, orch, 1986; [6] Mediterranean Songs (Byron, Shelley and others), T/high v, orch, 1957–8; Belsazar (H. Heine), mixed vv, 1985; Les petits adieux, 4 songs, Bar, orch, 1994; 2 nocturnes, S, orch, 1995–6

Orch: *Chronica*, c1924–86 [Prologue (= Intrada + Marche Militaire) + 6 orch pieces from the ballet *Chronica* + *Capriccio*]; Ov. 'Komödie der Irrungen' (orig.: Ov. zu einer komischen Oper) (W. Shakespeare), op.6, 1925; Passacaglia, op.4, c1925 Partita, op.9, c1927; Suite from 'Der gewaltige Hahnrei', op.14a, 1929–33; Grotesker March (Marche militaire), op.20, 1932 [part of orch suite *Chronica*], arr. military band, 1938; Ciaccona sinfonica, c1934–6; Greek Suite, 1940–41; Sinfonietta, 1945–6, partially lost; Vn Conc., 1951–5; Vc Conc., 1953; Cl Conc., 1953–4; Intrada, wind band/orch, 1985–6 [part of orch suite *Chronica*]; Rondeau (Rue du rocher), vn, orch/pf, 1994–5

Chbr: Str Qt, op.8, 1925–6; Str Qt no.2, a, ?1933–6; Qt, cl, vn, va, vc, 1982–3; Pf Trio, 1985; Str Qt no.3, 1988–9; Berceuse, vn, va, 1990 [based on a theme from Pf Trio, 1985]; Str Trio 'Retrospectrum', 1991; Fantasy, ob, vc, hp, 1991; *Capriccio*, vn, 1991–2; Str Qt no.4, 1992; 'from B (flat) to D' ... (10 x 5) x 2, vn, vc, 1993; Duo (Dialogue with Cordelia), cl, vc, 1993; Encore (Méditation), vn, pf, 1993; Rondeau (Rue du rocher), vn, pf/orch, 1994–5

Pf: Scherzo, 1922, rev. 1958; Sonata, op.10, 1926; Capriccio, op.11, 1927; Little Legend, 1928, rev. 1957; Variationen über eine palästinensische Hirtenweise, op.32, 1934; From the Ballet, 1938, rev. 1957

Boosey and Hawkes, Schott

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MICHAEL STRUCK

Goldschmidt, Georg.

See [Fabricius, Georg.](#)

Goldschmidt, Harry

(*b* Basle, 17 June 1910; *d* Dresden, 19 Oct 1986). Swiss musicologist, active in East Germany. In Basle he studied music with Weingartner at the conservatory, and at the university he took musicology with Nef and Handschin, ethnology and philosophy; he also studied with Scherchen at Königsberg, and in Paris and Berlin. Later he was music critic of the Basle *Nationalzeitung* (1933–9) and *Vorwärts* (1945–9), and organized workers' concerts and directed a workers' choir. On moving to Berlin he became head of the music section of Berlin radio (1949–50) before being appointed lecturer in music history at the East Berlin Hochschule für Musik (1950–55). From 1955 to 1956 he lectured in China on European music, and on his return to Berlin he worked mainly as a freelance musicologist until his appointment as director of the Central Institute of Musicology (1960–65). Goldschmidt wrote mainly on the music of Beethoven and Schubert (he was granted a doctorate by the Berlin Humboldt University in 1958 for his Schubert biography). He was one of the leading and most prolific German exponents of Marxist theories of music and contributed largely to the development of the Marxist methodology regarding research and analysis of music history. In addition to his biographical work on Beethoven and Schubert, Goldschmidt was known for applying the methodologies of linguistics to create new systems of musical analysis.

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Goldschmidt, Otto (Moritz David)

(b Hamburg, 21 Aug 1829; d London, 24 Feb 1907). German pianist, conductor and composer. He first studied the piano and harmony with F.W. Grund and Jakob Schmitt in Hamburg, then became one of the first

students at the newly founded Leipzig Conservatory (1843) under Mendelssohn, von Bülow, Plaidy and Hauptmann. After playing and teaching in Hamburg (1846–8), he went to Paris to study under Chopin. Although this ambition was never realized, he attended Chopin's last Paris concert. He moved to London, appeared at a benefit concert for the Brompton Hospital given by Jenny Lind on 31 July 1848 at Her Majesty's Theatre, and later accompanied Lind in Hamburg and America (1851–2). He married her on 5 February 1852 in Boston; they lived in Dresden (1852–5) and performed in major European cities before settling in England in 1858. He became organist of two churches in the Wimbledon area; his interest in church music resulted in a collaboration with Sterndale Bennett (1862–4) on *The Chorale Book for England*. He conducted music festivals in Düsseldorf (1863) and Hamburg (1866). From 1863 he taught the piano at the RAM, becoming vice-principal in 1866; he also contributed to the organization of music at Rugby School (1864–9). In 1875 he founded the London Bach Choir, which he conducted for ten years.

Goldschmidt played an important role in the musical life of his time. Under his direction the Bach Choir, a group that consisted of 22 amateurs at its inception, grew in size and, with Jenny Lind in the choir, gave the first complete performance in England of Bach's B minor Mass (St James's Hall, 26 April 1876). He also revived works such as Handel's *Ode for St Cecilia's Day*. Jenny Lind staunchly defended him against critics who called him a dull pianist and was incensed when he was referred to as 'the Prince Consort of Song'; when English newspapers repeated libellous statements in the American press that he was squandering her fortune, she won a court action against them. Goldschmidt's best-known composition, the oratorio *Ruth* (1867), was written for his wife and makes effective use of her famous *f* . His other works include songs, chamber music, a piano concerto and the cantata for women's voices *Music* (1898).

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GAYNOR G. JONES/CHRISTOPHER FIFIELD

Goldsmith, Jerry [Jerrald]

(b Los Angeles, 10 Feb 1929). American composer and conductor. In the 1940s he studied the piano with Jakob Gimpel and theory and composition with Castelnuovo-Tedesco; he also attended Los Angeles City College, as well as Rózsa's classes at the University of Southern California. In the 1950s he worked primarily for CBS, composing and conducting music first for radio, then for television. His television credits include numerous scores for such live dramatic programmes as 'Climax!' and 'Playhouse 90', as well as for episodes of long-running series such as 'Gunsmoke' and 'The Twilight Zone'. Although he continued to write for television with some

frequency during the 1960s and 70s, since 1962 he has mostly scored feature films. Over four decades he has completed scores for more than 160 films, and has collaborated repeatedly with directors including Schaffner, Ridley Scott, Dante, Verhoeven and Schepisi. He has long worked closely with two outstanding orchestrators, Arthur Morton and Alexander Courage.

Goldsmith's dramatic imagination is fertile and eclectic: *A Patch of Blue* (1965) is scored in chamber-music fashion, with a prominent solo harmonica and a touching waltz theme for the piano; *Planet of the Apes* (1968) is scored for a large orchestra augmented by unusual instruments (including ram's horn and mixing bowls) and features serial techniques; in addition to an ensemble that includes four pianos and four harps, *Chinatown* (1974) uses solo trumpet and strings, its main theme being a moody, nostalgic jazz tune. Goldsmith has always displayed a strong commitment to modernist and avant-garde styles, particularly for horror, fantasy or science fiction films, genres for which he has become well known. He has used aleatory techniques (*Mephisto Waltz*, 1971), and has borrowed stylistically from such leading composers as Stravinsky and Orff (*The Omen*, 1976), Bartók (*Freud*, 1962, and *Coma*, 1978), and Berg at his most expressionistic (*Poltergeist*, 1982). While avoiding purely electronic scores, Goldsmith often blends synthesized timbres into symphonic or chamber textures (Darter). Several scores contain more traditional melodies, richly harmonized and developed, notably those for *Star Trek, the Motion Picture* (1979) and its sequels and *First Knight* (1995). His stylistic range also covers a wide variety of pop and jazz styles such as disco (*Gremlins*, 1984) and big-band jazz (*L.A. Confidential*, 1997). Adulated by soundtrack collectors, recordings of Goldsmith's scores are abundant and highly prized. During the 1990s he has produced and conducted new recordings of major film scores by Alex North, including the latter's rejected score for *2001*.

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(selective list)

film scores

director in parentheses

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(Wise), 1979

Outland (Hyams), 1981; Poltergeist (T. Hooper), 1982; First Blood (T. Kotcheff), 1982; Twilight Zone, the Movie (J. Landis and others), 1983; Psycho II (R. Franklin), 1983; Under Fire (R. Spottiswoode), 1983; Gremlins (J. Dante), 1984; Rambo, First Blood Part II (G.P. Cosmatos), 1985; Legend (Scott), 1985 [European version]; Hoosiers (D. Anspaugh), 1986; Innerspace (Dante), 1987; Lionheart (Schaffner), 1987; Star Trek V, the Final Frontier (W. Shatner), 1989; Total Recall (P. Verhoeven), 1990; Gremlins 2, the New Batch (Dante), 1990; The Russia House (F. Schepisi), 1990; Love Field (J. Kaplan), 1991; Medicine Man (J. McTiernan), 1992; Basic Instinct (Verhoeven), 1992; Rudy (Anspaugh), 1993; I.Q. (Schepisi), 1994; Angie (M. Coolidge), 1994; First Knight (J. Zucker), 1995; City Hall (H. Becker), 1995; The Ghost and the Darkness (S. Hopkins), 1996; Star Trek, First Contact (J. Frakes), 1996; L.A. Confidential (C. Hanson), 1997; The Edge (L. Tamahori), 1997; Mulan (B. Cook, T. Bancroft), 1998; Star Trek: Insurrection (Frakes), 1998; The Mummy (S. Sommers), 1999; The Haunting (J. De Bont), 1999

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other works

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'A Tribute to Jerry Goldsmith', *Soundtrack!*, xviii/69 (1999), 22–51

MARTIN MARKS

Goldstein, Malcolm

(b Brooklyn, NY, 27 March 1936). American composer, violinist and writer on music. He studied at Columbia College (BA 1956) and Columbia University (MA 1960), where his teachers included Luening (composition) and Antonio Miranda (violin). He has held positions at the Columbia-Princeton Electronic Music Center (1959–60), Columbia College (1961–5), the New School for Social Research, New York (1963–5, 1967–9), the New England Conservatory (1965–7), Dickinson College, Carlisle, Pennsylvania (1969–71), Goddard College, Plainfield, Vermont (1972–4), Dartmouth College, Hanover, New Hampshire (1976–8) and Bowdoin College, Brunswick, Maine (1978–82). Goldstein has been active as a director of ensembles: in the 1960s he co-founded with Philip Corner and James Tenney and co-directed the important concert series Tone Roads, presenting many rarely performed works by Ives, Ruggles, Cage, Varèse and others when he was also a participant in the Judson Dance Theater, New York; he directed the New Music Ensemble at Dartmouth College; and in the 1990s he directed the Hessischer Rundfunk Ensemble für Neue Musik in Frankfurt. In 1976 he was commissioned by the Charles Ives Society to prepare a critical edition of Ives's Symphony no.2.

In the early 1970s Goldstein left New York and moved to rural Vermont. During this period he began a series of improvisational violin pieces performed under the title *Soundings*, for which he is perhaps best known; technically audacious, these pieces possess an introspective intensity that can be overwhelming, and have been acclaimed as having 'reinvented violin playing'. As a violinist and improviser, he has extended instrumental and vocal techniques and thereby created a wider range of possible sounds and textures, reflected in his string ensemble work *upon the string, within the bow ... breathing*. Goldstein, all of whose compositions after the mid-1960s have involved structured improvisational elements, describes the improvising musician as 'one centered in the process of discovery ... realised in the gesture of enactment/sounding'. His scores combine calligraphy, comments and instructions, and notated music, and are visually among the most beautiful and evocative in the contemporary repertory. Increasingly, he has drawn on the sounds of nature that surround him in Vermont, as reflected in such titles as *The Seasons: Vermont and frog pond at dusk*. In the 1980s and 90s he created works including the radio/acoustic art *Ishi/timechangingspaces* and 'as it were, another' in the Studio Akustische Kunst at Westdeutscher Rundfunk in Cologne. Goldstein has toured throughout North America and Europe as a violinist, and has held improvisation workshops, participated in festivals and collaborated extensively with artists, dancers and poets, as well as musicians.

WORKS

(selective list)

† unspecified

Orch: a breaking of vessels, becoming song, conc., fl, orch, 1981; Cascades of the Brook: Bachwasserfall, vn, chbr orch, 1984

Ens: Majority – 1964, str trio, pf, 1964; frog pond at dusk, † inst ens, 1970; upon the string, within the bow ... breathing, str, 1972; Yosha's Morning Song Extended, † inst ens, 1974; Hues of the Golden Ascending, fl ens, 1979; The Seasons: Vermont, † inst ens, tape, 1980–82; Of Sky Bright Mushrooms Bursting in My Head, vn, wind

trio, pf, perc, 1983; Soweto Stomp, † chbr ens, 1985; '... that hung like fire on heaven', chbr ens, cptr, 1985; through the deserts of time, str qt, 1990; an enactment of absence, vn, pf, 1995; 'as it were', vn db, perc, 1996; Regarding the Tower of Babel, spkr, † inst ens, 1997; Divisions of Ground, 3 str/ww insts, pf, 2 perc, 1998

Solo inst: Jade Mountain Soundings, solo str inst, 1983; Sounding the Fragility of Line, vn, 1988; Ishi/'man waxati' Soundings, vn, 1988; gentle rain preceding mushrooms, vn + v, 1992

Vocal: Illuminations from Fantastic Gardens, vocal ens, 1964; Ov. to Fantastic Gardens, vocal ens, pf, 1964, rev. for chorus, † inst ens, 1976; death: act of fact of dying, vocal ens, 1967; Yosha's Morning Song, v, 1973; qernerâq: our breath as bones, v, † inst ens, 1986; ... out of changes: Keeping Still/Mountain, v, † inst ens, 1994

Mixed media: State of the Nation, sound environment, tape loops, 1967; Marin's Song, Illuminated, sound/theatre ritual, vn, v, metal objects, slides, tape, 1979–81; The Life Cycles of Stones, visual/aural installation, vn + v, tape, 1987; Violin Solos the (Whole) World Plays, visual/aural installation, vn, 1992; Aparicion con vida (text by M. Agosin), theatre piece, vn + v, 1993; a convergence of distances, theatre piece, music and dance ens, 1994

Radio/acoustic art works: The Edges of Sound Within, 1985; Ishi/timechangingspaces, 1988; Topography of a Sound Mind, 1991; between (two) spaces, 1993; Versuch einer Gründlichen Violinschule, 1996; 'as it were, another', 1998

Recorded interviews in *US-NHoh*

Principal publisher: Soundings

WRITINGS

From Wheelock Mountain: Music and Writings by Malcolm Goldstein
(Toronto, 1977)

'The Politics of Improvisation', *PNM*, xxi (1982–3), 79–91

Sounding the Full Circle: Concerning Music Improvisation and Other Related Matters (Sheffield, VT, 1988)

recordings

Soundings for Solo Violin, MG Records, MG1, 1980

The Seasons: Vermont, Folkways, FX6242, 1983; re-issued by
Experimental Intermedia CD, XI 120, 1998

Vision Soundings, MG Records, MG2, 1985

Sounding the New Violin, Nonsequitur/What Next, WN0005, 1991

Goldstein plays Goldstein, Da Capo Records, DC2, 1994

Monsun, True Muze, TUMUCD9801, 1998

John Cage (music for vn and perc), Wergo 6636–2, 1999

Chants Cachés, Ambiances magnétiques, AM066, 1999

Malcolm Goldstein live at Fire in the Valley, Eremite, MTE 016, 1999

PETER GARLAND/R

Goldstein [Gold'shteyn], Mikhail [Mykhailo] Èmmanuilovich

(b Odessa, 8 Nov 1917; d Hamburg, 7 Aug 1989). Ukrainian composer, musicologist and teacher. He began studying the violin with Stolyarsky, the teacher of Milstein and Oistrakh, and aged 13 entered the Moscow Conservatory where he studied the violin with Yampol'sky, conducting with Saradzhev and composition with Myaskovsky, graduating in 1936. Although a prolific composer, he is best known as the perpetrator of a hoax: he was the 'discoverer' of a Symphony no.21 in G minor, written 'for the dedication of the Odessa Theatre, 1809' by an actual historical figure, N.D. Ovsyaniko-Kulikovsky (1768–1846), a landowner who is known to have presented his serf orchestra at the Odessa Theatre in 1810. But Goldstein had actually written the work as a response to a critic who had claimed that Goldstein, having composed a piece on Ukrainian themes, could not 'understand' Ukrainian music because he was Jewish. So, as an elaborate and elegant riposte against racism, the work was faked (Dunayevsky supposedly provided a theme for the finale), deposited in the archives of the Odessa Conservatory and duly 'discovered' by Goldstein in 1948. Ukrainian and Russian musicologists were so anxious to demonstrate that they could at last prove that symphonies had been composed in the Russian Empire in the early 19th century that they did not question the work's authenticity; it was performed in 1949, published in 1951, recorded by Mravinsky and was made the subject of at least two dissertations. When Goldstein admitted the hoax, the embarrassed parties kept the matter away from public discourse for a long time. Even then, Goldstein's claim was not universally believed and Taranov judged the symphony to be the work of neither Goldstein nor Ovsyaniko-Kulikovsky. To this day, the controversy over the extent to which it actually was a fabrication has not been resolved satisfactorily. Goldstein emigrated to East Germany in 1964, and from there moved to Israel (1967) before settling in Hamburg (1969) where he joined the staff of the Hochschule für Musik. He also taught at the Menuhin School in England and at the Musashino Academia Musicae in Tokyo. He wrote many articles on Russian, Ukrainian and German composers and for a time was on the editorial staff of Riemann's *Musik Lexicon*. Most of his works, a number of which are pedagogical, are cast in the neo-classical or neo-romantic mode widespread in the Soviet Union during the mid-20th century. He also published music and articles under the pseudonym Mykhajlo Mykhajlowsky; a book of memoirs, *Zapiski muzikanta* ('Diary of a musician'), was published in Frankfurt.

WORKS

(selective list)

Orch: Sym. [no.1], 1934; Sym. [no.2], folk insts, str, 1936; Vn Conc. [no.1], 1936; Vn Conc. [no.2], 1939; Pf Conc., 1940; Sym. [no.3], 1944; Sym. [no.4], 1952; Nicolò Paganini, sym. poem, 1963; Ukrainian Rhapsody, 1965; Kinderszenen, 1966; Hamburger Konzert, chbr orch, 1975

Chbr and solo inst: Str Qt [no.1], 1932; Pf Trio, 1933; Sonata [no.1], vn, pf, 1935; Sonata [no.2], vn, pf, 1940; Str Qt [no.2], 1940; Sonata [no.3], vn, pf, 1950;

Ukrainian Suite, vn, pf, 1952; Sonata [no.4], vn, pf, 1975; Str Qt [no.3], 1975; Sonatina, fl, 1977; Duo, vn, db, 1979; Sonatina, fl, 1980; Sonatina, vn, 1980; Sonatina, db, 1981; 20 Little Preludes, va, 1982; Qnt, 1982; Sonatina, ob, 1982; Sonatina, trbn, 1982; Suite, tpt, org, 1986–7; Minstrel's Rondo [after S. Prokofiev]
Completion: A.P. Borodin: Vc Sonata, b (1982)

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Baker 7

D. M. Greene: *Greene's Biographical Encyclopedia of Composers* (Garden City, NY, 1985)

VIRKO BALEY

Goldwin [Golding], John

(bap. Windsor, 1 Dec 1667; *d* Windsor, 7 Nov 1719). English organist and composer. He was a chorister of St George's Chapel, Windsor, from 1675 to 1684, and in 1685 he became assistant to William Child as organist and to Matthew Green, Master of the Choristers, receiving 'half a clerk's pay, provided he assist the organist upon all necessary occasions and diligently instruct the choristers in the art of singing'. In 1694 he was granted a reversion of both posts, to which he duly succeeded in 1697 (as organist, at £44 a year) and 1704 (as Master, at £23 14s. a year). In the chapter records of St George's Chapel he is referred to as 'Golding' (likewise in his baptismal record at Windsor Parish Church), but he usually signed himself Goldwin, as did his contemporaries when copying his music.

All his surviving compositions are for the church, and comprise a Service in F (printed in Samuel Arnold's *Cathedral Music*, 1790) and at least 37 anthems (principally *GB-Och* 94, in the hand of his Windsor colleague William Isaack). The service is a rather routine piece, but some of the full anthems, among them *Hear me, O God* and *O Lord God of hosts*, are imaginative and comparable with Purcell's in the same vein. The verse anthems are more numerous and mainly celebratory in nature, hence somewhat prone to cliché, but competently written; there are striking moments in such works as *Unto thee have I cried, Ponder my words, O Lord* and *O Lord my God*. He is fond of treble solos and duets, and growing sectionalization with contrast of movement, tempo and key between verses is a feature, leading to the establishment of the 'cantata anthem' in a work like *O be joyful in the Lord*. Various anthems were included by Boyce, Arnold and Page in their collections of cathedral music, but their choice was governed by considerations of 18th-century taste and ease of performance.

WORKS

services

Service in F (TeD, Jub, San, Ky, Cr, Mag, Nunc), 4vv, *EIRE-Dcc* (inc.), *GB-Cfm, Cu, DRc* (inc.), *Lbl, Lsp*(inc.), *Och, WRch* (inc.), *WRec* (tone higher), *Y*

anthems

All the kings of the earth, verse, *GB-WRec* (inc.)

Ascribe unto the Lord, verse, *Lbl, Och, Y* (inc.)

Behold I bring you glad tidings, verse, *Och*

Behold my servant whom I uphold (O. Sapientia), full, *Lsp* (inc.), *Ob*, *WRch* (inc.), *WRec* (inc.)

Blessed are all they that fear the Lord, *WRec* (inc.)

Blessed be the Lord God of Israel, verse, *Ob*, *Och* (inc.), *WRch* (inc.), *WRec* (inc.)

Bow down thine ear, full, *Och*

Come ye children, verse, *WRch* (inc.), *WRec* (inc.)

Do well, O Lord, full, *WRch* (inc.), *WRec* (inc.)

Give the king thy judgements, verse, *Och*

Hear me, O God in the multitude, full with verses, 6vv, *DRc*, *Lbl*, *Ob*, *Och*, *WO* (inc.), *WRch* (inc.)

Holy, Holy, Holy, *WRec* (inc.)

I am well pleased, verse, *Cfm*, *Ob* (inc.), *Och*, *WRch*(inc.), *WRec* (inc.)

I have set God alway before me, full, 5vv, *EIRE-Dcc* (inc.), *Dpc*(inc.), *GB-Cfm*, *Cjc* (inc.), *Ckc*, *Ctc* (inc.), *Cu*, *CA* (inc.), *DRc* (inc.), *GL* (inc.), *Lbl*, *Lcm*, *Lsp* (inc.), *LF* (inc.), *LI* (inc.), *WB* (inc.), *WO*(inc.), *WRch* (inc.), *WRec* (inc.)

I will dwell in thy tabernacle, verse, *Cpc*, *Och*, *WRch* (inc.)

I will give thanks, verse, *Och*

I will magnify thee, O Lord, verse, *Cu*, *Och*, *WRch* (inc.)

I will sing unto the Lord as long, full, *Cfm*, *Cu*, *GL* (inc.), *H* (inc.), *Lbl*, *LF* (inc.), *LI* (inc.), *Ob*, *WO* (inc.), *WRec* (inc.)

Lead me, O Lord, *WRec* (inc.)

Libera me Deus, *Och*

Lord thou hast been our refuge, verse, *Och*

O be joyful in God all ye lands, *Ckc*, *Ctc* (inc.), *Cu*, *Lbl*, *WRec* (inc.), *Y* (inc.)

O give thanks, verse, *Och*

O Lord God of hosts, hear, verse, *EIRE-Dcc* (inc.), *GB-Cfm*, *DRc* (inc.), *Lbl*, *Och*, *WRch* (inc.)

O Lord God of hosts, who is like, full, 6vv, *Lbl*, *Lcm*, *Lsp*(inc.), *Ob*, *Och*, *WO* (inc.), *WRch* (inc.)

O Lord how glorious, in Divine Harmony, ii (London, 1717)

O Lord my God great are thy wond'rous works, verse, *Lbl*, *Ob*, *Och*, *WRch* (inc.)

O Lord rebuke me not, *Ckc* (inc.)

O love the Lord, *Lbl*, *WRch* (inc.), *WRec* (inc.)

O praise God in his holiness, verse, *EIRE-Dpc* (inc.), *GB-Cjc* (inc.), *Ckc*, *Ctc* (inc.), *Cu*, *DRc* (inc.), *GL*(inc.), *H* (inc.), *Lbl*, *LF* (inc.), *LI* (inc.), *Ob*(inc.), *WO* (inc.), *WRch* (inc.), *WRec* (inc.), *Y*(inc.)

O praise the Lord, verse, *Och*, *WRch* (inc.), *WRec* (inc.)

O praise the Lord all ye heathen, full, *WRch* (inc.), *Wrec* (inc.)

O praise the Lord, for it is a good thing, verse, *Och*

Ponder my words, verse, *Cfm*, *Lbl* (inc.), *Ob*, *Och*, *WRch* (inc.)

Praise the Lord, O Jerusalem, *WRec* (inc.)

Praise the Lord, O my soul, verse, *Och*

Praise the Lord ye servants, verse, *Ob* (inc.), *Och*, *WRch* (inc.)

The Lord is king, verse, *WRch* (inc.), *Y* (inc.)

Thy way, O God, is holy, verse, *Cu*, *Lbl*, *Mp*, *Och*, *WRch* (inc.)

Unto thee have I cried, verse, *Och*

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- N. Wridgway:** *The Choristers of St George's Chapel* (Windsor, 1980), 47–9
- A.M. Jones:** *The Anthems of John Golding ... 1697–1719* (thesis, U. of London, 1985)
- H.W. Shaw:** *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991), 346
- I. Spink:** *Restoration Cathedral Music 1660–1714* (Oxford, 1995), 379–86

IAN SPINK

Goléa, Antoine

(*b* Vienna, 30 Aug 1906; *d* Paris, 12 Oct 1980). French writer on music and music critic of Romanian origin. At the Bucharest Conservatory he studied the violin with Cecilia Nitzulescu-Lupu (1920–28) and harmony and counterpoint with Alfonso Castaldi (1924–5), and had master classes in technique and interpretation with Enescu (1927–8). From 1928 he attended the Sorbonne, where he took a degree in German (1931) and attended Masson's course in music history (1929). From 1947 he worked with ORTF, being responsible for a variety of music programmes such as those on Debussy (1969), festivals of contemporary music (1970) and Enescu (1972), and taking part in the weekly broadcast record review 'La tribune des critiques de disques'. In 1958 he was appointed music critic of *Carrefour* and he contributed widely to newspapers and music journals. Although he wrote books on Debussy and Richard Strauss, Goléa's main interest was in contemporary music and current musical events.

WRITINGS

- Pelléas et Mélisande: analyse poétique et musicale* (Paris, 1952)
- 'L'attitude des jeunes compositeurs devant la musique contemporaine', *Revue internationale de musique*, no.13 (1952), 221–3
- 'Serge Prokofieff', *Musique russe*, ii, ed. P. Souvtchinsky (Paris, 1953), 249–67
- L'avènement de la musique classique: de Bach à Mozart* (Paris, 1955)
- Esthétique de la musique contemporaine* (Paris, 1954/R)
- Georges Auric* (Paris, 1958)
- Rencontres avec Pierre Boulez* (Paris, 1958/R)
- La musique dans la société européenne depuis le moyen âge jusqu'à nos jours* (Paris, 1960)
- L'aventure de la musique au XXe siècle* (Paris, 1961)
- Rencontres avec Olivier Messiaen* (Paris, 1961/R)
- 'Folklore et musique sérielle', *Panorama de l'art musical contemporain*, ed. C. Samuel (Paris, 1962), 99–106
- Vingt ans de musique contemporaine* (Paris, 1962/R)
- André-François Marescotti* (Paris, 1963)
- Claude Debussy: l'homme et son oeuvre* (Paris, 1965)
- Richard Strauss* (Paris, 1965)
- Entretiens avec Wieland Wagner* (Paris, 1967)
- Histoire du ballet* (Lausanne, 1967)
- Marcel Landowski: l'homme et son oeuvre* (Paris, 1969)
- Je suis un violoniste raté* (Paris, 1973, 2/1981)
- La musique: de la nuit des temps aux aurores nouvelles* (Paris, 1977)

Goleminov, Marin (Petrov)

(b Kyustendil, 28 Sept/11 Oct 1908). Bulgarian composer and conductor. In 1931 he graduated from the Sofia State Music Academy, and in 1934 from the Schola Cantorum, Paris, where he studied with d'Indy, Lioncourt (composition), Labey (conducting) and Le Flem (theory). After working for four years in Sofia as a music teacher, quartet violinist and conductor of the chamber orchestra of Sofia Radio, Goleminov left for Munich to study with Ehrenberg and Joseph Haas at the Akademie der Tonkunst. After returning to Sofia in 1939 he was appointed to the staff of the State Academy, becoming professor in 1947 and later serving as rector (1954–6). From 1965 to 1967 he was director of the Sofia National Opera. He was awarded the Herder Prize in 1976.

Goleminov belongs to the second generation of Bulgarian composers and as such is a founder of a national musical expression. His style was created from interpreting Bulgarian folk music and the stage works of Stravinsky and Ravel, while earlier works in addition draw on Bulgarian archaism. Representative of his first creative period are the symphonic poem *Iz Yugozapadna Bulgariya* ('Through Southwestern Bulgaria') (1939), the Third String Quartet (1942–4) and the *Symphonic Variations on a Theme by Dobri Khristov* (1942). A fourth work, the dance drama *Nestinarka* ('The Fire Dancer', 1938–40), is based on his symphonic poem *Rilskite kambani* ('The Rila Bells', 1930). Staged in 1992 by Maria Dimova (a former student of the German choreographer Mary Wigman), it gives for an epic interpretation of everyday life.

After the mid-1940s Goleminov increased his activities as a conductor, musicologist and teacher of composition. New to his music is the development of folksong, particularly in the popular *Narodni vityazi* ('National Heroes') and *Khaydushko Libe* ('Haidouk Love'); the adoption of heroic themes, as in the opera *Ivaylo*; and a vocal style that features expansive melody. The turning-point in his career was the Concerto for String Quartet and Strings (1963), which marks the beginnings of more sophisticated harmony and a highly accomplished orchestral style.

WORKS

(selective list)

stage

Nestinarka [The Fire Dancer] (dance drama, Kh. Tsankov), 1938–40; *Ivaylo* (op, M. Petkanova, after I. Vazov), 1954–8; *Zlatnata Ptitsa* [The Golden Bird] (musical tale, G. Temelkov, after I. Radoyev), 1960–61; *Zografat Zakhari* [The Icon-Painter Zakhari] (op, P. Spasov), 1972; *Dashteryata na Kaloyana* [Kaloyan's Daughter] (ballet, V. Konsulova and P. Lukanov), 1973; *Trakiyski idoli* [Thracian Idols] (op, S. Dichev), 1980–81

vocal

Choral: *Lud gidiya*, chorus, 1935; *5 Koledni pesni* [Christmas songs], Mez, female chorus, chbr orch, 1938; *Otets Paisiy* [Father Paisiy] (cant., N. Valchev), solo vv,

chorus, orch, 1966; Titanat [The Titan] (orat, B. Bozhilov), 1972; Balada za Aprilskoto vastaniye [A Ballad for the April Uprising] (V. Khanchev), Mez, B, chorus, orch, 1976; Vaskreseniye na zhivite [Resurrection of the Living] (cant., B. Dimitrova), Mez, chorus, orch, 1992

Solo vocal–orch: Irodiada (dramatic scene, after S. Mallarmé), S, Mez, orch, 1933; Balkan, A, chbr orch, 1937; Gaydar [Bagpipe Player], A, chbr orch, 1937; Selska pesen [A Country Song] (A. Raztsvetnikov), B, orch, 1943; 3 miniatyuri (V. Parum), S, chbr orch, 1965; Simponichni impresii po kartini na Maystora [Sym. Impressions of Maystora's Pictures] (G. Strumski), S, orch, 1982; Yanuari ye [It's January] (D. Metodiev), 1v, orch, 1984; other folksong suites

Songs (1v, pf), incl. Narodni vityazi [National Heroes], 1944; Khaydushko libe [Haidouk Love], 1949

instrumental

Syms.: no.1 'Varhu detski temi' [On Children's Themes], 1963; no.2, 1967; no.3 'Na mira v sveta' [Peace in the World], 1970; no.4 'Shopofoniya', 1978

Other orch: Rilskite kambani [The Rila Bells], sym. poem, 1930; Nosht [Night], sym. poem, 1933 Goryanki, ov., 1938–9; Iz Yugozapadna Bulgariya [Through Southwestern Bulgaria], sym. poem, Sym. Variations on a Theme by Dobri Khristov, 1942; Prelude, Aria and Toccata, pf, orch, 1947–54; Vc Conc. no.1, 1950; Poema za partizanite, 1959; Conc., str qt, str, 1963; Vn Conc., 1969; Pf Conc., 1975; Conc. for Str, 1980; Ob Conc., 1984; Vc Conc. no.2, 1985–7; V pamet na Dobrin Petkov [In Memory of Dobrin Petkov], sym. poem, 1994

Str Qts [9]: 1933; no.1, 1934; no.2, 1938; no.3 'Starobalgarski' [Old Bulgarian], 1942–4; Microquartet, 1967; no.5, 1969; no.6, 1975; no.7, 1976–7; no.8, 1982

Other: Sonata, vn, pf, 1931; Sonata, vc, pf, 1932; Brass Qnt no.1, 1935; Brass Qnt no.2, 1946; Trio, ob, cl, bn, 1964; Sonata, vn, 1969; Brass Qnt no.2, 1978; Tubofoniya, tuba, brass qnt, 1987; Kraynosti [Extremes], fl, bn, 1992

WRITINGS

Kam izvora na balgarskoto zvukotvorchestvo [On the sources of Bulgarian composition] (Sofia, 1937)

Instrumentoznaniye [Instrumentation] (Sofia, 1947)

Problemi na orkestratsiyata [Problems of orchestration] (Sofia, 1953, 3/1967)

Zad kulisite na tvorcheskiya protses [Behind the scenes of the creative process] (Sofia, 1971)

Dnevniitsi [Diaries] (Stara Zagora, 1996)

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B. Starshenov and P. Stoyanov: 'Marin Goleminov', *Balgarska muzika*, xvii (1966)

B. Arnaudova: *Marin Goleminov* (Sofia, 1968)

K. Ganev: 'Iz klavirnoto tvorchestvo na M. Goleminov' [Goleminov's piano works], *Balgarska muzika*, xix/7 (1968), 20–31

S. Lazarov: 'Dve glavi iz tvorchestvoto na M. Goleminov' [The two parts of Goleminov's works], *Balgarska muzika*, xix/7 (1968), 13–19

S. Lazarov: *Marin Goleminov* (Sofia, 1971)

V. Krastev: 'Marin Goleminov', *Profili* (Sofia, 1976)

R. Apostolova: *Marin Goleminov* (Sofia, 1988)

I. Khlebarov: 'Tematizmat i printsipte na negovoto razvitiye v muzikata na baleta "Nestinarka" ot Marin Goleminov ili variantnostta i yedinstvo v muzikata i vav vremeto' [Themes and principles in the musical development of *The Fire Dancer* by Goleminov, or the variation and unity of music and time], *Muzikalni Khorizonti* no.9 (1988), 31–9

IVAN HLEBAROV

Golestan, Stan

(*b* Vaslui, 26 May/7 June 1875; *d* Paris, 21 April 1956). Romanian composer and critic. He studied composition at the Schola Cantorum, Paris (1895–1903), with d'Indy, Dukas and Roussel. An enthusiastic music critic, he wrote for numerous Romanian and French publications, among them *Le Figaro*, in which he had a column for more than 20 years; he founded the review *L'album musical* (1905) and was secretary general of the International Confederation of Dramatic and Musical Criticism. In his writings he was a firm supporter of new Romanian music, campaigning in favour of a creative return to folk music, and he gave lectures throughout Europe. Golestan tried to follow his theories in his own works, using folk melodies with harmonies derived directly from them in order to express national sentiments. After 1920 he tended to use instead folk-like themes of his own invention, but he was influenced more by the 19th-century printed collections of gypsy music than by authentic Romanian folksong. Essentially a lyrical composer, Golestan summarized his standpoint in his preface to the *Doïnes et chansons* of 1922: 'I wanted to achieve a musical recollection of the raw, melancholy, pastoral atmosphere that vibrates in our open skies'. Golestan was awarded the Enescu Prize (1915) and the Légion d'Honneur (1928).

WORKS

(selective list)

Orch: La Dembovitza, 1902; Lăutarul [The Fiddler], 1902; Cobzarul [The Kobza-Player], 1902; Sym., g, 1910; Première rhapsodie roumaine, 1920; Concerto roumain, vn, orch, 1933; Uvertură simfonică, ?1936; Concertul carpatic, pf, orch, 1940

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VIOREL COSMA

Goliards

(Lat. *goliardi*).

A common but possibly misleading term now associated with wandering scholars and ecclesiastics (*vagantes*) who formed a large, disparate group of Latin poets and composers active in France, Germany, England and north Italy from the late 10th century to the mid-13th. Though often frankly secular, many of the songs ascribed to goliards contain religious or moral themes; others are personal, indulging in flattery, complaints and mendicant requests; debate, satire, polemic and admonition are common, as are songs of spring, love, drinking, feasting, gambling and miscellaneous drolleries. Most of the poems were certainly meant to be sung, but music is now lacking; a majority are written in 'goliardic stanzas' (*Vagantestrophen*) of rhyming 13-syllable lines (seven plus six syllables), as illustrated by this extract from the Archipoeta's *Confessio*:

Meum est propositum in taberna mori,
ut sit vinum proximum morientis ori.

Yet despite the content of their lyrics, known goliards were not worthless vagabonds: their poetry was written for an educated audience, they were learned, and some were esteemed teachers, while others enjoyed courtly patronage. Much of their self-confessed boorishness is consequently rhetorical embellishment rather than biographical fact. The origin of the word 'goliard' has been associated with both the Latin word 'gula' ('gluttony') and the biblical 'Goliath' (Goliath) as expressions of reproach, a derivation that stems from Giraldus Cambrensis, who in his *Speculum ecclesiae* used the term to refer to a tactless Latin poet. However, although the word 'goliardus' surfaces occasionally in medieval documents, Giraldus does not specifically equate his Goliath with this term.

See also [Archipoeta](#); [Early Latin secular song](#); [Hugh Primas of Orléans](#); [Serlo of Wilton](#).

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For further bibliography see [Early Latin secular song](#).

GORDON A. ANDERSON/THOMAS B. PAYNE

Golin, Guilielmo [Colin, Guilielmus]

(fl 1540). French composer. His only known composition, a *ricercare* in *Musica nova* (RISM 1540²²; ed. in MRM, i, 1964), appears in *Musicque de joye* (1550²⁴/R) attributed to Colin. The six chansons ascribed to 'Colin' and published by Attaignant between 1538 and 1549 are probably by Pierre Colin; nor should he be confused with Germaine Colin, poet and musician in Angers, c1539. Not only is Golin's *ricercare* the longest in *Musica nova* but also it contains the largest number of points of imitation. Its technique also differs somewhat from the other *ricercares*: the third and fourth points, for example, appear as versions of earlier points and the piece closes with a reprise in all parts of previous material. (H.C. Slim: *The Keyboard Ricercar and Fantasia in Italy, ca. 1500–1550, with Reference to Parallel Forms in European Lute Music of the Same Period*, diss., Harvard U., 1961)

H. COLIN SLIM

Golinelli, Stefano

(b Bologna, 26 Oct 1818; d Bologna, 3 July 1891). Italian composer and pianist. He studied the piano and counterpoint in Bologna with B. Donelli, and also had brief instruction in composition with Vaccai. In 1842 Ferdinand Hiller was passing through Bologna and advised Golinelli to take up a concert career; he considered him to be the best Italian pianist of his day and also praised him as a composer. Schumann himself was interested in Golinelli's music and commended his *12 studi* in the 1844 *Neue Zeitschrift für Musik*. Golinelli subsequently made brilliantly successful concert tours of Italy, performing in Naples, Florence, Milan, Genoa and Palermo; he also toured France, Germany and England, where he performed with Piatti and Sivori at the London Musical Union in 1851. He acquired a reputation throughout Europe both as a performer and as a composer, reaching his peak during the years 1845 to 1855; some acclaimed him 'the Italian Bach'. In 1840 Rossini nominated him professor of piano at the Liceo Musicale in Bologna, a post that he held until his retirement in 1870, after which he devoted himself entirely to composition.

One of the leading exponents of the 19th-century Italian piano school, Golinelli wrote more than 200 piano pieces. They are elegant and melodically inventive, particularly when cast in a short, even miniature, form. Their graceful lines and fresh harmonies contribute to their lyrical, Romantic character not immune from elegiac sentimentality and recalling some of Chopin's more overworked devices. The longer works show a closer and at times overwhelming similarity to German models; in other works the rapid, manneristic sketch predominates. In the whole of his output a didactic aim is often apparent, with a pseudo-Classical, rather solid pianistic style that recalls Clementi and Beethoven. Golinelli was one of the first to repudiate the vacuous tricks of virtuosity particularly prevalent at the time in fantasias and variations on opera themes; his main achievements were to forge musical links between northern European and Italian cultural spheres, and to restore to Italian music a certain classicism and sense of tradition.

WORKS

all for piano solo

5 sonatas, opp.30, 53, 54, 70, 140; 7 toccatas, opp.16, 38, 48, 130, 145, 186, 232; 3 bks of preludes, opp.23, 69, 177; studies, incl. 12 studi, op.15; Scherzo; Barcarola; tarantellas, nocturnes, fantasias, fantasiettas, marches, mazurkas, waltz, melodies, character-pieces etc.

78 works pubd in *L'arte antica e moderna*, ed. G. Ricordi (Milan, n.d.), xvii–xx

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*Florimo*N

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FRANCESCO BUSSI

Golisciani, Enrico

(*b* Naples, 25 Dec 1848; *d* Naples, 6 Feb 1919). Italian librettist and poet. He was a prolific author: he wrote over 80 librettos between 1871 and the year of his death. His early style was influenced by the melodramatic nature of the works of Hugo and Sardou. Ponchielli's last opera, *Marion Delorme* (1885, Milan), was a setting of Golisciani's libretto, based on the novel by Hugo. After the success of *Cavalleria rusticana* (1890) he was one of the first Neapolitans to exploit the possibilities of *verismo*, notably in P.A. Tascia's setting of *A Santa Lucia* (1892). In the 1890s he also began to introduce local colour, regional characteristics and social realism. His best-known librettos were written for Wolf-Ferrari: *Il segreto di Susanna* (1909, Munich), *I gioielli della Madonna* (with C. Zangarini, 1911, Berlin) and *L'amore medico* (1913, Dresden). For a fuller list of librettos see *GroveO*.

BARBARA REYNOLDS

Golishev, Yefim [Jef]

(*b* Kherson, Ukraine, 8/20 Sept 1897; *d* Paris, 25 Sept 1970). Russian composer and painter. A pupil of Leopold Auer, he had a career as a child prodigy violinist, touring as soloist with the Odessa SO in 1905. He studied painting with his father, a friend of Kandinsky, and with Sokolov and Pfeferkorn at the Odessa Academy. In 1909 he went to Berlin to prepare for the Abitur and to study at the Stern Conservatory, where he won the Reger Prize. He had support from Busoni in his compositional experiments, including two operas (1915–16, one of them *Cyrano de Bergerac*), chamber music and vocal works. The symphonic poem *Das eisige Lied*, featuring elements of 'happening', was performed in part under Georg Weller in 1920.

As a painter Golishev was a founder-member with Hausmann and Huelsenbeck of the November Group of Berlin dadaists in 1918–19. He was a signatory to the Dadaist Manifesto of 1919 and he created works of 'anti-art' – such as a self-portrait made from cigar packets, matches and bread – and geometrical graphics. At dadaist exhibitions he presented his *Antisymphonie* and *Keuchmaneuver*, for which he invented new instruments and equipped musicians with kitchen utensils. At the same time he studied chemistry and acoustics. In 1929 he was technical adviser on sound for Tobis-Klangfilm, and he came into contact with Eisenstein and Pudovkin, for whose *Igdenbu the Great Hunter* he composed the music.

Fleeing from Nazi persecution in 1933, he left behind his pictures and compositions, which were confiscated and lost. He went first to Portugal, then to Barcelona, where he worked as a chemist until 1938, when the civil war drove him to France. There he spent the war in prison and in hiding. From 1956 to 1966 he was in São Paulo, where he took Brazilian nationality and began his creative work again, aided by Walter Zanini; he also influenced the Música Nova group of young Brazilian composers. His last years were spent as a painter in Paris.

Among his compositions only the five-movement String Trio – purportedly written in 1914 although only published in Berlin in 1925 – has survived. It is printed in an original form of notation and the music involves various 12-tone complexes; (Zwölftondauer-Komplexe). Golishev can be seen as the precursor of later modifications of dodecaphonic technique: the second movement employs palindromic and mirrored rows of intervals (rather than pitches), whereas the 12 non-recurring rhythmic values which accompany a row of pitches prefigure post-war Messiaen. Uniquely, there are only five dynamic markings in the whole work – one for each movement. Among the works which have not survived are a String quartet (1914) and a symphonic poem *Ledyanaya pesn'* ('Song of Ice').

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DETLEF GOJOWY/ANDREY YUR'EVICH KOLESNIKOV

Golitsin [Galitzin], Prince Nikolay Borisovich

(*b* 8/19 Dec 1794; *d* Bogorodskoye, Kursk govt., 22 Oct/3 Nov 1866).

Russian music patron and cellist, father of [yury nikolayevich Golitsin](#). He served in the army (1810–32), fought in the 1812 war and was wounded at the Battle of Borodino. In his youth he spent some time in Vienna, acquiring there a sound knowledge of the Viennese Classics, and becoming an ardent admirer and collector of Beethoven's music. He carried on a fruitful correspondence with Beethoven, starting in 1822 when he wrote to ask if

he would compose 'one, two or three new quartets' for him. Beethoven accepted the commission, and produced (eventually) the quartets op.127, op.132 and op.130, all of which are dedicated to Golitsin, as is the overture *Die Weihe des Hauses*. In 1823 Golitsin was elected an honorary member of the St Petersburg Philharmonic Society, and it was on his initiative that the society gave the first performance of Beethoven's *Missa solennis* at St Petersburg on 26 March/7 April 1824.

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GEOFFREY NORRIS

Golitsin [Galitzin], Prince Yury Nikolayevich

(*b* St Petersburg, 30 Nov/11 Dec 1823; *d* St Petersburg, 2/14 Sept 1872). Russian conductor, composer and writer, son of [nikolay borisovich Golitsin](#). He studied with Lomakin and in Dresden and Leipzig. In 1842 he founded a choir of serfs (which performed folksongs and contemporary Russian works) and he also maintained an orchestra, with which he gave concerts in the major cities of Russia and western Europe. A soldier by profession, he resigned his commission after the Crimean War to devote himself to music. In 1858 he was found in possession of a copy of Herzen's magazine *Kolokol* ('The Bell'), arousing the suspicion of the authorities; he was placed under close police surveillance, but escaped to England, where he organized concerts by Russian musicians. Herzen paid tribute to this valuable work on behalf of Russian music in an essay published in *Kolokol* (27 July 1860). After the emancipation of the serfs, an event which Golitsin celebrated by writing the orchestral fantasy *Osvobozhdeniye* ('Liberation'), in 1861, he returned to Russia in 1862, re-established his choir and resumed his musical activities. He composed two orchestral fantasies, two masses, choral works, songs and numerous instrumental pieces (including *Val's Gertsena* ('Herzen's Waltz'), 1860, for piano). He translated the libretto of *A Life for the Tsar* into English, and his memoirs, *Proshedsheye i nastoyashcheye* ('Past and Present') were published in St Petersburg in 1870.

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JENNIFER SPENCER

Gollberg, Johann Gottlieb [Théophile].

See [Goldberg, Johann Gottlieb](#).

Göllner [née Martinez], Marie-Louise

(b Fort Collins, CO, 27 June 1932). American musicologist. She received the BA in 1953 from Vassar College, where she studied under George Dickinson. At the University of Munich she worked with Thrasybulos Georgiades, Hans Sedlmayr and Bernhard Bischoff, taking the PhD there in 1962 and the DrPhil in 1975. After working in the Bayerische Staatsbibliothek (1965–7), she joined the staff of UCLA, where she became professor in 1978. Göllner's special interest is the music and theory of 14th-century France and Italy and the music of the later Renaissance. Her writings constitute some of the more extensive investigations of the music of the Ars Nova, particularly her book on the early Trecento, which examines the musical genres of the period, their styles and sources, and the theoretical writings, primarily the *Pomerium* of Marchetto da Padova.

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PAULA MORGAN

Göllner, Theodor

(b Bielefeld, 25 Nov 1929). German musicologist. He studied musicology, philosophy and medieval Latin at the University of Heidelberg, where he worked with Georgiades and received the PhD in 1957. He began teaching at the University of Munich in 1958, where he completed the *Habilitation* in 1967 with a study of polyphonic lesson settings. In the same year he was a visiting professor at the University of California, Santa Barbara; he joined the faculty there in 1968 and was named professor of music in 1971. In 1973, he was appointed to the chair of musicology at the University of Munich. He became editor of the series *Münchener Veröffentlichungen zur Musikgeschichte* in 1977 and of the *Münchener Editionen zur Musikgeschichte* in 1979. He was appointed chairman of the music commission of the Bayerische Akademie der Wissenschaften in 1982 and member of the European Academy of Arts and Sciences in 1991.

Göllner's interests centre on medieval music; he has studied early vocal and instrumental polyphony (including the origins of keyboard music), notation and oral musical traditions. His writings on scripture settings have included investigations on psalmody, masses and the relation of both monophonic and polyphonic Gospel settings to liturgical drama from the medieval era up to Viennese Classicism.

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PAULA MORGAN

Golodnova, N.

See [Zeyfas, Natal'ya Mikhaylovna](#).

Golovanov, Nikolay Semyonovich

(*b* Moscow, 9/21 Jan 1891; *d* Moscow, 28 Aug 1958). Russian conductor, pianist and composer. He qualified as precentor and singing teacher at the Moscow Synodal School, where his teachers were V.S. Orlov and A.D. Kastal'sky and made his début as a conductor there in 1909. After composition studies under Vasilenko at the Moscow Conservatory to 1914, and additional studies with Ippolitov-Ivanov, he conducted concerts by the Bol'shoy Theatre Orchestra in 1915 and the same year became assistant chorus master at the theatre. He was chief conductor there from 1919 to 1928 and from 1948 to 1953, and chief conductor and artistic director of the Moscow PO from 1926 to 1929, when he was appointed chief conductor of the Moscow Broadcasting Centre; he was also head of opera there. In 1937 he became chief conductor and artistic director of the USSR All-Union RSO, and in 1938 musical director of the Stanislavsky Opera Theatre. Works of a Russian national epic type most successfully reflected his characteristics as a conductor, including the vocal quality of his phrasing, the dynamism and dramatic tension of his interpretations, and the close integration of dramatic and symphonic elements in the theatre. A champion of Russian music past and present, he was the first to perform Myaskovsky's symphonies nos.5, 6 and 22. He was professor of the opera and orchestra classes at the Moscow Conservatory (1925–9, 1943–4). An

outstanding concert pianist and a sensitive accompanist, he often appeared with his wife, the soprano Antonina Nezhdanova. He composed an opera *Princess Yurata*, a symphony, two symphonic poems, and *From Verhaeren*, orchestral suites, an overture on Russian themes, *Salome*, a piano sonata, about 200 romances, and many folksong arrangements.

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I.M. YAMPOL'SKY/R

Golovin, Andrey Ivanovich

(*b* Moscow, 11 Aug 1950). Russian composer. He graduated from the Moscow Conservatory in 1975, having studied composition with E. Golubev and orchestration with Yu. Fortunatov. Since 1975 he has taught composition at the Gnesin music school, and in 1989 was appointed senior lecturer in the department of composition and orchestration of the Gnesin Russian Academy of Music. He is a member of the Union of Composers.

Golovin works in a variety of genres such as opera, symphony and cantata, in addition to writing for ensembles, children, theatre and film. Among the most important principles affecting Golovin's creative work is his relationship with classical tradition, reflected in his aspiration towards clarity, purity and consistency in his own style. His links with Russian sources are also significant: with the old Russian *rospev* (in the Violin Concerto Poëma for violin and orchestra, *Svete tikhyy* [Peaceful World] for chorus and the music for *Poymi yazik proshlogo* [Understand the Language of the Past], a documentary film on Russian icon-painting); with the tradition of elegiac poetry (in the Fourth Symphony with solo cello, the cantata *Prostiye pesni* and the Elegy for solo cello); and with the language of Rachmaninoff (in the Second Chamber Symphony and the first and fourth symphonies).

Golovin is inclined to classical forms and thematic lucidity. His traditional language is combined with an absolutely individual approach to the problems of drama and form; this engenders unconventional artistic solutions, whether in large-scale symphonic conceptions or chamber works. Golovin has won many prizes for his compositions and since 1994 has appeared as a conductor.

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ALLA VLADIMIROVNA GRIGOR'YEVA

Golpeado

(Sp.).

See [Rasgueado](#).

Golschmann, Vladimir

(*b* Paris, 16 Dec 1893; *d* New York, 1 March 1972). American conductor of French birth and Russian descent, brother of Boris Golschmann. His early studies were in the violin and piano, and at the Schola Cantorum in Paris he also took courses in harmony, counterpoint and composition. He began his career as an orchestral violinist, but conducting was already his goal, and in 1919 he launched a series of 'Golschmann Concerts' devoted largely to avant-garde music of the time and particularly to works by Les Six. In the next four years Golschmann also conducted for Diaghilev's Ballets Russes and at the Popular Concerts in Brussels; as musical director of the Bériza Theatre he gave the premières of chamber operas by Ibert, Milhaud, Florent Schmitt and others. His American début in 1923 as conductor of Les Ballets Suédois of Rolf de Maré was followed in 1924 by concert engagements with the New York Symphony Society. After several more years in Europe, including a spell as conductor of the Scottish

Orchestra (1928–30), a guest appearance in 1931 with the St Louis SO led to Golschmann's appointment that autumn as the orchestra's permanent conductor. He stayed for 25 years, moving permanently to the USA in 1934 and becoming an American citizen in 1947. Throughout this time he continued to champion new and unfamiliar works, bringing to his performances the advantages of an excellent technique, a strongly romantic temperament, and a breadth of taste that made him as convincing in Russian ballet and Beethoven concertos as in the music of his old Parisian favourites. Golschmann continued to appear frequently in St Louis after 1956 as conductor emeritus, and in 1957 he was visiting professor at the city's George Washington University, of which he was also made an honorary doctor. He served as musical director of the Tulsa SO (1958–61) and from 1964 to 1970 in a similar capacity with the Denver SO.

BERNARD JACOBSON

Goltberg, John Gottlieb [Théophile].

See [Goldberg, Johann Gottlieb](#).

Goltermann, Georg (Eduard)

(*b* Hanover, 19 Aug 1824; *d* Frankfurt, 29 Dec 1898). German cellist, conductor and composer. The son of an organist, he first studied the cello with A.C. Prell, one of Romberg's last pupils. At the age of 23 Goltermann moved to Munich to study the cello with Joseph Menter and composition with Ignaz Lachner. In 1850 he began touring as a virtuoso cellist, at the same time gaining recognition as a composer; his *Symphony in A* and *First Cello Concerto* date from this period. His appointment in 1852 as music director in Würzburg effectively ended his short career as a touring cellist. The following year he accepted the post of assistant music director in Frankfurt, and in 1874 he became principal music director there. Goltermann's own playing was marked by an energetic and highly emotional delivery, and stood him in high regard among cellists. His other compositions include orchestral overtures, songs, three sets of organ preludes and many chamber pieces, among them the *Romance* and *Serenade* op. 119 for four cellos. Despite the success in his day of many of his works, it is Goltermann's compositions for cello that are chiefly remembered; his eight concertos so effectively demonstrate the lyrical and virtuoso potential of the instrument that they continue to be in use as study pieces.

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MARC MOSKOVITZ

Goltermann, (Johann August) Julius

(*b* Hamburg, 15 July 1825; *d* Stuttgart, 4 April 1876). German cellist. He studied with Romberg and, subsequently, in Dresden with Franz Kummer, under whom he emerged as one of the most eminent virtuosos of his day. He became principal cellist at the Hamburg Stadttheater, and in 1850 was appointed professor of cello at the Prague Conservatory, where he developed an important class of students which included Popper and Ebert. In 1862 he became solo cellist of the Stuttgart Hofkapelle, but spinal problems left him incapacitated and he was forced to retire on a pension in 1870. He was not related to Georg Goltermann, though both cellists maintained a cordial relationship. Goltermann's compositions, which reflect the penchant of the time for operatic transcription and foreign styles, include the *Grande Fantasia* op.1 on Donizetti's *Lucia di Lammermoor*, *Souvenirs de Bellini* (1849) and *Caprice über slawische Melodien* op.9.

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MARC MOSKOVITZ

Goltfuss [Goltfus, Goldtfues, Goudvoet, Gelfuss], Hans

(*b* Cologne, 1595/6; *d* Antwerp, 17 Nov 1658)). Flemish organ builder. He was the leading apprentice of Florentius (Floris) Hocque jr (*d* 1623/3), and lived in Antwerp until 1642, when he moved to Haacht, where he remained for the rest of his life. He completed Hocque's organ at St. Jans Cathedraal in 's-Hertogenbosch, but his work was considered so poor that the church asked the Hagerbeer firm to finish it instead; Goltfuss in turn blamed his late teacher. He built many organs in the southern Netherlands (including parts of modern Belgium). His largest work was the three-manual, 43-stop organ for St Laurenskerk, Rotterdam (1642–4), which blended Dutch, Flemish and German elements. This organ, like that of Tongerlo Abbey (1642), had a five-stop bass-function pedal, a novelty in an area where the bass function still tended to belong to the main manual.

Although Goltfuss was the first builder to introduce German organ-building techniques and styles into the greater Brabant region, little of his work remains. The extant organ of the Reformed church of Sassenheim (1657, originally in the Gasthuiskerk of Delft) shows how Goltfuss synthesized German and Flemish styles. After his death his widow married his apprentice, Jan Dekens, who continued the firm with the help of his brother-in-law and Goltfuss's son and eventual successor, Peter Goltfuss.

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ADRI DE GROOT

Goltz, Christel

(b Dortmund, 8 July 1912). German soprano. She studied with Ornelli-Leeb in Munich and before she was 20 was singing in operetta at the Deutsches Theater. In 1935 she sang Agathe in *Der Freischütz* at Fürth. After a season at Plauen, where she added Santuzza, Eva and Octavian to her repertory, in 1936 she was engaged at Dresden; she remained a member of the company until 1950, creating Juliet in Sutermeister's *Romeo und Julia* and singing Orff's Antigone. In 1947 Goltz sang in Berlin at both the Staatsoper and the Städtische Oper; she then began to appear in Vienna and Munich, as Electra, Salome, Alcestis, the Countess (*Capriccio*), Leonore and Tosca. In 1951 she made her Covent Garden début as Salome and the following year sang Marie in *Wozzeck*, a role she also sang at Salzburg, Vienna and Buenos Aires. At Salzburg she created the title role in Liebermann's *Penelope* in 1954; later that year she made her Metropolitan début as Salome. During the 1957–8 season she sang her first Isolde; at that time her repertory included nearly 120 operas. Goltz had a clear, brilliant voice, three octaves in range, and her acting was intense. She recorded Salome (under Keilberth and Krauss) and the Dyer's Wife (under Böhm).

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HAROLD ROSENTHAL/R

Golubev, Yevgeny Kirillovich

(b Moscow, 3/16 Feb 1910; d Moscow, 25 Dec 1988). Russian composer, pianist and teacher. He graduated from the Moscow Conservatory (1936) having studied composition with Myaskovsky, with whom he remained as a postgraduate. His name is listed on a marble plaque as one of the most talented students of the Conservatory. In his early years, besides composing, Golubev was a choral conductor, pianist and on the editorial board of Muzgiz, the state music publishers. From 1944 to the end of his life he taught composition and polyphony at Moscow Conservatory, becoming a professor in 1947. Among his students were Eshpay, Golovin, Kholminov, Todor Popov and Schnittke.

Golubev's connections with the musical traditions of both Russia and Western Europe determined the aesthetic values of his music. Skill in polyphony, taste and professionalism were important qualities to this

composer, for whom classical logic was essential to his musical thinking. In his large-scale forms the composer aimed, by means of architectural proportions and other Beethovenian symphonic principles, to give the maximum prominence to his ideas, incorporating bold strokes, dynamic development of the musical material and dramatic integrity (5th, and 7th symphonies and the piano concertos). His chamber works are characterized by mastery of the technical and expressive possibilities of particular instruments, virtuoso working of the most complex textures, often enriched with polyphonic motifs, and a subtly original harmonic language. His knowledge of folklore – Russian, Ukrainian, and of the peoples of the far north – is evident in the oratorio *Vozvrashcheniye solntsa* ('The Return of the Sun'), the *Ukrainskaya rapsodiya* and in his arrangements of Russian folksongs.

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ALLA VLADIMIROVNA GRIGOR'YEVA

Gombart.

German firm of music publishers. It was founded in Augsburg in 1795 and in its first few years produced early editions of important works by Haydn and Mozart. These include a very early edition of Haydn's symphony no.100 (1799), his symphonies nos.99 and 101 and one of the earliest editions of his *Gott erhalte den Kaiser*, and for Mozart, first editions of the Quintet for piano and wind k452 (1800) and the divertimentos k247 and k287 (1799). In 1825 Gombart produced its only Beethoven first edition, the song *An die Geliebte* woo 140. Most of the firm's output consisted of songs by such composers as Gyrowetz and Rieff, and piano music, especially operatic arrangements. It ceased trading about 1844. (G. Haberkamp: *Die Erstdrucke der Werke von Wolfgang Amadeus Mozart*, Tutzing, 1986)

NIGEL SIMEONE

Gomberg, Harold

(*b* Malden, MA, 30 Nov 1916; *d* Capri, 7 Sept 1985). American oboist. He spent his formative years as an instrumentalist at the Curtis Institute, Philadelphia, which he entered at the age of 11 as a pupil of Marcel Tabuteau. He became solo oboist of the National SO (Washington, DC) in 1934, moved to the Toronto SO in 1938, and to the St Louis SO the following year. In 1943 he was appointed solo oboist of the New York PO, where he remained until his retirement in 1977. He returned in 1980 to play in the world première of Barber's Canzonetta, which was written for him. From 1948 to 1977 he was a member of the faculty of the Juilliard School of Music. Gomberg also appeared internationally as a soloist and was renowned for his singing tone and masterful technique. His brother Ralph Gomberg (*b* Boston, 18 June 1921) was principal oboist of the Boston SO from 1949 to 1987.

GEORGE GELLES

Gombert, Nicolas

(*b* c1495; *d* c1560). South Netherlandish composer.

1. Life.
2. Style.
3. Sacred music.
4. Secular music.

Gombert, Nicolas

1. Life.

He was probably born in southern Flanders, perhaps in the village of La Gorgue, where the name Gombert was long established. According to the theorist Hermann Finck, he was a pupil of Josquin; if so, he may have come under Josquin's guidance during the latter's last years in Condé. Certainly Gombert composed a *déploration* on the death of Josquin, printed in 1545 with similar tributes by Appenzeller and Vinders. Gombert was a singer in Emperor Charles V's court chapel from 1526, and *maître des enfants* from 1529; he travelled with the chapel from Flanders to Spain, Italy, Austria and Germany. Some references incorrectly call him imperial *maître de chapelle* or music director, titles then actually held by the now nearly forgotten composer Adrien Thibault (called Pickart) and later by Thomas Crecquillon. Gombert was a cleric, perhaps a priest, and was awarded ecclesiastical benefices at Courtrai, Béthune, Lens and Metz. Late references consistently identify him as a canon of Tournai Cathedral (he had been appointed to the post by 1534); so he evidently lived at Tournai for a time, and he may have spent his last years in retirement there.

By 1540 Gombert's name had left the imperial chapel lists and was succeeded by Cornelius Canis's. According to the physician Jerome Cardan, Gombert violated a boy in the emperor's service and was sentenced to the galleys for a period in exile on the high seas. In exile, Cardan added, he composed those 'swan songs' which won him both the emperor's pardon and a benefice that allowed him to end his days in peace. The 'swan songs' may be the late *Magnificat* settings copied in 1552 (in *E-Mn* 2433). How long he survived after his return is not certain. The only evidence is a letter of tribute (now in the Pierpont Morgan Library, New York) sent with a motet in 1547 by Gombert from Tournai to Charles's *gran capitano* Ferrante Gonzaga (see illustration). In 1556 Finck spoke of Gombert as still living, but both Cardan (1561) and the diplomat Guicciardini (*Descrittione*, 1565) indicated that he was already dead.

Although Gombert's official title was *maître des enfants*, he also served unofficially for at least a decade as court composer, and a number of works commemorate events in the emperor's life: for example, the motets *Dicite in magni* for Philip II's birth in 1527, *Felix Austriae domus* for the coronation of Ferdinand I as King of the Romans in 1531, and *Qui colis Ausoniam* for the treaty of 1533 between the pope, the emperor and several Italian rulers. The *Missa* '*Sur tous regretz*', labelled 'for the coronation' in one source, may have been sung for Charles's coronation in Bologna in 1530. There is even an arrangement for two lutes of a chanson, *Plus oultre*, that alluded to Charles's heraldic motto 'Plus ultra'.

Gombert, Nicolas

2. Style.

Finck, in his *Practica musica* (1556), said of Gombert:

Yet in our own time there are innovators, among whom Nicolas Gombert, pupil of Josquin of fond memory, shows all musicians the path, nay more, the exact way to refinement and the requisite imitative style. He composes music altogether different from what went before. For he avoids pauses, and his work is rich with full harmonies and imitative counterpoint.

Gombert's phrases frequently overlap, and his dense-textured style allows each voice only short rests at the ends of phrases; Finck was probably referring to Josquin's familiar technique of alternating pairs of voices and thus giving extended rests to the inactive pair. Gombert's name is now practically synonymous with pervading imitation, which he used more consistently than anyone else of his own or any earlier generation. Each phrase of text is set to its own motif and subsequently taken up in quick succession by the voices in turn. As a result the voices tend to be equally important, although the bass serves a harmonic function at cadences and the top line is sometimes slightly more florid than the others.

After his early works Gombert seldom used chordal passages, and then only for emphasis or reverence. For variety he used constantly shifting combinations of normally four, seldom fewer than three, out of five voices. Characteristically he favoured the lower voice ranges and combinations of five or six rather than four voices; the dark, rich sounds, sombre at times, are reminiscent of Ockeghem, whose *Missa 'Mi-mi'* he quoted at the beginning of his *Missa 'Je suis desheritée'*. Rhythms are basically simple and plastic, skilfully animated by syncopation and cross-accent. Duple metre predominates, with infrequent passages in triple. Gombert's melodic style, although individual, owes much to plainsong tradition. The phrases are normally syllabic, tapering off with a short melisma; the lines are formed from small intervals, often in units of irregular contour, yet artfully balanced, and the motifs are skilfully varied to avoid exact repetition.

Unlike Josquin, Gombert used irregular numbers of voice entries and avoided clearcut phrase divisions. Imitation is often free, but real answers are more common than tonal ones. His harmonic organization, like that of his contemporaries, often strains the traditional modal framework, and his works abound with problems of *musica ficta*. Gombert's treatment of dissonance, while less suave than that of Morales, Willaert or Jacquet, has been unduly stressed by some scholars. Irregularities such as consecutive 2nds and 7ths may occur because of linear considerations, but generally he adhered to contemporary practice in carefully preparing and resolving dissonance.

[Gombert, Nicolas](#)

3. Sacred music.

Nine of Gombert's ten known masses survive in complete form. All but two elaborate existing motets or chansons, the exceptions being the *Missa Tempore paschali* (based on the plainsong Ordinary) and the *Missa 'Da pacem'* (presumably also based on plainsong; there is no known polyphonic model). In two masses, based on his own motets *Beati omnes*

and *Media vita*, Gombert reduced the scoring of the model by one voice. The eight-voice Credo, too, is musically related to one of Gombert's own works, *Je prens congié*, but other models are drawn from older contemporaries or the previous generation. Gombert generally treated the borrowed material with great freedom, and no two masses follow exactly the same procedure. Typically, however, his parody masses are systematically related to their models, in that the mass movements begin and end with corresponding parts of the model, reworking material in the original order (the *Missa 'Sancta Maria'* is irregular in this respect). Unlike some Parisian composers he seldom duplicated the entire voice complex, usually changing the voice entries for his own purpose. In two masses (on *Sur tous regretz* and *Je suis desheritée*) the entire borrowed melody is presented clearly in the top voice of the final Agnus. In the *Missa 'Je suis desheritée'*, uncharacteristic of Gombert in several respects, the superius of the model is literally quoted with doubled note-values in the first two sections of the Credo. In general the masses follow similar patterns in their vocal scoring: normally Kyrie and Gloria are full throughout, and the Credo and Sanctus have reduced scoring for sub-sections. The two- and three-voice 'Pleni' sections often have solo-style florid lines. The Agnus is usually set twice, with an increase in the number of voices for the second setting: in the *Missa Tempore paschali*, probably inspired by Brumel's *Missa 'Et ecce terrae motus'*, it is expanded to 12 voices.

The chronology of the masses is uncertain, but on stylistic grounds several are clearly early works. Sequence and ostinato, uncommon in Gombert's mature work, are prominent in the masses on *Quam pulchra es* and *Tempore paschali* (though in the Agnus of the latter this is partly the result of the number of voices involved); and the *Missa 'Da pacem'*, exceptional for its use of triple metre, is close to Josquin in its use of paired imitation and occasional homophonic passages. The *Missa 'Sur tous regretz'* may, as has been said, have been written in 1530, and the *Missa 'Quam pulchra es'* may have been composed for Pope Clement VII; the antiphon *Ecce sacerdos magnus* is joined to the final Agnus as a remarkable cantus firmus in which each phrase of the chant is directly repeated in halved note values.

The motets are Gombert's most representative works: over 160 are attributed to him. The texts are more often taken from scripture than from the liturgy, many being freely arranged selections of passages from psalms. Marian compositions account for more than a quarter of the motets; few appear to be secular texts of the type written for special occasions. The musical form is conditioned by the character of the text, so that motets based on responsories nearly always observe the *ABCB* pattern of the liturgical model in text and music. Many other motets are also divided into two broad sections, each marked by a well-defined close, and a reprise form may also occur independently of a responsory text, for example, by closing both parts with the same alleluia setting. Final cadences often have short plagal extensions, with pedal notes normally occurring only at these places, often in the top voice. In setting the text Gombert was not always scrupulous about declamation: musical considerations always came first. Each phrase has its own musical motif which is worked through the texture. These melodies have great

expressive value in the purely musical sense, and in mature works the declamation is generally careful.

Ostinato, canon, cantus firmus and double texts, common in the motets of the preceding generation, are extremely rare, but Gombert's two best-known works use some of these techniques. *Musae Jovis*, his tribute to Josquin, uses *Circumdederunt me gemitus mortis*, a chant Josquin himself had used in *Nymphes, nappés*, as a cantus firmus repeated in progressively reduced values. The four-voice *Salve regina*, sub-titled 'Diversi diversa orant', incorporates seven Marian antiphons, each of the lower voices freely paraphrasing two plainsong antiphons in succession while the superius unfolds the *Salve*. Both works reflect the Renaissance interest in symbolism, whether mystical number or meaningful text combination. Gombert was not above occasional solmization puns (as on the words 'ut' and 'sol' in *O gloriosa Dei genitrix*).

The eight *Magnificat* settings, one in each church mode, rank among Gombert's finest achievements. They are *alternatim* settings of even-numbered verses, cycles of short polyphonic motets alternating with and freely based on the given plainsong *Magnificat* tone. Cadence notes correspond to the finals of the plainsong formula rather than to the final of the mode. Gombert provided two *Magnificat* settings (3rd or 8th tone, 6th or 1st tone) with optional final extensions to permit endings in either of two tones. The scoring is basically for four voices, with one or more voices added, as in the masses, at the close. The *Magnificat* in the 3rd or 8th tone opens with three voices, gradually increasing to eight for the last verse.

Gombert left a number of multi-voice works including an eight-voice Credo, the 12-voice Agnus from the *Missa Tempore paschali*, and 10- and 12-voice settings of the *Regina caeli*. These are not antiphonal in the manner of the north Italian *coro spezzato* style; Gombert did not divide forces consistently but constantly changed the combinations of voice groups. Because of the technical demands of multi-voice writing, these works contain more direct repetition, sequence and ostinato than his other music.

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4. Secular music.

The striking consistency of Gombert's style is evident when one turns from the sacred music to the more than 70 extant chansons, which are typical of this generation of Netherlandish composers: dense in texture, strongly imitative rather than chordal, sometimes melismatic in line, and often conceived on a broad scale, they are like the contemporary Netherlandish motet only more animated. Less often the chansons approach the type developed by such Parisian masters as Sermisy; they are lyrical, chiefly chordal but with some light imitation, mostly syllabic settings, and with well-marked rhythms and clear formal articulation. Gombert's chansons in this lighter vein, closer in style to Janequin or Sermisy, include *Amours vous me faictes* and *Quant je suis*. The distinctive approaches of Sermisy and Gombert can be studied by comparing their settings of *Gris et tanne. C'est à grand tort* and *En aultre avoir* are typical of the more motet-like Netherlandish style which Gombert used more freely. As in the sacred works, he preferred thematic variation to exact repetition, and even the repeat of a final phrase normally receives at least slight variation. Like the

motets, too, the chansons contain little word-painting, but Gombert left two notable examples of the programme chanson after the manner of Janequin. *Or escoutez* describes the chase of a hare, and *Resveillez vous* has passages imitating birdcalls. In the latter Gombert's penchant for intensification comes to the fore: he adapted Janequin's famous chanson, reducing the number of voices from four to three and the structure from five sections to four; moreover, his version easily surpasses Janequin's in harmonic interest and skill in variation. A few other songs also rework well-known models. *Mille regretz*, incorporating the melody of Josquin's chanson, is more dense, less varied than Josquin's, and *En l'ombre*, also derived from Josquin, is worked out in triple canon. This is extraordinary for Gombert, who was perhaps acknowledging here the device favoured in so many of Josquin's chansons.

Few of the authors of the chanson texts are known. Molinet and Marot are represented, but Gombert usually turned to older verse, often of a folkish type. Unhappy love is the dominant theme, caught in farewells, separations, infidelities and the like. The single examples of madrigal and canción that survive are little more than mementos of his travels to Italy and Spain.

Gombert was for a time thought to be the 'Nicolas' represented by chansons in Parisian publications between 1547 and 1572, but that composer is almost certainly Nicolas de la Grotte. Guillaume Nicolas has also been suggested.

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5. Conclusion.

Contemporaries ranked Gombert among the great. From 1529 until long after his death, his works figured prominently in the output of the major European printers, and the Venetian publishers Scotto and Gardane brought out collected editions of his motets between 1539 and 1552, paralleling their projects with Willaert and Jacquet of Mantua. Finck admired his style highly, Ganassi (1542) judged him a 'divine' talent, and Juan Bermudo (1555) referred to him as 'the profound musician'. His works show the extreme use of the imitative principle in his time. His style was so consistent and intense that it influenced many contemporaries, among them Morales, Jacquet of Mantua and the younger Payen and Vaet. Lassus composed three masses on Gombert chansons, and other composers who chose Gombert models for their own works include Clemens non Papa, Morales, Jacquet de Berchem, Porta, Colin, Rogier and Monteverdi, the last with a notable exercise in old-style parody, the *Missa 'In illo tempore'*. The instrumental literature emerging in his time also drew substantially on Gombert's works, sacred and secular, for transcription and elaboration in a new medium. In spite of Gombert's strong influence, however, the next generation of composers moved towards a less concentrated style, though one based closely on the principles he had followed. In particular, the principle of pervading imitation found new life in such instrumental forms as the *ricercare*, and led eventually to the fugue of a later era.

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WORKS

masses and magnificat settings

motets

chansons

other secular works

instrumental

doubtful works

misattributed works

Gombert, Nicolas: Works

masses and magnificat settings

Missa 'Beati omnes', 4vv, S i, 56 (on his own motet)

Missa 'Da pacem', 4vv, S i, 1 (on plainsong)

Missa 'Dulcis amica', 4vv, *Missarum musicalium quatuor vocum liber III* (Paris, 1556)

Missa 'Je suis desheritée', 4vv, S i, 81 (on chanson by Lupus or Cadéac)

Missa 'Media vita', 5vv, S ii, 1 (on his own motet)

Missa 'Philomena praevia', 5vv, S ii, 57 (on Richafort's motet)

Missa 'Quam pulchra es', 6vv, S iii, 1 (on Bauldeweyn's motet)

Missa 'Sancta Maria succurre', 4vv, S i, 30 (on Verdelot's motet)

Missa 'Sur tous regretz', 5vv, S ii, 31 (on Richafort's chanson)

Missa Tempore paschali, 6vv, S iii, 53 (on plainsong)

Credo, 8vv, S iii, 103

8 Magnificat (1st–8th tones), 4vv, S iv

Gombert, Nicolas: Works

motets

Musica quatuor vocum (vulgo motecta nuncupatur) ... liber primus (Venice, 1539) [S v]

Musica ... (vulgo motecta quinque vocum nuncupata) ... liber primus (Venice, 1539) [S vii]

Motectorum ... liber secundus, quatuor vocum (Venice, 1541) [S vi]

Motectorum quinque vocum ... liber secundus (Venice, 1541) [S viii]

Adonai Domine Jesu Christe, 5vv, S vii, 55; Ad te levavi, 4vv, S x, 26 (also attrib. Richafort); Ad te levavi, 5vv, S viii, 73; Angelus Domini ad pastores, 4vv, S x, 1 (also attrib. Verdelot); Anima mea liquefacta est, 5vv, S vii, 149; Anima nostra sicut passer, 5vv, S vii, 42; Aspice Domine in testamentum, 5vv, 1538⁴; Aspice Domine quia facta est, 4vv, S v, 86 (also attrib. Festa); Audi filia et vide, 5vv, S vii, 117

Ave Maria, 5vv, S vii, 144; Ave mater matris Dei, 5vv, S vii, 184; Ave regina caelorum, 4vv, S v, 30; Ave regina caelorum, 5vv, S viii, 36; Averte oculos meos, 4vv, S vi, 13; Ave salus mundi, 6vv, S ix, 86; Ave sanctissima Maria [= Ave sanctissime Jesu, Christe fili Dei], 4vv, S v, 77; Ave sanctissima Maria, 5vv, S vii, 77; Ave sanctissime Jesu Christe [= Ave sanctissima Maria], 4vv, 1538³; Beata

mater et innupta virgo, 4vv, S vi, 58; Beati omnes qui timent Dominum, 5vv, S vii, 176; Beatus vir qui non abiit, 6vv, S ix, 104; Benedicta es caelorum regina, 6vv, S ix, 183

Caeciliam cantate pii [= Juravit Dominus], 5vv, S viii, 26; Cantemus virgini canticum novum, 5vv, S viii, 103; Christe fili Dei [= Ave sanctissima Maria], 4vv, 1555¹³; Conceptio tua Dei genitrix, 5vv, S viii, 59; Confitebimur tibi Deus, 5vv, S viii, 64; Constitues eos, 6vv, attrib. 'Comprecht' in *DK-Kk* 1872, ed. in Dania sonaus, v (1986), 91; Cur quisquam corradat opes, 4vv, S vi, 104 (also attrib. Mahu, Haugh); Da pacem Domine, 5vv, S viii, 143; Descendi in hortum meum, 6vv, S ix, 19; Dicite in magni, 4vv, S v, 15; Dignare me laudare te, 4vv, S v, 93

Domine Deus omnipotens pater, 5vv, S vii, 84; Domine non secundum peccata nostra, 4vv, S vi, 6; Domine pater et Deus, 4vv, S v, 1; Domine quis habitabit, 5vv, S x, 139; Domine si tu es jube, 4vv, S v, 101; Dulcis amica Dei, 4vv, S x, 5; Duo rogavi te Domine, 4vv, S v, 43; Duo rogavi te Domine, 6vv, S ix, 58; Ecce nunc tempus acceptabile, 4vv, S v, 22; Ecce quam bonum, 4vv, *D-KI* IV.24

Ego flos campi, 5vv, S vii, 165; Ego sum qui sum, 6vv, S ix, 24; Egregie martyr Sebastiane, 5vv, S x, 67; Emendemus in melius, 4vv, *I-TVd* 7; Emendemus in melius, 5vv, S vii, 61; Ergo ne vitae quod superest meae, 4vv, S vi, 25; Fac tibi mortales, 4vv, S vi, 1; Felix Austriae domus, 5vv, S x, 79; Fidelium Deus omnium conditor, 4vv, S v, 97; Fuit homo missus a Deo, 4vv, S v, 81

Gabriel nuntiavit Mariae, 5vv, S x, 91 (also attrib. Phinot); Gaude mater ecclesia, 4vv, S x, 15; Gaudeamus omnes et laetemur, 5vv, S vii, 93; Haec dies quam fecit Dominus, 5vv, S vii, 21; Hic est discipulus, 5vv, S x, 97; Hodie beata virgo Maria, 5vv, S vii, 132; Hodie nata est virgo Maria, 5vv, S viii, 85; Hodie nobis caelorum Rex, 5vv, S viii, 41; Homo erat in Jerusalem, 4vv, S x, 9; Hortus conclusus es Dei genitrix, 5vv, S viii, 49

In illo tempore ... Hic est panis, 5vv, S x, 84; In illo tempore intravit Jesus, 5vv, S x, 131; In illo tempore loquente Jesu, 6vv, S ix, 13; In illo tempore pastores, 4vv, *D-Mu* Art.401; In illo tempore ... Sed cum facis, 6vv, S ix, 155 (also attrib. De Latre); In patientia vestra, 4vv, S x, 39; In te Domine speravi ... Educes me, 6vv, S ix, 136; Inter natos mulierum, 4vv, S v, 70; In tua patientia [= Veni dilecta mea], 5vv, *I-TVd* 29, lost; Inviolata, integra et casta, 5vv, S vii, 47

Jubilare Deo omnis terra, 4vv, S x, 61; Judica me Deus, 5vv, S vii, 1; Juravit Dominus [= Caeciliam cantate pii], 5vv, *TVd* 29, lost; Laus Deo, pax vivis, 5vv, S vii, 36; Levavi oculos meos, 4vv, S v, 47 (also attrib. Richafort); Media vita in morte sumus, 6vv, S ix, 52; Miserere nostri Deus omnium, 4vv, S vi, 18; Miserere pie Jesu, 4vv, S v, 4; Musae Jovis, 6vv, S ix, 119; Ne reminiscaris Domine, 5vv, S viii, 91

O adorandum sacramentum, 5vv, S viii, 16; O beata Maria, 5vv, S vii, 110; O crux splendidior, 6vv, S ix, 45; Oculi omnium in te sperant, 6vv, S ix, 65; O domina mundi, 4vv, S vi, 71; O Domine Jesu Christe, 6vv, S ix, 92; O felix Anna, 5vv, S viii, 96; O flos campi, 5vv, S vii, 27; O gloriosa Dei genitrix, 4vv, S v, 25; O gloriosa domina, 4vv, S v, 63; O Jesu Christe [= Qui ne l'aymeroit], 8vv, 1568⁷; O Jesu Christe succurre [= Sancta Maria succurre], 6vv, 1538³; O magnum mysterium, 5vv, S viii, 121; Omnis pulchritudo Domini, 6vv, S ix, 176; O rex gloriae, 6vv, S ix, 34

Patefactae sunt januae caeli, 5vv, S viii, 53; Pater noster, 5vv, S vii, 139; Peccata mea sicut sagittae, 6vv, S ix, 127; Philippe qui videt me, 5vv, *D-Rp* A.R.876; Quae est ista, 4vv, S v, 59; Quam pulchra es, 4vv, S v, 73; Quem dicunt homines, 6vv, S ix, 166; Qui colis Ausoniam, 6vv, S ix, 146; Qui seminant in lachrymis, 4vv, S x, 34; Quidquid appositum est, 4vv, S vi, 108

Regina caeli, 10vv, *I-VEaf* 218; Regina caeli, 12vv, S x, 156; Reminiscere miserationum tuarum, 4vv, S vi, 31; Respice Domine, 5vv, S x, 104; Saluto te,

sancta virgo Maria, 4vv, S v, 53; Salvator mundi salva nos, 6vv, S ix, 1; Salve regina, 4vv, S vi, 48; Salve regina/Ave regina/Inviolata, integra et casta es/Alma Redemptoris mater (Diversi diversa orant), 4vv, S vi, 92; Salvum me fac Domine, 4vv, S v, 36

Sancta et immaculata, 5vv, S x, 116; Sancta Maria mater Dei, 4vv, S vi, 56; Sancta Maria succurre [= O Jesu Christe succurre], 6vv, S ix, 80; Sancte Alphonse, 4vv, S vi, 44; Sancte Johannes apostole, 4vv, S x, 31; Si bona suscepimus, 6vv, S ix, 71; Si ignoras te o pulchra, 4vv, S vi, 97; Sit Trinitati sempiterna gloria, 5vv, S viii, 128; Speciosa facta es, 4vv, S x, 57; Stabat autem Petrus, 5vv, S x, 148

Super flumina Babylonis, 4vv, S v, 66; Surge Petre, 4vv, S vi, 87; Surge Petre, 5vv, S viii, 107 (also attrib. Mouton, Verdelot); Suscipe verbum virgo Maria, 5vv, S x, 73; Sustinuimus pacem [= Je prens congié], 8vv, *VEaf* ccxviii; Tota pulchra es, 5vv, S vii, 89; Tota pulchra es, 6vv, *D-Rp* B 223; Tribulatio cordis mei, 5vv, S x, 113; Tribulatio et angustia, 5vv, S vii, 13 (after Verdelot); Tu Deus noster, 5vv, S vii, 155; Tulerunt Dominum [= Je prens congié], 8vv, 1552³⁵ (also attrib. Josquin)

Vae, vae Babylon, 4vv, S vi, 77; Veni dilecta mea [= In tua patientia], 5vv, S viii, 132; Venite ad me omnes, 5vv, S viii, 80; Venite filii audite me, 4vv, S v, 10; Vias tuas Domine, 5vv, S vii, 125; Virgo sancta Catherina, 4vv, S x, 7; Vita dulcedo, 4vv, S vi, 117 (text from Salve regina)

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chansons

A bien grand tort, 4vv, S xi, 43; Alleluia my fault chanter, 4vv, S xi, 15; Amoureux suis d'une plaisante brunette, 5vv, *D-Mbs* Mus.1508; Amours vous me faites, 4vv, S xi, 25; Amys souffrez, 5vv, S xi, 158; A quoy tient-il, 4vv, S xi, 20; A travail suis, 6vv, S xi, 171; Au joly bois, 6vv, S xi, 192; Aultre que vous, 4vv, S xi, 32; Ayme qui voudra, 5vv, S xi, 121

Celluy a qui mon cueur, 4vv, S xi, 34; Celluy qui est long, 3vv, S xi, 11; C'est à grand tort, 4vv, S xi, 73; Changons propos, 6vv, S xi, 198; Crainte et espoir, 4vv, 1552⁸; D'en prendre deux, 4vv, 1557¹⁰; D'estre amoureux, 4vv, 1552⁹; Dieu me fault il, 5vv, S xi, 153 (also attrib. Crecquillon)

En attendant l'espoir, 6vv, S xi, 180; En aultre avoir, 4vv, S xi, 28; En douleur et tristesse, 6vv, S xi, 188; En espoir d'avoir mieulx, 4vv, S xi, 22; En l'ombre d'ung buissonet, 6vv, S xi, 164; Gris et tanne, 4vv, S xi, 18; Hors envieulx, 4vv, S xi, 36

Jamais je n'euz tant, 4vv, S xi, 26 (also attrib. Crecquillon); J'ay congé prins, 4vv, S xi, 29; J'ay eu congé, 4vv, S xi, 58; J'aymeray qui m'aymera, 4vv, Chansons musicales a quatre parties (Paris, 1533: Attaingnant); Je ne scay pas, 5vv, S xi, 132; Je prens congié [= Sustinuimus pacem, Tulerunt Dominum], 8vv, S xi, 230 (also attrib. Josquin as Lugebat David Absalon, with addition of 2p. based on an 8-voice setting of J'ay mis mon cueur, possibly also by Gombert); Je suis trop jeunette, 5vv, S xi, 136; Jouyssance vous donneray, 6vv, S xi, 220; Joyeux vergier, 4vv, S xi, 56

La chasse du lièvre: see Or escoutez gentils veneurs; Le bergier et la bergiere, 5vv, S xi, 115; Le chant des oyseaux: see Resveillez vous cueurs endormis; Mille regretz, 6vv, S xi, 160; Mon coeur elist, 4vv, S xi, 47; Mon pensement ne gist, 4vv, S xi, 100; Mon petit cueur, 6vv, S xi, 207; Mon seul, 7vv, *NL-Uu* 3.L.16 (no text); Mort et fortune, 4vv, S xi, 41; Nesse pas chose dure, 5vv, S xi, 127; O doulx regretz, 4vv, S xi, 97; O malheureuse journee, 5vv, S xi, 148; Or escoutez gentils veneurs (La chasse du lièvre), 4vv, S xi, 76; Or suis-je prins, 4vv, S xi, 69

Paine et travail, 6vv, S xi, 212; Par ung regard, 3vv, S xi, 13; Pleust a dieu, 3vv, S xi, 12; Pleust a dieu, 6vv, S xi, 167; Plus de Venus, 4vv, 1552⁹; Plus en sera garde, 4vv, S xi, 102; Pour parvenir bon pied, 4vv, S xi, 49 (also attrib. Crecquillon); Puis qu'ainsi est, 4vv, S xi, 60; Puis qu'ainsi est, 4vv, S xi, 63 (related to preceding)

Quant je suis au prez de mamye, 5vv, S xi, 129; Qui ne l'aymeroit [= O Jesu Christe], 8vv, S xi, 241; Qui porra dire ou croire, 6vv, S xi, 216; Raison le veult, 4vv, S xi, 94; Raison le veult, 6vv, S xi, 203; Raison me dict, 4vv, 1552⁸; Raison requirt amour, 6vv, S xi, 184; Regret ennuy traveil, 5vv, S xi, 142 (also attrib. Crecquillon); Resveillez vous cueurs endormis (Le chant des oyseaux), 3vv, S xi, 1

Secourez moy madame, 4vv, S xi, 53; Se dire je losoye, 5vv, S xi, 112 (also attrib. Crecquillon); Si je ne my plains, 4vv, *F-CA*, ed. R. van Maldeghem, *Trésor musical: musique religieuse*, année xiv (Brussels, 1878), 19; Si le partir m'est dueil, 4vv, S xi, 66; Si le secours, 4vv, S xi, 51; Si mon traveil, 6vv, S xi, 224; Souffrir me convient, 5vv, S xi, 124; Tant bien party, 3vv, 1569⁹; Tant de travail, 4vv, S xi, 45; Tousiours souffrir, 5vv, S xi, 139; Tous les regretz, 6vv, S xi, 175; Triste départ m'avoit, 5vv, S xi, 118 (also attrib. Van Wilder); Trop endurer, 5vv, S xi, 145; Tu pers ton temps, 4vv, S xi, 31; Ung jour viendra, 5vv, S xi, 109; Vous estes trop jeune, 4vv, S xi, 38

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other secular works

Dezilde al cavallero, canción, 5vv, S xi, 250

S'io veggio sotto l'un e l'altro ciglio, madrigal, 6vv, S xi, 245

Gombert, Nicolas: Works

instrumental

Includes transcriptions and paraphrases of Gombert's vocal works not extant in original form.

Works in 1538²², 1546²¹, 1546²³, 1546²⁴, 1546²⁶, 1546²⁷, 1546³², 1546³³, 1547²³, 1547²⁵, 1552²⁹, 1552³⁰, 1552³⁵, 1554³², 1554³⁵, L. Venegas de Henestrosa, *Libro de cifra nueva* (Alcalá de Henares, 1557), 1562²⁶, 1564²², 1565²², 1568²⁴, 1574¹², 1578²⁴, 1583²⁴, 1588³¹, 1589¹⁷, 1591²⁷, 1592²²; *D-Mbs* 267, 271, 1511c, 2987; *GB-Lbl Add.* 29247, Add.31390, Add.31992; *P-Cug* 48; *S-Uu* 87

Edns in Mw, xxii (1962; Eng. trans., 1964) [1 chanson]; MME, ii (1944) [1 Fabordon]; MME, iii (1945) [2 chansons]; MME, xxii (1965) [2 motets]; *Valentini Bakfark Opera omnia*, ed. H. István and B. Dániel (Budapest, 1976–9) [4 motets]; *The Collected Works of Antonio de Cabezón*, ed. C. Jacobs, v (Henryville, PA, 1986) [2 chansons]; *Francesco da Milano: Opere complete per liuto*, ed. R. Chiesa, ii (Milan, 1971) [1 chanson]; *Miguel de Fuenllana: Orphénica Lyra (Seville 1554)*, ed. C. Jacobs (Oxford, 1978) [10 motets]; *Oeuvres d'Albert de Rippe*, iii: *Chansons (deuxième partie)*, ed. J.-M. Vaccaro (Paris, 1975) [1 chanson]; G. Spiessens, *Leven en werk van de Antwerpse luitcomponist Emanuel Adriaenssen (ca. 1554–1604)*, ii: *Musikale bloemlezing* (Brussels, 1974) [1 chanson]

Gombert, Nicolas: Works

doubtful works

Adversum me sussrabant, 4vv, S vi, 27 (attrib. Caussin in 1539¹¹)

Alleluia Spiritus Domini, 5vv, S vii, 101 (attrib. Hesdin in 1539⁷)

Cant[ant]ibus organicis, 4vv, S x, 50 (attrib. Gombert in 1554⁸, Naich in 1539¹¹); ed. in CMM, xciv (1983), 187

Deus ultionum Dominus, 4vv, S x, 20 (attrib. Gombert in 1539⁹, Conseil in 1549⁹)

Hodie Christus natus est, 5vv (attrib. Gombert in 1554¹⁰, Ruffo in 1564⁴)

Hodie in Jordane, 6vv (attrib. Gombert in 1549³, Maistre Jhan in 1555¹²)

Inclina Domine aurem tuam, 5vv, S viii, 8 (attrib. Berchem in 1552²)

Laqueus contritus est, 4vv, S x, 42 (attrib. Gombert in 1554¹¹, Clemens non Papa in *Liber quartus cantionum sacrarum*, Antwerp, 1559), also ed. in CMM, iv/19 (1972), 64

Lauda Syon [= Je ne me puis tenir d'aimer], 5vv, 1554³²; ed. C. Jacobs, *Miguel de*

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Maria Magdalene et altera Maria, 5vv, S vii, 71 (attrib. Manchicourt in 1539⁵)

Peto Domine ut de vinculo, 5vv, S viii, 115 (attrib. Caussin in 1542⁵), ed. in SCM, xxiii (1989), 239

Respice in me Deus [= Je ne me puis tenir d'aimer], 5vv, 1546³⁴; ed. in MME, vii (1949), 74

Veni electa mea, 5vv, S viii, 137 (attrib. Gombert 1539⁸, Jachet in *I-Bc* Q27/i)

Force sera sy de bref, 4vv, S xi, 104 (attrib. Gombert in *F-CA* 125–8, Crecquillon in 1544¹¹)

J'ay mis mon cueur, 8vv (survives only in contrafacta, but identified by melody in T1; mostly anon. but as 2p. of Lugebat David attrib. Josquin; see *Je prens congié*); ed. as 2p. of Lugebat by J. Milsom (London, 1979)

Je ne me puis tenir d'aimer [= Lauda Syon, Respice in me], 5vv (attrib. Josquin in *Trente sixiesme livre contenant xxx chansons*, Paris, 1550, but intabulated contrafacta attrib. Gombert in 1546³⁴, 1554³²; another contrafactum, *Date siceram*, attrib. Sermisy in 1558²⁰); ed. A. Smijers, *Werken van Josquin des Près: Wereldlijke werken*, i: 8 (Amsterdam, 1925), no.31

Plaisir n'ay plus mais vis, 5vv, S xi, 107 (attrib. Gombert/Crecquillon in 1543¹⁵)
Gombert, Nicolas: Works

misattributed works

Missa 'Fors seulement', 5vv, S ii, 89 (attrib. Gombert in *D-ROu* 49, Vinders in *NL-SH* 74)

Missa 'Si bona suscepimus', 6vv (attrib. Gombert in *I-TVd* 1 (lost), Morales in *Missarum liber primus*, Rome, 1544); ed. in MME, xi (1952), 274

Ave Maria, 6vv, source unknown (attrib. Gombert by Van Maldeghem); ed. R. Van Maldeghem, *Trésor musical: musique religieuse*, année xvi (1880), 49

Beati omnes, 4vv (attrib. Gombert in *D-Bga* XX.HA StUB Königsberg 7 (formerly B of Königsberg, Universitätsbibliothek, MS 1740), Hellinck in 1532¹⁰)

Convertimini ad me, 5vv (attrib. Gombert in 1556⁸, Ruffo in *Il primo libro de motetti a cinque voci*, Milan, 1542)

Cursu festa redit, 5vv (attrib. Gombert in *Motectorum quinque vocum ... liber secundus*, Venice, 1541; Lupus in 1545³)

Dulce lignum, 5vv (attrib. Gombert in *Motectorum quinque vocum ... liber secundus*, Venice, 1541; 2p. of Willaert's *O crux splendidior* in *Musica quinque vocum ... liber primus*, Venice, 1539); ed. in CMM, iii/3 (1950), 66

Expurgate vetus fermentum, 5vv, S viii, 1 (attrib. Gombert in *Motectorum quinque vocum ... liber secundus*, Venice, 1541; Berchem in 1552², Lupi in 1555⁸); ed. in CMM, lxxxiv/2 (1986), 48

Felix namque es, 5vv, S x, 124 (attrib. Lupi/Gombert in 1539⁵, Lupi in *Chori sacre Virginis Marie*, Paris, 1542); ed. in CMM, lxxxiv/1 (1980), 51

Gaude virgo Catherina, 4vv (attrib. Mouton/Gombert in 1534⁹, Mouton in 1529¹)

Inclina Domine, 8vv (attrib. Sermisy/Gombert in *I-VEaf* 218, Sermisy in 1564¹); ed. in CMM, lii/2 (1972), 39

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Inviolata integra et casta, 8vv (attrib. Gombert/Mouton in *I-VEaf* 218, Verdelot in 1564¹)

Isti sunt viri, 5vv (attrib. Gombert in 1552², Lupi in *Chori sacre Virginis Marie*, Paris, 1542; Gransyre in 1556³); ed. in CMM, lxxxiv/1 (1980), 111

Quid gloriaris, 4vv (attrib. Gombert/Crecquillon in 1553⁴, Crecquillon in 1547⁵); ed. in CMM, lxxiii/12 (1997), 93

Regina celi, 4vv, S x, 47 (anon. in 1549^{9/9a}, erroneously attrib. Gombert by Schmidt-

Görg); probably by Festa, ed. in CMM, xxv/3 (1977), 56

Sancta et immaculata, 4vv (attrib. Gombert in *I-Rvat* C.G.XII.4, Hesdin in 1534⁶), ed. A.T. Merritt, *Treize livres de motets parus chez Pierre Attaingnant*, iv (1960), 182

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Vidi civitatem, 6vv (attrib. Gombert in *GB-Ob* Tenbury 1464, Van Wilder in *Lbl* Add.31390); ed. in MMR, iv/1 (1991), 75

Virgo prudentissima, 4vv, S v, 33 (attrib. Gombert in 1541⁴, Payen in 1548²)

Je n'en puis plus, 4vv (anon. in *F-CA* 125–8, attrib. Gombert by Van Maldeghem); ed. R. Van Maldeghem, *Trésor musical: musique profane*, année xiv (1878), 27

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Le content est riche, 4vv (attrib. Gombert in 1560⁶, Sermisy in 1531²); ed. in CMM, lii/4 (1974), 5

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Gombosi, Otto (Johannes) [Ottó János]

(*b* Budapest, 23 Oct 1902; *d* Natick, MA, 17 Feb 1955). American musicologist of Hungarian birth. He studied the piano with Kovács and composition with Weiner and Siklós at Budapest. In 1921 he moved to Berlin to study musicology at the university under Johannes Wolf, Sachs and Hornbostel, with history of art as a subsidiary subject. After receiving the doctorate in 1925 Gombosi returned to Budapest, where he was active as editor and journalist. After a further stay in Berlin (1929–33) and in Rome (1935) and Basle (1936) he settled in the USA (1939), where he taught at various institutions, notably the University of Washington at Seattle (1940–46), Chicago (1949–51) and Harvard (1951–5). His dissertation on Obrecht was published in 1925.

Gombosi held a prominent position among his musicological contemporaries during the next 30 years. In his dissertation he applied style criticism to Obrecht (whose complete works were then being edited by his teacher Wolf) throwing new light on the music of the so-called Netherlandish school. Gombosi further illuminated the characteristics of this school by transcribing for the first time the works of many of Obrecht's contemporaries, made available in the musical appendix to the volume. Lute music of the Renaissance became another major research topic, resulting in a monograph on Bakfark (1935) and an edition of the Capirola Lutebook (1955). Gombosi's periodical articles give an even better indication of the wide sweep of his interests as well as the acumen he brought to problems of musical structure, of editorial technique and of stylistic assessment. Whether he dealt with the authenticity of the melody

for Pindar's 'Pythian Ode' or the ubiquity of a bass formula from Thomas Morley to the modern blues, Gombosi invariably blazed a new trail and stimulated discussion and controversy. Perhaps his greatest contribution to scholarship was his concern with musical structure. It was the overall plan of organization that fascinated him, and the most telling way of barring music and clarifying the texture of polyphony in order to penetrate to this plan. His method of metrical analysis is perhaps most readily accessible in his edition of the Capirola Lutebook, a pilot work in the field. His radical and provocative ideas continue to have influence in the analysis of early music.

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F.W. STERNFELD

Gomes, André da Silva

(*b* Lisbon, Dec 1752; *d* São Paulo, 17 June 1844). Brazilian composer of Portuguese descent. He received his early training in Lisbon. At 21 he moved to São Paulo with Frei Manoel da Ressurreição, the new bishop of São Paulo Cathedral who requested him to organize its music. He was then (1774) appointed *mestre de capela* of the cathedral, a post he occupied until 1822; during this period he came to dominate the city's musical life. Besides his musical duties at the cathedral he wrote music for local brotherhoods (Ordem Terceira do Carmo, Holy Sacrament) and for the municipal authorities on such special occasions as Corpus Christi and St Sebastian's Day. He also worked in the musical corps of the Infantry Regiment of São Paulo, and from 1803 taught Latin. Some 87 of his works survive in the archive of the Metropolitan Curia and the São Paulo Conservatory library. Further works are in smaller towns in the state of São Paulo; these include 18 masses, 38 psalms, 14 offertories, motets, Te deums, hymns and other liturgical works. Gomes also wrote a 150-page treatise on counterpoint, *Arte Explicada do Contraponto*, which was discovered in São Paulo in the 1980s. Although his creative period apparently extended from 1784 to 1823, most of his works reveal late Baroque stylistic practices, including the occasional use of basso continuo. His mass (Kyrie and Gloria) for double chorus and orchestra (undated) shows well-balanced antiphonal writing and a general harmonic richness.

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GERARD BÉHAGUE

Gomes, (Antônio) Carlos

(*b* Campinas, 11 July 1836; *d* Belém, 16 Sept 1896). Brazilian composer. He was the son of a provincial bandmaster, from whom he learnt the rudiments of music and to play several instruments. He began composing at an early age and at 18 wrote a mass that was performed in a local church by the Gomes family ensemble. In 1859 he went on a concert tour with his brother Sant'Ana Gomes and had considerable success with his *Hino acadêmico* in São Paulo. He then left for Rio de Janeiro against his father's will and entered the Imperial Conservatory of Music, where he studied composition under Joaquim Giannini.

The conservatory experience reinforced his predilection for opera, and he soon became acquainted with the works of Rossini, Bellini, Donizetti and Verdi, whose music exerted a profound influence on him throughout his career. In 1860 two of his cantatas attracted great attention. The Spaniard José Amat, then the musical director of the Ópera Lírica Nacional, gave him a copy of the libretto of *A noite do castelo* by Antônio José Fernandes dos Reis, which Gomes set to music and produced on 4 September 1861 at the Teatro Lírico Fluminense of Rio de Janeiro. The success of this and

of his next opera *Joana de Flandres* (1863) prompted his nomination for a government scholarship to study in Italy, and in 1864 he began his studies with Lauro Rossi, director of the Milan Conservatory. Most of the rest of his life was spent in Italy and his compositional ideals became thoroughly Italianized.

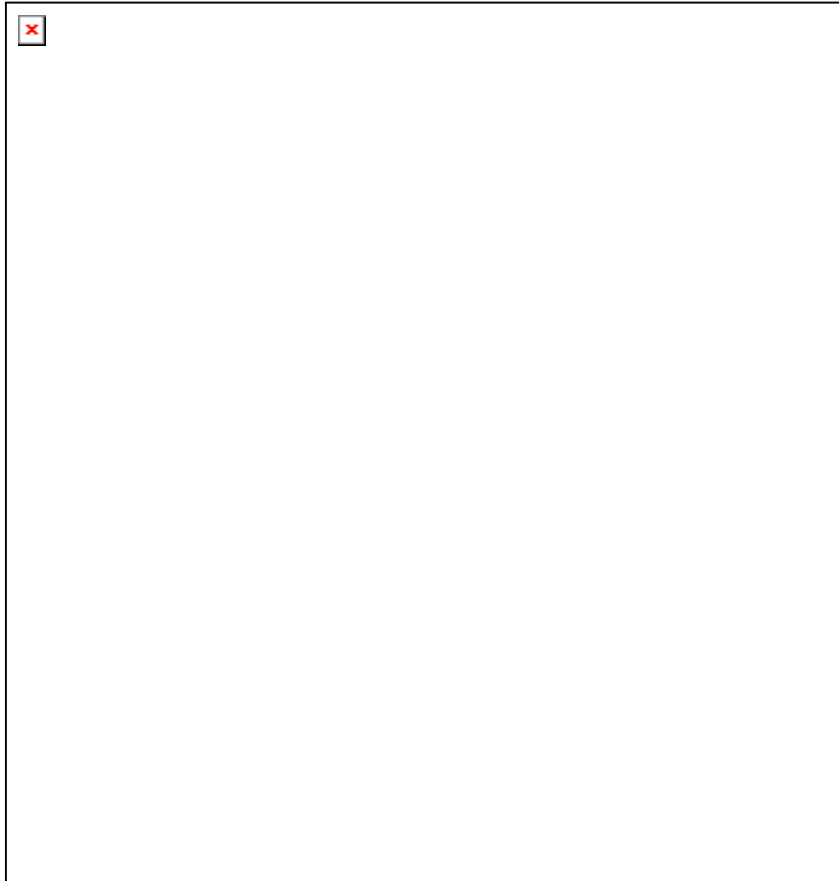
Gomes's fame in Italy began with two musical comedies, *Se sa minga* (1867) and *Nella luna* (1868), which give clear evidence of his ability to write in a popular bel canto style. But it was the triumphal success of *Il Guarany* at La Scala on 19 March 1870 that brought him international fame. The opera was produced at Rio de Janeiro on the emperor's birthday (2 December 1870) as well as in almost all European capitals in the next few years. Verdi heard it in Ferrara in 1872 and referred to it in a letter as the work of a 'truly musical genius'. But Gomes's next opera *Fosca*, on a good libretto by Ghislanzoni, produced on 16 February 1873 at La Scala, was a failure, because the composer had become involved in a quarrel between the defenders of Italian bel canto and the Wagnerian reformers with whom he was included as a foreigner. A new version of *Fosca*, however, had considerable success in 1878 when it was again staged at La Scala. There followed *Salvator Rosa* (Genoa, 1874), on a libretto by Ghislanzoni, written according to the prevailing taste of Italian opera-goers, and *Maria Tudor* (Milan, 1879).

Gomes accepted an invitation to visit Recife and Bahia in 1880, and during this sojourn his friend the Viscount of Taunay suggested the subject for his next opera, *Lo schiavo*. He was indeed looking for another Brazilian subject, having treated the Guarany Indians. At that time the abolition of slavery was well under way in Brazil, and Taunay himself wrote the drama whose main characters were to be black slaves. In spite of the librettist Paravicini's alterations (in order to satisfy the conventions of Italian opera, Indians were substituted for the slaves, and the action was transposed from the 18th to the 16th century), the première (Rio de Janeiro, 27 September 1889) was a success.

His last opera, *Condor* (Milan, 1891), revealed Gomes's orientation towards *verismo*. In 1892, on Columbus Day (12 October), his last major work, the oratorio *Colombo*, was presented in Rio. By then the new republican government had been established and Gomes lost his previous official support. He accepted an appointment to direct the local conservatory at Belém in 1896, but died a few months later.

Gomes's works reveal a high dramatic sense and his melodic invention a rich lyricism. Within the established patterns of Italian opera of the later 19th century he achieved an uncontested mastery. While some of his works (*A noite do castelo*, *Salvator Rosa*) reflect direct influences from post-Rossinian Italian opera, they also attest to his own ability. The triumph of *Il Guarany*, which remains his most important work, was due to its effective melodies, its dramatic construction, and not least its libretto. The opera is based on the celebrated novel of the same title by the Brazilian Indianist writer José de Alencar. The picturesque subject, with its Indian heroes and its Romantic stylization of indigenous dances, undoubtedly made the work the more appealing for European audiences of the time; within the limits of its style, however, *Il Guarany* exhibits some imaginative

traits. The final version of the overture, written in 1871, has become a second national anthem in Brazil. The first theme, with an epic character in the context of the whole opera (ex.1), functions as a true leitmotif and presents a typically Romantic idealization of 'indigenous' music. The natural flow of arias and duets, the timing and sequence of scenes as well as the striking contrasts in the staging reveal Gomes's technical competence in the genre. Concurrently he followed the necessary conventions of the time: the orchestration, although quite effective, remains standard, and the opera does not omit stereotyped cabalettas or 'religious' and 'ballad' passages.



Fosca, the most Italianate of Gomes's operas, is considered by Mário de Andrade his best musical achievement. This work includes a number of leitmotifs somewhat elaborated in the Wagnerian fashion, but its melodic nature and its overall structure emanate from the Italian archetype. *Lo schiavo* is the most gratifying of the later operas as it reveals technically more mature writing, especially more inventive harmonic progressions, orchestral colouring and structural balance. Both *Il Guarany* and *Lo schiavo* deal with Brazilian subjects, however transfigured they may appear in the Romantic spectacle. These subjects maintain a symbolic value of social significance, in the form of national and racial ideas or of social vindication. Thus the libretto subject matter appears nonconformist for the 1870s and 1880s (although Verdi had dealt implicitly with similar subjects earlier).

While Gomes endeavoured on several occasions to instil a Brazilian feeling in his works, his native orientation has often been overstated. Andrade himself felt that a native feeling pervaded the early works 'in some aspects, such as certain rhythmic traits, a certain abruptness of awkward melodic writing, and certain coincidences with our popular melody'. But he also

observed that nationalistic concern was in Gomes's time considered incompatible with the operatic repertory. Besides the reminiscences of *modinhas* in some arias of *A noite do castelo* and *Joana de Flandres*, some of the exotic passages of *Il Guarany* and *Lo schiavo* present rhythmic traits that became characteristic of urban popular dance music of the late 19th century, but were hardly indigenous. For example, the well-known Dance of the Tamoios from *Lo schiavo* presents a melodic motif (ex.2) whose rhythmic figuration has a clear popular flavour and whose accompaniment recalls habanera syncopation. Occasionally, Gomes introduced some reminiscence of Luso-Brazilian folk polyphony, mostly in parallel 3rds and 6ths, to authenticate his 'indigenous' passages, although this type of polyphony is restricted to the folk music of the *caipira* (the hinterland of the state of São Paulo).



Gomes wrote several *modinhas* of the salon type heavily influenced by Italian popular song, such as *As bahianas* and *Suspiros d'alma*. He left, in addition, some eight pieces for piano, including brilliant waltzes, and a collection *Fogli d'album*, all cultivating the genteel tradition of salon music.

Gomes's works have generated much renewed interest in the 1980s and 90s, with many manuscripts revised for newer, more accurate editions of the operas, and some of the composer's correspondence published. In 1996, on the centenary of Gomes's death, *Il Guarany* was successfully produced at the Kennedy Center in Washington by Plácido Domingo, who sang the role of Peri.

WORKS

most MSS at Centro de Ciencias, Letras e Artes de Campinas, Brazil, and at the Escola Nacional de Música, Rio de Janeiro

operas

A noite do castelo (os, 3, A.J. Fernandes dos Reis), Rio de Janeiro, Lírico Fluminense, 4 Sept 1861, vs (Rio de Janeiro, 1861)

Joana de Flandres (os, 4, S. de Mendonça), Rio de Janeiro, Lírico Fluminense, 15 Sept 1863, vs (Rio de Janeiro, c1864)

Se sa minga (musical comedy, A. Scalvini), Milan, 1867, selections, vs (Milan, c1867)

Nella luna (musical comedy, Scalvini), Milan, 1868

Il Guarany (opera-ballo, 4, Scalvini and C. d'Ormeville, after J. de Alencar), Milan, La Scala, 19 March 1870, vs (Milan, 1870)

Telégrafo eléctrico (operetta, França), Rio de Janeiro, 1871

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Fosca (os, 4, A. Ghislanzoni, after L. Capranica: *La festa della Marie*), Milan, La

Scala, 16 Feb 1873, vs (Milan, 1873), rev. La Scala, 1878, vs (Milan, c1878)
Salvator Rosa (os, 4, Ghislanzoni), Genoa, Carlo Felice, 21 March 1874, vs (Milan, ?1874)

Maria Tudor (os, 4, E. Praga, after V. Hugo), Milan, La Scala, 27 March 1879, vs (Milan, ?1879)

Lo schiavo (os, 4, R. Paravicini, after Viscount de Taunay), Rio de Janeiro, Lírico, 27 Sept 1889, vs (Milan, c1889)

Condor [Odaléa] (os, 3, M. Canti), Milan, La Scala, 21 Feb 1891, vs (Milan, 1891)

other works

Colombo, orat, 4 acts, Rio de Janeiro, 12 Oct 1892, vs (Milan, ?1892)

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Mass, 1854, ?lost

2 cants., Rio de Janeiro, 1860: [untitled]; A última hora do Calvário

Hino acadêmico, São Paulo, 1859 (Rio de Janeiro, 1859)

Marcha da indústria, orch, Rio de Janeiro, 1860

Modinhas, most unpubd, all ?c1850–60, incl: Alta noite, Anália ingrata, As bahianas, Bela ninfa de minh'alma, Conselhos, Foi meu amor um sonho, Mamãe disse, Quem sabe? (Rio de Janeiro, 1859), Suspiros d'alma (Rio de Janeiro, 1859)

Songs, most unpubd, all ?c1860–70, incl.: Addio, Ave Maria, Canta ancor, Chiaro di luna, Corsa d'amore, Divorzio, Eternamente, Giulietta mia, L'arcolaiò, La regata, La sigaretta, Lontana, Mon bonheur, Noturno, Piccola mendicante, Povera bambola, Preghiera del l'orfanato, Realtá, Romanza, Rondinella

Fantasia sobre A alta noite, pf, c1859

[3] Fogli d'album, pf: Storiella marinaresca, Spagnoletta, Da ridere

Other pf pieces, incl.: Anemia, preludietto; Avante, brilhante galope (Rio de Janeiro, 1860); Grande valsa de bravura; March nupcial; Moreninha, valsa brilhante (Rio de Janeiro, 1860); Mormorio, improvviso

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GERARD BÉHAGUE

Gomes, João (i)

(*b* Veiros, c1570; *d* Vila Viçosa, 3 Nov 1643). Portuguese composer. According to Barbosa Machado he was a pupil of António Ferro at Portalegre and died in 1653 at Vila Viçosa, where he was treasurer of the ducal chapel. However, the parish register from Vila Viçosa (*P-EVp*, *Livro dos óbitos da Matriz*, xi) documents the death on 3 November 1643 of 'P. João Gomes tizoreyro da capella, está enterrado em São Paulo'. In the *Mercês de D. Teodósio II* (MS, *P-VV*) Gomes is described as 'chaplain and singer' at the ducal court, receiving payments between 28 August 1594 and 5 February 1616. One of these, for 3000 reis in 1609, was for *chançonetas* for the previous Christmas, and an entry dated 8 October 1618 refers to his annual salary of 66,000 reis. He may have acted as *mestre de capela* after the departure of Pinheiro (before 1608) and before Roberto Tornar took up the post in 1616. He is unlikely to have been the 'cantor contralto' who served at the royal chapel in Lisbon from 1595 to 1609 (see Latino), though he may possibly have been the 'portugués contrabajo' who deputized for the absent 'bajón' at the nearby Spanish city of Badajoz at Christmas 1598 (see Kastner). A setting of *Lumen ad revelationem* (*P-VV*, dated 1610) shows him to have been at least a competent contrapuntist.

Gomes moved to Évora Cathedral, where he rose to the position of treasurer. On the title-page of a manuscript volume of chants edited by him (in *P-EVp*) he is described as having been at Vila Viçosa, where the chants had been sung. A *Libera me* and several villancicos also survive in Évora, though it is uncertain whether these are by him or by another João Gomes listed as second organist at Évora Cathedral in 1651. A six-part motet ascribed to João Gomes, *Subvenite sancti Dei* (now lost), was in the library of João IV.

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MICHAEL RYAN

Gomes (de Araújo), João (ii)

(*b* Pindamonhangaba, 23 Oct 1868; *d* São Paulo, 19 July 1963). Brazilian composer, son of João Gomes de Araújo. After preparatory studies in his home town and at the Collegio Morton in São Paulo, in 1884 he accompanied his father to Milan, where he studied with Dominicetti (composition) and Giuseppe Mascardi (piano). In 1893 he became music professor at the São Paulo Escola Modelo do Carmo, subsequently teaching in other nearby schools. Of his three staged operas, the first two

were given in São Paulo: *Foscarina* at the Teatro Sant'Ana (1906) and *La boscaiuola* at the Teatro Municipal (1910). *Foscarina* concerns a Spanish nobleman's daughter who unwittingly falls in love with her half-brother. The third, *Dom Casmurro*, was first heard at the Teatro Municipal, Rio de Janeiro (1922). In 1927 Gomes was a founder of the Instituto Musical at São Paulo and later became its director. At his death he left (in addition to much sacred music) the scores of three unproduced operas: *Iugomar* (1911), *Severo Torelli* (1914) and *Anna Garibaldi* (1918).

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Ops: *Foscarina* (1, J. Queroz Filho), São Paulo, Sant'Ana, 22 Sept 1906; *La boscaiuola* (2, F. Fontana, after Viscount de Taunay: *Inocência*), São Paulo, Municipal, 1910; *Iugomar*, 1911 (3, Fontana), unperf.; *Severo Torelli*, 1914 (3, H. da Silva), unperf.; *Anna Garibaldi*, 1918 (1, A. Piccarolo), unperf.; *Dom Casmurro* (3, Piccarolo, after M. de Assis), Rio de Janeiro, Municipal, 12 Oct 1922

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ROBERT STEVENSON

Gomes (de Herrera), Manoel de S Bento

(*fl* 1719–43). Portuguese organ builder and organist, possibly of Spanish origin. His biography is obscure, but documents relating to his restoration of the organ in the church of S Cruz, Coimbra (1719–24), and the construction of a new organ for Viseu Cathedral (1721–2) assert that he came from Valladolid, Spain. Gomes resolved problems which arose during the work at S Cruz by examining the organ at Seville Cathedral. He did not ask payment for the work at S Cruz and in 1727 he was part of a liturgical jury at Viseu convened to select a new organist for its cathedral. His use of the title prefix D is indicative of membership of a confraternity or third order, and consequently that he was perhaps a successful businessman.

Other work by Gomes includes the organ in the chapel of S Miguel, University of Coimbra (1732–3), and, almost certainly, the organ in the church of the Cistercian nuns at Arouca (1739–43). The attribution to Gomes of two large positives for the convent of S Clara-a-Nova, Coimbra, is less certain. The organ in the church of the Regular Canons of S Salvador, Moreira da Maia, near Oporto, whose motherhouse was S Cruz, Coimbra, also shows some stylistic similarities with his work.

Although none of Gomes's instruments remain in their original state, they appear to have been typical of the early Portuguese Baroque, consisting of two or three departments (Principal, with *eco* or *realejo* or both) playable from a single keyboard divided into bass (C–c' with a short lower octave)

and treble (c¹-c³) sections, with a short lower octave and a compass of 45 notes. Gomes normally included stops particular to either bass or treble section but also used *inteiros*, stops which extended to the full compass of the keyboard. He used machine stops ('shifting movements', or *reduções*) to assist in the manipulation of tone colours (reeds and mixtures) and departments. The tonal scheme was based on the Flautado, (somewhat similar but less strong in tone than the English Diapason) with a good complement of mixtures and reeds, most of the latter mounted horizontally. His *realejo* departments were enclosed in a chest with a lifting cover located above the main internal pipework, a rudimentary expressive effect operated by a sliding pedal. This accoutrement might have been inspired by a prototype at Valladolid Cathedral. The highly decorated case designs were not the responsibility of the organ builder.

The Benedictine *estados* refer to another organ builder named Manoel de São Bento (*b* Fermedo, near Arouca; *d* Paço de Sousa, 15 March 1753). His obituary credits him (without proof or references) with the construction of many famous northern organs.

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W.D. JORDAN

Gomes, Pietro.

See [Comes, pietro.](#)

Gomes Correia, Fernão.

See [Correia, Fernão Gomes.](#)

Gomes da Rocha, Francisco.

See [Rocha, Francisco Gomes da.](#)

Gomes de Araújo, João.

See [Araújo, João Gomes de.](#)

Gomez, Jill

(*b* New Amsterdam, British Guiana, 21 Sept 1942). British soprano. She studied in London, making her début with Glyndebourne Touring Opera in 1968 as Adina. At Glyndebourne (1969-84) she was affecting as

Mélisande, Callisto, Anne Trulove and Helena (*A Midsummer Night's Dream*). She made a memorable impression when she created Flora in Tippett's *The Knot Garden* at Covent Garden (1970). Her subsequent roles there included Titania and Lauretta. For Scottish Opera she sang Elizabeth Zimmer (*Elegy for Young Lovers*), Anne Trulove, Fiordiligi, Countess Almaviva, Pamina and Leïla (*Les pêcheurs de perles*). With the English Opera Group she again made her mark in a new role, the Countess in Musgrave's *The Voice of Ariadne* (1974), and also sang a subtle Governess (*The Turn of the Screw*). At Wexford she sang Thaïs (1974) and Rosaura in *La vedova scaltra* (1983). For Kent Opera (1977–88) she sang Tatyana, Violetta, Amyntas (*Il rè pastore*) and Donna Anna. She sang Helena at Sadler's Wells in 1990 and also recorded the role. Her other roles also included Handel's Cleopatra, Cinna (*Lucio Silla*) and Teresa (*Benvenuto Cellini*). A gifted singing-actress, Gomez is heard at her most vivid in recordings of stage works by Falla and of Spanish songs.

ALAN BLYTH

Gómez (García), (Domingo) Julio

(*b* Madrid, 20 Dec 1886; *d* Madrid, 22 Dec 1973). Spanish composer, librarian, critic and musicologist. He studied with his father and Antonio Santamaría, and from 1899 at the Madrid Conservatory with Andrés Monge, Manuel Fernández Grajal, Pedro Fontanilla, Felipe Pedrell and Emilio Serrano. Gómez won first prizes in harmony (1902), piano (1904) and composition (1908). He also studied history at Madrid University, earning a first degree (1907) and a doctorate (1918). After working as an arranger at the Teatro Real (1908–11) he was director of the Toledo Archaeological Museum (1911–13), head of the music section of the National Library (1913–15) and librarian of the Madrid Conservatory (1915–56). Among the subjects he taught was composition, which he taught to the group of composers known as the Generation of '51.

Backed by Bretón and Bartolomé Pérez Casas at the beginning of his composing career, Gómez composed more than 100 works, some of which won national awards. His music wavers between neo-Romanticism (*Balada, Egloga, Concierto lírico*), popular nationalism or Hispanicism (*Cromos españoles, Marcha española*), and traditionalism (*El pelele, Tonadilla del Prado*), and makes occasionally references to folklore (*Cuarteto plateresco, Cuartetino*) or history (*Un miragre vos direi*). Following the great success of the Suite in A (1915) he was categorized by the critics as a 'popular nationalist'. His innate vocation for the theatre was not fully developed, although his collaboration with Cipriano Rivas Cherif was fruitful. His lyrical talent is reflected in a number of song sheets, among which *Coplas de amores, Seis poemas líricos de Juana de Ibarbourou* and *Apolo* stand out.

Gómez conducted historical research on Manuel Canales (1911), Blas de Laserna (1912) and Caballero (1928). He was music critic of various Madrid newspapers, including *La jornada* and *El liberal*, between 1918 and 1936, and editor of the magazine *Harmonía*, which published band music (1916–59). Of a humanistic and liberal disposition, he took part in the renaissance of Spanish music, resisting the French and German influences

that marked other members of the Generation of Masters (a group of composers including Campo, Guridi and Esplá). In the aftermath of the Spanish Civil War he was accused of being left-wing. He upheld a living nationalism, rooted in Spanish tradition, which he felt should not repudiate the masters of zarzuela. As a critic he opposed the theories of Felipe Pedrell and debated frequently with Adolfo Salazar.

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(selective list)

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Orch: *Intermezzo*, 1908, rev. 1949; *Suite, A*, 1915; *Balada*, 1918–20; *Preludio y romanza*, vn, orch, 1924–5; *Cromos españoles*, 1927; *Egloga*, 1929; *Marcha española*, 1929; *Canción árabe*, 1934; *Romanza*, hn, orch, 1936; *Maese Pérez el organista*, sym. poem after G.A. Bécquer, 1940; *Gacela de Almotamid*, cuadro sinfónico, 1941; *Concierto lírico*, pf, orch, perf. 1942; *Un miragre vos direi* (sym. fantasy on themes from the *Cantigas of Alfonso X*), 1944

Vocal: 3 melodías, S/T, pf (H. Heine, R. de Campoamor, J. Zorrilla y Campoamor), 1907–9; *Coplas de amores* (Machado), S, pf, 1914; *Esperanza* (J.R. Jiménez), medium v, pf, 1915; 3 canciones (V. Medina, S. Alvarez Quintero, J. Alvarez Quintero, caliph Radhi Billah), S/T, pf, 1920–23; *Remembranza* (F. Rodríguez Marín), S/T, orch, 1923; *La malvaseda* (Medina), S, orch, 1930; 14 poemas líricos, 1934, inc. 6 poemas líricos, S, pf (J. de Ibarbourou); 4 canciones (L. de Vega), 1935; *A ejemplo de los árboles desnudos* (E. Ruiz de la Serna), S, orch, 1935; *Huerto matutino* (L. Tegui), medium v, pf, 1942; *Lento nostálgico* (M. del Palacio), Bar, pf, 1942; *Cantares de España* (Machado), S, unis. S, pf, 1944; *Apolo* (Teatro pictórico, Machado), S, orch, 1950; *Tecelana* (M. Cuña Novás), medium v, pf, 1962

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BEATRIZ MARTÍNEZ DEL FRESNO

Gómez (y Muntané), Maricarmen [Maria del Carmen]

(b Barcelona, 20 July 1949). Spanish musicologist. After studying and teaching the piano at the Conservatorio Superior de Música del Liceo in Barcelona, she studied musicology at the University of Barcelona (PhD 1979) and at Göttingen under Ursula Günther (1981–3). She joined the faculty at the Universidad Autónoma of Barcelona in 1985, and has been a visiting professor at Princeton (1989–90), the Universidad Autónoma of Madrid (1991–8) and the University of North Texas (1996). She has also served on the directorium of the IMS (1987–97).

Gómez's work has focussed mainly on Iberian music of the 14th and 16th centuries, with relevant studies of French Ars Nova music. Her doctoral thesis was particularly distinguished for its presentation of new archival materials, followed by later work on early Aragonese singers, instrumentalists and composers. She also has a strong interest in editing and editorial problems, seen not only in her reconsideration of the Mass of Barcelona, the *Llibre Vermell* and the *consueta* of Elche, but also in her reconstruction of a fragmentary French chansonnier in Montserrat as well as editions of the music of the Flechas and of Bartolomé Cárceres.

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DAVID FALLOWS

Gomez, Pietro.

See [Comes, pietro](#).

Gómez, Tomás

(*b* Coca, nr Segovia; *d* Barcelona, 1688). Spanish monk and theorist. Information concerning his life and work apparently stems from the 17th-century Spanish bibliographer Nicolás Antonio, who described him as a learned Cistercian monk of the order of S Bernardo who held several posts in his order and wrote a *Reformación del canto llano* (Madrid, 1649) based on the seven-note solmization method developed by the blind monk Pedro de Ureña. This attribution was taken up by Gerber, Fétis, Saldoni and other lexicographers; none claimed to have seen the work, however, nor is there any record of such a title or authorship today. Yet the book may be extant after all, undiscovered through Antonio's faulty description: a likely candidate is an anonymous publication *Arte de canto llano, órgano, y cifra, iunto con el de cantar sin mutanças (E-Mn)*. The imprint, Madrid, 1649, is that given by Antonio; the author is described as a monk of the order of S Bernardo, and chapter 2 explains Ureña's system in detail, proposing *ni* as the seventh solmization syllable, making mutation unnecessary. Later chapters of the book discuss mensural notation, the Spanish organ tablature and keyboard fingering.

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ALMONTE HOWELL

Gómez Camargo, Miguel

(*b* Avila, bap. 6 Oct 1618; *d* Valladolid, 12 April 1690). Spanish composer. He first was a choirboy at Avila Cathedral and from March 1630 at Segovia Cathedral, where he studied composition under the *maestro de capilla* J. de León. In August 1638 he was appointed, without contest or examination, *maestro de capilla* at the collegiate church of Medina del Campo; there he remained until 1648, when on 12 September he was appointed to a similar post at Burgo de Osma Cathedral, again without examination, the post having been offered to him by the chapter. He was at

León Cathedral from 1651 to 1654, and from then until his death at Valladolid Cathedral, in each case as *maestro de capilla*. His numerous works are all at Valladolid Cathedral; they include masses, psalms, hymns and villancicos, many of them in autograph copies (the hymn *Defensor alme Hispaniae* is in H. Eslava, ed.: *Lira sacro hispana*, Madrid, 1869, ii, 185).

Gómez Camargo is important, first as a prolific and inspired composer – he was one of the most distinguished composers of the Spanish high Baroque – and also for his rich collection of letters dating from 1644–90, many of them containing interesting details about musical topics of that time.

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JOSÉ LÓPEZ-CALO

Gomez Carrillo, Manuel

(*b* Santiago del Estero, 8 March 1883; *d* Buenos Aires, 18 March 1968). Argentine composer and ethnomusicologist. He studied at the Salta Seminary and the Colegio de los Lourdistas, Catamarca, at the Thibaud-Piazzini Conservatory, Buenos Aires, and finally with Alfredo Grandi in Santiago del Estero and José Rodoreda (harmony and composition) in Buenos Aires. In 1916 he was commissioned by the University of Tucumán to collect folk music in north Argentina; two volumes of his harmonizations were published as *Danzas y cantos regionales del norte argentino* (Buenos Aires, 1920). He gave many lectures on this subject, and he was director of music at the Rosario Profesorado Nacional de Arte and inspector of music in the province of Santiago del Estero, as well as holding various teaching posts. His principal orchestral works are the *Rapsodia santiagueña* (1922), first performed in Paris, *Danza de la huaca*, the Symphonic Suite, and the ballets *La Telesita* and *La Salamanca*. In about 1950 Gomez Carrillo and his three sons Manuel, Julio and Jorge formed an international vocal quartet, sometimes expanded to include his wife the pianist Inés Landeta, and their daughters Inés, a pianist, and Carmen, a choral conductor.

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Gómez de Herrera, Martín

(*fl* 1569–1600). Spanish singer and liturgist. He studied with Bartolomé de Quevedo, *maestro de capilla* of Toledo Cathedral, and was admitted there as a treble singer in 1569. According to the Barbieri papers (*E-Mn* 14031, no.126 and 14032, no.101) he left in 1587 to become a singer in the royal chapel of Philip II, but returned to Toledo in 1600 as royal chaplain. His unpublished *Advertencias sobre la canturía eclesiástica* (c1580), hitherto known only in a 19th-century copy in *E-Mn*, actually exists in a fair copy signed by the author, along with a different and possibly earlier version (in *E-Tc*). It is representative of Spanish resistance to attempts to revise Catholic plainchant according to current tastes and was written to reinforce the brief of 1570 that Philip II obtained from Pope Pius V permitting the continued use in Spain of the traditional chants as practised at Toledo Cathedral. Quoting numerous writers, both ancient and modern, Gómez traced the history of chant from biblical times, cited past efforts by church authorities to prevent its alteration and analysed various classes of chant in respect of rhythm, accent, melisma and modality, the elements most subject to tampering.

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ALMONTE HOWELL

Gómez de la Cruz, Diego

(*b* ?León, c1550; *d* Madrid, 16 May 1618). Spanish composer and instrumentalist. Like his father and two brothers he was an instrumentalist of the Spanish royal household, but he is the only one who seems also to have been a composer. In May 1602 he joined a group of *violón* players in the service of Philip III when the court was established in Valladolid, and on 30 October 1604 he was named as a *ministril* (wind-player) to perform in the royal chapel 'and other places'. In 1616 he was mentioned, together with the 'master of the Italian *violón* players' Stefano Limido, as customarily playing in the royal chapel. The principal function of the *violones*, however, was to accompany the dances and secular festivities of the court. As *ministril* Gómez de la Cruz was named as one of those who played treble parts, and there is evidence that he played the treble *chirimía* (shawm) and cornett. In 1617 he was given leave to seek a cure for his poor sight; on 15 May 1618 he stated in his will that he was blind.

Gómez de la Cruz's three surviving *tonos* are *romances* for three voices, one of them (*En el valle del Egido*, ed. Etzion) with a text by Luis de Góngora. Stylistically typical of the contents of *cancioneros* from the first third of the 17th century, they are characterized by frequent passing notes and appoggiaturas and by alternating homophonic and imitative passages. A six-part *villancico* by Gómez de la Cruz was lost in 1755 when the music library of João IV of Portugal was destroyed by an earthquake.

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LUIS ROBLEDO

Gómez de Navas, Juan

(*b* c1630; *d* Madrid, before 12 March 1695). Spanish singer and composer. He has often been confused with his more famous son Juan Francisco de Navas (sometimes called Juan Francisco Gómez de Navas), composer and harpist at the Spanish royal chapel. Another son, Ignacio, also served at the royal chapel, and Juan's father had been head gardener in the royal household. Juan Gómez de Navas entered the royal chapel on 5 October 1656 as a tenor, but according to a 1688 report he had a poor voice; he was, however, made temporary *maestro de capilla* on the death of Cristóbal Galán in September 1684, and continued in the post until a new *maestro*, Diego Verdugo, was appointed in July 1691. Gómez de Navas was then retired on account of 'his age and the many services rendered'. His works, including many Latin pieces and Spanish villancicos now lost, were composed mainly during his seven years as *maestro de capilla*. Most extant compositions attributed simply to 'Navas' belong almost certainly to his son Juan Francisco, but a mass for eight voices and instruments (*E-SC*), attributed to 'Maestro Navas' is most probably by the father.

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LUIS ROBLEDO

Gómez-Vignes, Mario

(b Santiago, 13 March 1934). Chilean composer, conductor and writer on music. His musical training began in 1945, and from 1950 to 1954 he studied at the conservatory of the University of Chile, to which he was admitted on the recommendation of Domingo Santa Cruz. Since 1960 he has lived in Colombia, where he has worked as a composer, conductor, critic and musicologist. He taught harmony, music history, theory and conducting at the conservatory of the University of Antioquia in Medellín (1963–73 and 1975–81). Since 1981 he has taught at the music department of the Universidad del Valle (department head, 1995–6); and from 1981 to 1985 he was director of the Conservatorio de Bellas Artes in Cali. Since 1986 he has also taught at the music department of the University of Cauca in Popayán.

His carefully constructed and richly orchestrated *Opus quinientos* (1992) was commissioned by the Colombian Institute of Culture for the quincentenary of Columbus's voyage to America, and it was recorded on CD. He is a prolific critic and writer, and his two-volume *Imagen y obra de Antonio María Valencia* (Cali, 1991) received an honourable mention for the Robert Stevenson Prize in Washington in 1993, after which he was promoted to a senior professor (Universidad del Valle). As a critic, he has written for *El mercurio* and *El país*.

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(selective list)

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Gomidas.

See Komitas.

Gomis (y Colomer), José Melchor [Melchior]

(*b* Onteniente, Valencia, 6 Jan 1791; *d* Paris, 4 Aug 1836). Spanish composer. At the age of seven he was a choirboy in Valencia and at 15 became choirmaster. During the Napoleonic wars he was music director in an artillery regiment (1812). About 1817 a 'melodrama unipersonal' for one voice and orchestra was performed in Valencia; this was probably *Sensibilidad y prudencia, o La aldeana*, which Loreto García introduced in Madrid on 21 June 1821. During the early 1820s, when liberal forces in Spain fought to depose the recently returned Ferdinand VII and establish a democratic constitution, Gomis joined the rebel army under General Riego and composed the music for patriotic songs, including, probably, an arrangement of the popular *Himno de Riego* named after the rebellious general; he was obliged to flee to France in 1823 when Ferdinand VII reassumed absolute power. In Paris he knew Manuel García and was befriended by Rossini. In 1826 he moved to London, where he composed and taught singing; during this period his two cantatas, *L'inverno* and *La primavera* were performed by the Philharmonic Society and his airs, boleros and *romances* were published. Also published was his *Méthode de solfège et de chant* (Paris, 1826). He returned to Paris just before the 1830 July Revolution, and he composed songs and choruses that contributed to the success of Martínez de la Rosa's drama *Aben Humeya* at the Théâtre de la Porte-St-Martin (19 July 1830).

Between 1831 and 1836 Gomis wrote the music for four operas performed at the Opéra-Comique: *Le diable à Seville*, about General Riego's 1820 army rebellion; *Le revenant*, based on 'Wandering Willie's Tale' in Scott's *Redgauntlet*, and much praised for the 'Chanson du sabbat'; *Le portefaix*, his most successful opera; and *Rock le barbu*, acclaimed for the purity of its melodies. In 1833 he completed *La révolte du sérail* for the Opéra, but it was not performed. At his death, from tuberculosis of the larynx, he left unfinished *La damnée* and his plans for *Le comte Julien* (a tale of the Moorish invasion of Spain), *Lénore*, *Le favori* and *Botany Bay*. He had begun work on *Le comte Julien* to a text supplied by Scribe, who used the subject again in 1851 for Thalberg's *Florinda*. Louis-Philippe made him a Chevalier of the Légion d'Honneur, and Berlioz wrote his obituary.

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stage

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(Bourse), 31 Dec 1833 (Paris, 1833)

La révolte du sérail, 1833 (oc, ?2, Gomis), unperf.

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Rock le barbu (oc, 1, P. Duport and Pittaud de Forges), Paris, OC (Bourse), 13 May 1836

Other inc. or projected works: *La damnée*, *Pc**, *Le comte Julien* (Scribe), *Lénore*, *Le favori*, Botany Bay

other works

Sensibilidad y prudencia, o La aldeana (melodrama unipersonal), 1v, orch, ?1817, Madrid, 21 June 1821

L'inverno (cant., Marquis of Azeglio), 4vv, orch, London, April 1827

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Hymns, songs

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JOHN DOWLING

Gomółka, Mikołaj

(*b* ?Sandomierz, south-east Poland, *c*1535; *d* ?Jazłowiec, nr Buczacz, western Ukraine, in or after 1591, possibly 5 March 1609). Polish composer, musician and lawyer. In 1545 he was admitted as a boy with no specific function at the court of King Sigismund August (who resided chiefly at Kraków and Vilnius), and from 1549 he studied music there under the German-born musician Hans Klaus. He was employed as a wind player at court from 1555 to 1563, but by 1561 he was no longer present at the court. From 1566 to 1578 he lived at Sandomierz, where on several occasions he was elected town councillor and in 1572–3 was chairman of the municipal law court. He later earned his living as a professional musician at Kraków in the service of leading citizens, including Bishop Piotr Myszkowski (probably from 1580 and certainly about 1587) and Chancellor Jan Zamoyski (in 1590–91). He may later have been employed by another nobleman, Hieronim Jazłowiecki, at Jazłowiec, although the evidence for this – a somewhat ambiguous memorial tablet to a musician called Gomolca – has been variously interpreted and may refer to his son.

Gomółka's only surviving music is *Melodie na Psalterz polski* (Kraków, 1580/*R*; ed. Krakow, 1983, Wrocław, 1990). It consists of four-part settings of Jan Kochanowski's Polish translation of the Psalter published in 1579

and was probably inspired by Bishop Myszkowski, to whom it is dedicated. It is in choirbook format in a kind of score (the parts being printed above one another across two pages), and the quality of the printing is high. The sequence of 150 psalms follows the Hebrew (or Protestant) order, not the Catholic. The *Melodies* are not strophic songs. Only the first verse of each psalm is set. Gomółka's concern to observe the particular demands of each text and to match its mood closely in the music, especially by means of word-painting, textual declamation and often bold harmonic experiments, which makes the musical repetition difficult in subsequent verses. The *Melodies* comprise different types including cantus-firmus settings in the soprano or tenor voices, dance-like songs that are possibly contrafacta of the instrumental repertory at the Polish royal court and song paraphrases. Prefaced with a eulogistic epigram by the leader of the Polish dissidents, Andrzej Trzeciecki, and including a paraphrase of the Lutheran hymn 'Ein feste Burg', the Psalter was primarily intended for domestic use by Christians of all denominations. It is one of the most interesting volumes of Polish Renaissance music and the first musical publication to include extensive setting of the Polish language. Gomółka is also known to have composed masses and two other pieces, one an elegy on the death of Kochanowski, but they are lost.

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MIROŚLAW PERZ

Gonçález, José Bernal.

See Bernal Gonçález, ?José.

Gonella, Nat(haniel Charles)

(*b* London, 7 March 1908; *d* Gosport, 3 Aug 1998). English jazz trumpeter, singer and bandleader. He performed and recorded with the dance bands of Billy Cotton (1929–33), Roy Fox (1931–2), Ray Noble (1931, 1933–4)

and Lew Stone (1932–5); *Georgia on my mind* (1932), recorded with Fox, is a good example of his playing and singing and became extremely popular. From 1932 he worked as a leader in a style heavily influenced by that of Louis Armstrong; his band, the Georgians (1934–9), included his brother Bruts Gonella (*b* 1911), who was also a trumpeter. During a visit to New York in 1939 Gonella recorded with John Kirby and performed at the Hickory House. After returning to London he led the New Georgians from 1940 to 1942, but worked less frequently in the late 1940s and early 50s. In 1958 he formed the New Georgia Jazz Band, and in the 1960s and 70s continued to perform and record in the Netherlands and England. By the early 1980s he had ceased to play but still sang as a guest with various bands and at international festivals.

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Gonelli [Gonella], Giuseppe

(*b* Cremona, 24 Oct 1685; *d* Cremona, 11 Feb, 1745). Italian composer, organist and teacher. He studied music with T.B. Gaffi and after his ordination as a priest he was appointed organist of Cremona Cathedral on 14 December 1708. He later became *maestro di cappella* there and held the post until 27 April 1727. In 1712 he travelled to Lodi for the celebration of the feast of St Teresa, and to Piacenza for the canonization of St Andrea Avellino. On 30 May 1737 he directed some of his own music in the Chiesa delle Grazie, Lodi, and on 29 November 1740 music by him was performed in Cremona Cathedral for the funerary service of Emperor Karl VI. At the beginning of the same year Padre Martini had undertaken to obtain for Gonelli the post of *maestro di cappella* at Loreto, but Gonelli refused the post. In 1743, together with Leo, Porpora, Jommelli and Martini, he was one of the judges for the post of *maestro di cappella* of Milan Cathedral. Between 1735 and 1744 Gonelli was in correspondence with Padre Martini; the two exchanged observations and judgments on their own and others' compositions. Indeed, Gonelli's reputation as a contrapuntist was such that Giuseppe Paolucci, in his *Arte pratica di contrappunto*, ii (Venice, 1766), referred to him as the 'once celebrated master of Cremona' and included the score of his *Dona eis requiem* as an example of double fugue together with a lengthy analysis.

Gonelli's music, all in manuscript, is exclusively sacred and includes masses, psalms, antiphons, motets, spiritual cantatas and some pieces for organ. His choral works, mostly accompanied by strings and organ continuo, occasionally use trumpets and horns as well (a letter of his reveals that solemn music at Cremona Cathedral was always accompanied by instruments). In his choral writing traditional counterpoint and homorhythmic sections, which use a more modern harmonic language, alternate. The string writing is influenced in places by the trio sonata, and

his solo writing is melodic and decorative. His organ works show a marked influence of the *galant* style in their relatively short phrases and graceful melodies. He has sometimes been confused with his brother, G. B. Gonelli (1670–?1751), an organist at Cremona Cathedral.

WORKS

in I-Mc, unless otherwise stated

Sacred: Requiem mass, 2 choirs, bc; 10 Ky-Gl, 4vv, orch, bc; Ky-Gl, 4vv, str, orch, *I-Ac*; Ky-Gl, 3vv, str, bc; Ky, 4vv, str, bc; Ky, 5vv, orch, bc; Ky, 4vv, str, bc, *Ac* (inc.); 9 Gl, 4vv, str, bc; Cr, 4vv, str, org, *BGc*; Dona eis requiem, 4vv, str, org, *Ac*; Dies irae, 4vv, str, bc; Dies irae, 4vv, vv, orch, bc (inc.); Dies irae, 4vv, orch, bc, *Bc*, *MOe*, *PAC*; Miserere, 4vv, orch, bc; 2 Miserere, 4vv, str, bc, *MOe*; 9 Mag, 4vv, orch, bc; 7 serie di litanie, 4vv, orch, bc; lit, 3vv, org, *D-BB*; 15 pss, 4vv, orch, bc; 13 pss, 2vv, str, bc; 4 TeD, 4vv, orch, bc; TeD, 4vv, str, bc, *I-BGc*; Salve regina, S, str, bc; Salve regina, 2vv, str, bc; Salve regina, 4vv, orch, org, *CZ-LIT*; Psalmi de vesperae, 4vv, str, bc; Aure placide, A, str, org, *I-Ac*; Ave maris stella, S, str, bc; Casta columba, S, str, bc, *Sd*; Confitebor, 3vv, str, bc; Dilexi, 4vv, bc; Dixit Dominus, 4vv, str, bc, *Bc*; In terra in mare, 2vv, str, bc, *BRc*; Laetatus sum, 4vv, orch, bc, *Bc*, *Bsf*; Lamentazioni, T, str, org, *Gl*; Laudate pueri, 2 S, vv, str, bc; Laudate pueri, S, vv, str, bc; Laudate pueri, A, vv, str, bc, *Bc*; De profundis, 4vv, str, bc, *Bc*; Nisi Dominus, S, org; Nisi Dominus, S, orch, bc; Parce mihi domine, S, str, bc; Regina caeli, 2vv, org, *S-Smf*; Regina caeli, A, org, *Smf*; 4 Tantum ergo, 2vv, str, bc; Tantum ergo, 2 S, vv, orch, bc; Tantum ergo, A, str, bc, *I-Bc*; Tantum ergo, 2vv, str, bc, *BRc*; Invitatorio, 5vv, orch, bc; 2 invitatori, 4vv, orch, bc; Completa, 4vv, str, bc; 2 inni per la festa di S Francesco di Paola, 2vv, str, bc; 2 motetti, S, org, *BRc*; Cantata per l'Epifania, S, org; 4 cants., S, org, *Rsc*; 3 fughes, vv, str, org, *Bc*

Org, all *B-Bc*: 9 elevations; 6 sonatas, Andante, Aria

In MS anthologies: 3 canti sacri, 3vv; 2 pss, 2vv, bc

Doubtful: Mass, 4vv, orch, org, *D-EB*

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MILTON SUTTER/MICHELANGELO GABBRIELLI

Gonet, Valérien

(*b* Arras, late 16th century; *d* after 1617). French composer. The wording of the dedication (in *F-CAC*) of his works to the chapter of Cambrai Cathedral suggests that he was educated at the cathedral choir school. A manuscript fantasia of 1613 describes him as *phonascus*, and a payment note of 1618 indicates that he was *maître de chant* at the cathedral. His works (in *CAC*) comprise a collection of undated *Magnificat* settings in four to six parts in the eight tones and the four-part fantasia, probably for viols, which resembles similar secular works by Le Jeune, Du Caurroy and Charles Guillet. The *Magnificat* settings were probably written for didactic purposes and exploit the contrapuntal and canonic techniques offered by various combinations of voices. The musical notation is supplemented by numerous instructions, including letters giving structural information for each motet, figures indicating the number of voices to each part, and instructions for the solution of puzzle canons. The presentation of a number of possible variants for each verse supports the view that these works were used as exercises for choral teaching. Although most of the *Magnificat* verses are signed Valérien Gonet, the name Dubuisson is found on some of the parts. At the end of the manuscript is the *secundus chorus* of an eight-voice *Inviolata integra* setting by Jean Solon (*d* after 1655).

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DENISE LAUNAY/THEODORA PSYCHOYOU

Gong

(Fr., Ger. and It.).

1. Introduction.

A percussion instrument of either definite or indefinite pitch, in the form of a circular metal plaque. The vibration is strongest near the vertex and weakest near the rim (the opposite is the case with a bell). Gongs, which are classified by Hornbostel and Sachs as idiophone percussion vessels (see [Idiophone](#)), are made in various sizes and shapes, being either flat, or with the edge turned over (sometimes called 'kettle gong' or 'metal drum'), or with a turned-down rim and central boss, like the gongs of Java and Myanmar (see [fig. 1](#)). The gong's primary importance is in south-east Asia but three types are used in the Western orchestra. In the majority of cases gongs are cast and hammered, the formula of the metal (an alloy) varying from 70% to 80% copper and 30% to 20% tin, or a compound of copper and tin with the addition of lead, iron or zinc. In some special gongs a small portion of silver is added.

The instrument seen most frequently in the Western orchestra is the large flat gong with a shallow lip and of indefinite pitch. Instruments of this type were originally imported only from China and are universally known by the original name 'tam-tam'. (It should be noted that composers frequently prescribe a gong when obviously a tam-tam is intended, the terms 'gong' and 'tam-tam' being synonymous in Western music.) Though the Chinese continue to produce fine orchestral tam-tams, there is now a marked employment of tam-tams and bossed gongs made in Europe by such firms as M. Paiste of Nottwil and Schacht-Audorf, and the Italian firm of Ufip (Unione-Fabbricanti Italiana Piatti Musicali e Tam-Tams).

In most Western orchestras a tam-tam of between 90 and 100 cm in diameter is used, suspended in a frame. Tam-tams as large as 150 cm are available, but they are impractical for general use and are only employed for special effect. Unlike the bossed gongs and those with a deep rim, which are invariably struck in the centre (from where the tone issues), the orchestral tam-tam may also be struck off centre (see fig.2). With rare exceptions a heavy beater with felt or wool covering is employed, the tremolo being produced in most cases by rapid strokes with a single beater, the sustaining quality of the instrument 'filling in the gaps'.

For illustrations see [Indonesia](#), [Malaysia](#), [Myanmar](#), [Nepal](#), [Philippines](#).

2. History.

The origin of the gong is uncertain although the name 'gong' originated in Java (see *also* [Bronze drum](#)).

Gongs may have existed in the biblical era: St Paul's 'sounding brass or tinkling cymbal' in the King James Bible is translated in the New English Bible (*1 Corinthians* xiii.1) 'sounding gong or clanging cymbal'. The Romans used gongs and metal discs (*discus*), which were suspended from a central hole and used as signal instruments. Four bronze discs devised by Hipposos had the same diameters, but differed in thickness, and consequently produced notes of different pitch. A Roman gong discovered during mining operations in Wiltshire is thought to be from the 1st or 2nd century.

3. China.

In China, the categorical term *luo* is used to identify gongs, preceded by a prefix to specify type, size or regional variant. Gongs were mentioned in Chinese literature from the early 9th century onwards by onomatopoeic names such as *shaluo* and *zheng* (*zhengluo*). The encyclopedia *Tongdian* (801 ce) reports that gongs were introduced into China from Central Asia (Xiyu) and in use by the early 6th century. Recently, however, an earlier gong (of unknown name) was found in a Han dynasty (206 bce – ce 220) tomb in Guangxi province. This instrument is about 32 cm in diameter with a large flat central striking area (c22 cm) and a narrow shoulder through which three suspension rings are attached. The relationship between these gongs and 'bronze drums' (Chinese: *tonggu*) is not known. 'Bronze drums'

are indeed gong types of south-east Asian minority peoples, dating (in China at least) from about the 6th century bce, or possibly earlier (see [Bronze drum](#)).

Chinese gongs in use today are of several basic types. Small basin-shaped gongs, with flat faces and narrow shoulders turned back at 90 degrees or less are either suspended in individual frames (tied with cords through holes in their shoulders or through rims extending out from these) or are hand held and struck with small unpadded beaters. Basin-shaped gongs known by names such as *zheng*, *tongzheng* and *tongluo* were cited and pictured in the treatise *Yueshu* (c1100). The related Japanese *shoko* (Chinese: *zhenggu*) used in *gagaku* appears to be a survival from this period. In north China, basin-shaped gongs known as *dangdang* (c15 cm in diameter, mounted in small 'L'-shaped frames) were pictured in 16th-century imperial processions and are still employed in the villages of Hebei province. A more important instrument of this same type is the [Yunluo](#) ('cloud gong'), a set of ten or more diatonically-tuned small gongs suspended together in a portable frame. Southern variants known as *jiaoluo* ('call gong', c9 cm in diameter and hand held by a cord) and *xiangzhan* ('resonating cup', c6 cm in diameter, which rests in a basket) are employed in the chamber music of southern Fujian province and Taiwan.

Large knobbed gongs with raised central knob (or boss) and broad turned-back shoulders (c25–45 cm in diameter) are suspended by two cords in standing frames (similar to Javanese *kempul*), hung from poles (when used in funeral processions) or hand held and struck with padded beaters. Most commonly found in south-central China (especially among minority peoples) and in coastal south-eastern China and Taiwan (among Chaozhou people in particular), knobbed gongs bear local onomatopoeic names such as *gongluo*, *mangluo* and others. Possibly related to or derived from the ancient 'bronze drum', knobbed gongs have been pictured in Chinese art from the 16th century onwards.

Changing-pitch gongs (where the pitch changes after striking) are used in Beijing opera and in other northern and eastern opera genres. These have convex surfaces and a flattened central area for striking, with narrow shoulders. The *daluo* ('large gong', c30 cm in diameter) is hand held by a cord and struck with a padded beater; its pitch descends. The *xiaoluo* ('small gong' of c22 cm in diameter) is held by the fingertips (under the shoulder of the instrument) and struck with an unpadded beater; its pitch ascends. Gongs of this type were in use in *Kunqu* opera by about the 16th or 17th centuries. Other regional names for similar gongs include *suluo*, *jingluo* and *shouluo*.

The large gongs used in southern opera genres are basin-shaped or dish-shaped, with shoulders of varying widths. Variants include the Chaozhou *shenbo* (literally 'deep slope', c60–80 cm in diameter) and smaller *douluo* ('container gong'), both with flat striking surfaces, wide shoulders and suspended in standing frames. Related to the *douluo* is an instrument known in 18th-century sources as *jin* ('metal'), a military gong suspended by cords from a handle and struck with a padded beater (akin to the Korean *ching*). Another southern gong type is the Cantonese *wenluo* ('civil gong', also known as *daluo*, *chaoluo* etc.), which is a very large gong that

comes in differing sizes, with slightly convex surface and narrow shoulders, suspended in a standing frame (similar to the Western tam-tam).

4. Western art music.

The earliest use of the gong in Western orchestral music is attributed to Gossec in his *Funeral Music for Mirabeau* (1791; see fig.3). Subsequent composers include: Steibelt (*Romeo and Juliet*, 1793); Le Sueur (*Ossian ou Les bardes*, 1804); Spontini (*La vestale*, 1807); Bellini (*Norma*, 1831); and Meyerbeer (*Robert le diable*, 1831). Outstanding examples of the use of the large gong (tam-tam) include the solemn stroke in Tchaikovsky's Sixth Symphony and the impressive stroke to signify the death of Gerontius (*The Dream of Gerontius*, Elgar). In *The Planets* (Mars) Holst prescribed a tremolo throughout 39 bars concluding with a *fff* stroke. Solemn strokes on a descending series of tam-tams are used with great effect in Messiaen's *Et exspecto resurrectionem mortuorum* (1964). Two tam-tams (*acuto*, *basso*) are required in Stravinsky's *Introitus* (1965), a player to each. For *The Rite of Spring* ('The Sacrifice') Stravinsky requested a rapid glissando, to be played on the surface of the tam-tam with a triangle beater. Strauss wrote for a tremolo on four tam-tams (*auf dem Theater*) in *Die Frau ohne Schatten* (1919). Puccini scored for a series of 11 tuned gongs (*tam-tam giappa*) in *Madama Butterfly*, and a series of Chinese gongs in *Turandot*. Cage's *First Construction (in Metal)* (1939) includes 12 graduated button gongs, four gongs resting on pads, a water gong and a tam-tam; Birtwistle's *Triumph of Time* (1971–2) requires nine tam-tams. Chromatic gongs are now readily available, for example Thai gongs with a compass of four octaves (C–c^{'''}). Paiste produces a series of tuned gongs covering a compass of four and a half octaves (C–f^{'''}). One drawback with this type of gong is that in manufacture they are hammered into the correct pitch, and continued *fortissimo* playing is likely to affect the intonation. Indonesian and Balinese gongs are also used. The Italian firm Ufip manufactures cast gongs, which cannot be knocked out of pitch.

Among the more unusual treatments of the orchestral tam-tam are the following: being kept in vibration by friction on the edge (*The Pleasure Dome of Kubla Khan* (1917), Griffes); vibrated with a bow (*Dimensions of Time and Silence* (1960), Penderecki); laid horizontally, without resonance (*El retablo de Maese Pedro* (1922), Falla). In *Double Music* (1941) by John Cage and Lou Harrison, a water gong is specified, to be lowered and raised in a tub of water after striking. (A vibrating gong flattens in pitch when lowered into water, as does a bell.) In Boulez's *Rituel: in memoriam Bruno Maderna* (1974–5) one percussionist has seven graduated gongs (1–7) and another seven graduated tam-tams (7–1); these two players significantly control the pace of the work. A genuine Chinese tam-tam was used to record the superimposed strokes heard on the J. Arthur Rank film trademark. The Chinese opera gong, usually about 25 cm in diameter, produces a very different type of sound: a sharp, high 'splash' of sound with a rapid glissando (which may be upward or downward depending on the gong).

The gong and the tam-tam are notated on a space in the staff or on a single line. Tuned gongs are notated in either the treble or the bass clef.

See also [Gong-chime](#).

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Gong-chime.

Generic term for a set of small high-pitched bossed gongs placed upright, usually in a row in pitch order stepwise, on or in a wooden frame, and played by one to four musicians (each usually with two sticks (see [Table 1](#))).

Such instruments are common in many South-east Asian ensembles. Their playing styles are almost invariably characterized by high rhythmic and melodic density requiring much skill. Gong-chimes either have a prominent soloistic role in the ensemble with virtuoso melodic embellishments (generally the smaller, high-pitched gong-chimes), or they provide rhythm and colour, sometimes having a colotomic role, as with lower-pitched gong-chimes. In Javanese and Balinese gamelan all these playing styles are used.



Sets of hand-held tuned gongs played with high rhythmic density (usually in interlocking style) may also be included in the term 'gong-chime'. Such are the old type of Balinese *reyong*, the Philippine *gangsa*, and the gong ensembles of some of the Vietnamese minorities of the mountainous interior.

ERNST HEINS/R

Gong drum.

A bass drum with one head. See [Drum](#), §II, 1.

Gonima, Manuel

(*b* c 1712; *d* Gerona, 26/7 Feb 1792). Spanish composer. During his youth he lived in Barcelona, where he studied composition with Pablo Llina. In 1733 he applied unsuccessfully for the post of *maestro de capilla* at Vich Cathedral but in 1735 he was made *maestro de capilla* at Gerona Cathedral, a post he held until his death. In 1774 he handed over the most demanding parts of his work to Francisco Juncá, but he continued composing, attending divine service at the cathedral and carrying out other duties. He was held in high esteem. His works include all the genres of religious music in Latin as well as various villancicos in Spanish (*E-Bc*, *G*). For his time Gonima was a particularly balanced and sober composer; his style is characterized by skilful fugal and contrapuntal writing and effective instrumentation.

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JOSÉ LÓPEZ-CALO

Gönnenwein, Wolfgang

(*b* Schwäbisch Hall, 29 Jan 1933). German conductor and educationist. He studied music in Stuttgart and read philosophy at Heidelberg and Tübingen universities. In 1959 he became director of the South German Madrigal Choir at Stuttgart (originally the Bruckner Choir founded by Johann Nepomuk David), with which he developed an increasingly wide reputation on successive tours to other European countries, including appearances at English Bach Festival concerts in Oxford and London from 1964. He was also director of the Cologne Bach Choir (1969–73), and he tours frequently as a guest conductor, his repertory extending from Palestrina and Schütz to such composers as Dallapiccola, Hindemith and Stravinsky. Gönnenwein was appointed to the chair of choirmastership at the Musikhochschule, Stuttgart, in 1968. He became principal of the Staatliche Hochschule für Musik und Darstellende Kunst at Stuttgart in 1973, and over the years his organization of music education in the region has been much praised. In 1972 he became artistic director of the Ludwigsburg

Festival, where he made a successful début as an opera conductor in *Die Zauberflöte*. Gönnerwein's conducting is distinguished by clarity and directness, as can be heard in his recordings of the *St Matthew Passion* and *St John Passion*, Haydn's *The Creation* and *The Seasons* and masses by Mozart and Bruckner. From 1985 to 1992 he was Generalintendant of the Stuttgart Staatsoper, and in 1996 he became artistic director of the newly inaugurated Pfingstfestspiele (Whitsun Festival) in Baden-Baden.

WOLFRAM SCHWINGER/MARTIN ELSTE

Gontier de Soignies

(fl before 1220). French trouvère. He was presumably born in Soignies, north of Mons in the province of Hainaut. His poetic style suggests that he probably belonged to the first generation of trouvères. Two strophes of his *Lors que florist la bruere* (R.1322a) were quoted by Jean Renart in the *Roman de la rose ou de Guillaume de Dole* (vv.5215ff), written in the 1220s; several of the interpolations in this *roman* appear to date from around the turn of the century. *Je n'en puis mon cuer blasmer quant il soupire* (R.1505a) requests the patronage of a count of Burgundy, possibly Othon I (1190–1200). *Lonc tens ai esté*, attributed also to Aubin de Sezane, quotes from a work by Gace Brulé.

Gontier was perhaps the most important creator not only of the *rotrouenge* (the term occurs within five of his poems), but also of the so-called *Reihenstrophe*, comprising three or more pairs of lines ending in *ab* rhymes with optional close. Both forms constitute part of the earliest stratum of northern French lyric poetry. Nevertheless, Gontier remained outside the mainstream of the tradition. Many of his works survive in a single manuscript (the *Chansonier de Noailles*, *F-Pn* fr.12615, is the main source), 14 occur without music, and only three survive in six or more manuscripts. Only one, of contested authorship, provided the model for a later imitation.

His poetic style is simple, in some respects archaic, and not free of obscurity, but he nevertheless remains one of the most original of the trouvères. Some scholars have found similarities between his treatment of courtly love and that of Petrarch. His verse shows a decided preference for shorter lines, primarily heptasyllables and octosyllables, although verses of between three and six syllables are not rare. On the other hand, two poems without music are among the small handful within the trouvère repertory that are composed either primarily or entirely of endecasyllables. There are only one or two rhymes in the main body of the strophe except for *Quant j'oi el breuil* which has five (and a sixth for the refrain). Refrains occur in all but four of the poems.

Similar poetic forms may give rise to a variety of musical forms. One extreme is represented by *Douce amours qui m'atalente* which consists of eight pairs of heptasyllabic lines, rhymed *ab*, and a two-line refrain. This is set to a melody with two main elements, each stated eight times in alternation, in original or varied form; phrases six and 17 provide the only relief within a form akin to that which presumably governed the *chanson de geste*. On the other hand, *Renvoisiés sui quant voi verdir*, which has four

pairs of octosyllabic lines and a four-line refrain, is organized into three musical sections, which in the reading of the Chansonnier Cangé (*F-Pn* fr.846) follow the pattern *ABCD, AB'CD, EFC'D'*. *Quant li tens*, which consists of four pairs of heptasyllabic lines and a two-line refrain, is non-repetitive (although the tenth phrase of the reading in the Chansonnier de l' Arsenal, *F-Pa* 5198, may be classed as a variant of the eighth). However, with the exception of this work and *A la douçor, Chanter m'estuet* and *L'an que li dous chans retentist*, which employ immediate repetition of the first phrase, all melodies exhibit some sort of bar form.

In general, the melodies are simple and attractive – they are primarily syllabic except for the more florid *Chanter m'estuet* – and convey a strong sense of tonal centre. Authentic modes predominate, and nearly half of the melodies employ *g* as the final. None of the melodies survives in mensural notation. Occasionally the disposition of ligatures might perhaps suggest the suitability of the 2nd mode; the clearest examples are in *Quant li tens* and *Lonc tens ai esté*.

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THEODORE KARP

Gontsov, Yury (Petrovich)

(b Naumovo, Ryazan province, 3 March 1946). Russian composer and teacher. He studied the bayan at the Gnesin State Institute in Moscow (1968–73) and composition with A.B. Luppov at the Kazan' Conservatory (1977–81); the first concert devoted to his works took place in Astrakhan' on 20 March 1978. Besides the bayan he has written for other folk instruments, both Russian and Kalmyk, taking them out of their traditional musical environments into a multifaceted avant-garde world, one where the basic style often springs from poetry. He has also been active in promoting the music of his contemporaries and of young composers, especially through his 20th-century concert series and festival Astrakhan Evenings of Contemporary Chamber Music. Since 1975 he has taught the bayan, pedagogy and orchestration at the Astrakhan' State Conservatory.

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Principal publisher: Sovetskiy kompozitor

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LUDMILA PAVLOVNA KAZANTZEVA

Gonzaga.

Italian family of music patrons. They ruled Mantua and the Mantuan territories between 1328 and 1707 as captains and marquises and from 1530 as dukes, a title bestowed on them by the Holy Roman Emperor. After the death of Vincenzo II in 1627, the direct line became extinct and the succession eventually passed to the Gonzagas of Nevers. From 1536 the Gonzagas also ruled the marquisate of Casale Monferrato, and other branches of the family ruled over Bozzolo, Sabbioneta, Novellara, Castiglione, Guastalla and Luzzara.

The period of the captains and the first marquises was marked by important performing and didactic activities, particularly in the school founded by Vittorino da Feltre under the patronage of Gianfrancesco Gonzaga (*d* 1444), which Gaffurius attended in his youth. The arrival at Mantua in 1490 of Isabella d'Este (1474–1539) as wife of Francesco II (*d* 1519) marks the beginning of one of the most brilliant periods at the Gonzaga court. While the Franco-Flemish school continued to find favour, the popular native frottola also flourished there, and many of the leading frottolists, including Bartolomeo Tromboncino and Marchetto Cara, either lived at the Gonzaga court or maintained relations with it. In 1510 Francesco II established a permanent court chapel, after which the Gonzaga musicians served both the court and the principal churches of the city. Federico II (*d* 1540) was particularly active in promoting musical performances, but his brother Cardinal Ercole, who ruled from 1540, exerted a more lasting influence and founded an ecclesiastical chapel which rivalled the court establishment.

The palatine basilica of S Barbara was founded by [Guglielmo Gonzaga](#) (*d* 1587), a skilled administrator and competent composer, and completed shortly after his accession. During his reign and that of his son Vincenzo I, several distinguished composers were successively associated with the Mantuan court, including Alessandro Striggio (i), Gastoldi, Wert and Benedetto Pallavicino. Monteverdi is first recorded at the court as an instrumentalist between 1589 and 1590. Vincenzo I (*d* 1612) regarded music as a necessary ornament of court life, and the development of theatrical productions and the expansion of the musical establishment that took place during his rule can be attributed to his idealized concept – celebratory, ceremonial, spectacular – of the role of a prince. Musical productions included Monteverdi's *Orfeo* (1607), *Arianna* (1608) and *Il ballo delle ingrate* (1608), Marco da Gagliano's *Dafne* (1608) and two plays by Guarini, *Il pastor fido* and *L'idropica*, which included elaborate *intermedi*

with music. The music for *L'idropica* was provided by Monteverdi, his brother Giulio Cesare, Salamone Rossi, Gastoldi, Gagliano and Paolo Birt.

After Vincenzo's death the duchy experienced a severe financial crisis, which caused a decline in musical activities despite the strong musical interests of Ferdinando Gonzaga (*d* 1626). He succeeded to the duchy in 1612 and was an amateur composer who had close contacts with the early 17th-century Florentine school. Theatrical works with music attracted the considerable favour and attention of the Nevers branch of the Gonzaga family (Carlo II (*d* 1665) was a singer), who succeeded after the sack of Mantua by the imperial army in 1630. The last Gonzaga duke, Ferdinando Carlo, employed Caldara as *maestro di cappella* between 1701 and 1707. Between 1665 and 1707 he granted many licences for the patronage of virtuosos, actors and ballerinas. The family archives and those of the court are at Mantua (in *I-MAa*), and most of the surviving printed and manuscript music from the S Barbara collection is at Milan (in *I-Mc*).

See also [Gonzaga, Francesco](#).

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CLAUDIO GALLICO

Gonzaga, (Francisca Edwiges Neves) Chiquinha

(*b* Rio de Janeiro, 17 Oct 1847; *d* Rio de Janeiro, 28 Feb 1935). Brazilian composer, pianist and conductor. She studied the piano in Rio de Janeiro with José de Sousa Lobo and the Portuguese pianist Napoleão dos Santos. However, her wealthy husband Jacinto Ribeiro do Amaral, whom she married in 1863, disapproved of her musical career and at the age of 20 she separated from him. She married again – her second husband was João Batista de Carvalho – and once more separated, in 1876; she found work as a piano teacher to help support her children. Her first success as a composer came with the publication in 1877 of the polka *Atraente*. She wrote music for several operettas; the first, *A corte na roça* (to a libretto by Francisco Sodr ), was first performed at the Teatro Pr ncipe Imperial on 17 January 1885, gained her the name ‘the feminine Offenbach’. In 1885 she directed the theatre orchestra and the band of the military police, becoming the first woman to conduct an orchestra in Brazil. She was an enthusiastic supporter of the Brazilian movements for the end of slavery (1888) and the proclamation of the Republic (1889).

Gonzaga composed 77 stage works (1885–1933) to subjects dealing mostly with local, everyday events, and she collaborated with the most famous Brazilian playwrights of the time. The popularity of these works is evidenced by the three-act operetta *Forrobod * (1912), which received 1500 performances. Her tango *O Ga cho*, written for the play *Zizinha maxixe* (1895) and based on the folkdance *corta-jaca*, became one of her most famous pieces at the turn of the century. She travelled extensively between 1901 and 1910, performing in Spain, France, Italy, England and especially Portugal, where her operettas enjoyed unprecedented popularity. Her march *  abre-alas* (1899) became the prototype of the ‘carnival march’, a popular genre in the 1920s.

Over 300 of her works in dance and song forms were published, including waltzes, polkas, tangos, mazurkas, quadrilles, gavottes, habaneras, barcarolles, serenatas, *maxixes*, *lundus*, *fados*, *modinhas*, *marchas* and *choros*.

For discussion of her nationalizing of European dance forms see [Brazil](#), §III, 1.

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CRISTINA MAGALDI

Gonzaga, Francesco

(*b* Mantua, bap. 8 Nov 1590; *d* Mantua, 1 Aug 1628). Italian composer. He belonged to a cadet branch of the ruling house of Mantua and spent his whole life in that city. He devoted all his adult years to the ducal church of S Barbara, where he was first appointed as clerk in April 1608. He served as a substitute sub-deacon from December 1608 to May 1610 and as a substitute deacon from December 1610 to August 1612. He was chaplain from September 1612 until, in August 1617, he was given a benefice, which he held until July 1623. During this time he was one of four beneficed priests responsible for chanting the Offices and the intonations during services. From the following month until his death he was a minor canon. In addition he was *maestro di canto fermo* from February 1624 to March 1626. He wrote a certain amount of music for S Barbara, some of which is lost. The surviving works comprise psalms for various hours of the Office, a *Magnificat*, a *Salve regina* and litanies, all for four voices, and the five-part *Missa 'Non vos relinquam'*. Some of these works are dated 1625, a few are definitely early works (his first compositions date from 1611), and several others seem to belong to his later years. His only known secular printed collection is dedicated to Carlo Mandrutio, Cardinal and Prince of Trent. This volume comprises 18 canzonettas for three voices and five solo songs, two of which are settings of the same sacred text. The solo songs (which are printed in the basso continuo partbook) are principally in three triple-metre sections with a brief instrumental ending and represent a transitional stage between the simple strophic aria and the more complex cantata.

WORKS

MSS in I-Mc Fondo S Barbara unless otherwise stated

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Psalmi ad horas ... cum Salve regina ac Letaniae Beatae Mariae Virginis, 4vv; 3 psalmi ad nonam, 4vv; 3 psalmi ad sextam, 4vv; 3 psalmi ad nonam, 4vv

Salmi, Magnificat, 4vv (illuminated codex, ded. Gastoldi)

Missa 'Non vos relinquam', 5vv, *I-UD* (illuminated S Barbara codex, 1622)

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NIGEL FORTUNE (with SUSAN PARISI)

Gonzaga, Guglielmo

(*b* Mantua, 24 April 1538; *d* Goito, nr Mantua, 14 Aug 1587). Italian composer and patron of music. Shortly before he succeeded his uncle, Cardinal Ercole Gonzaga, as Duke of Mantua in 1556, he founded the palatine basilica of S Barbara, which was completed in 1565 with an impressive organ designed by Girolamo Cavazzoni and constructed by the Brescian builder Graziadio Antegnati (i). Throughout his reign he maintained a strong interest in the music of the new chapel, then directed by Wert and Gastoldi, as well as in court music. He secured from Pope Gregory XIII a concession, dated 10 November 1583, for S Barbara's specially constituted college of canons to practise an independent liturgy, and he was personally involved in attempts to attract Marenzio and Annibale Zoilo to Mantua. Although he failed in this, mainly because of Vatican political machinations, his relationship with Palestrina seems to have been close; Palestrina composed a series of masses on chants from the S Barbara liturgy, which reflect the *alternatim* method of performance practised there, and his motets *Gaude Barbara beata* and *Beata Barbara* were also presumably composed for the ducal chapel. Palestrina and Guglielmo corresponded from 1568 until the duke's death, discussing Guglielmo's own compositions and the chants that he sent to Palestrina, who later proposed to publish them in the revised version of the antiphonary and gradual. Guglielmo also appears to have been on good terms with Wert. His earliest published composition, *Padre ch'el ciel* (a different setting from that in RISM 1583¹³), appeared in Wert's fourth book of five-voice madrigals (1567); but there is no evidence to support Carol MacClintock's contention (CMM, xxiv/4, 1965) that further works by him were published in Wert's madrigal books.

The anonymous *Madrigali a cinque voci* (1583¹³) can be identified as Guglielmo's since the opening setting, *Padre ch'el ciel*, was used as a parody model by Lodovico Agostini in *Le lagrime del peccatore a sei voci* (Venice, 1586), where he revealed the composer of the original. Quotations from Guglielmo's madrigals can also be found among the numerous musical and textual references in Girolamo Belli's *I furti* (Venice, 1584). The *Sacrae cantiones* (1583¹), which also appeared anonymously, is probably his work, since the copies which came from the S Barbara library (now in *I-Mc* SB8) are inscribed 'Mottetti di S[ua]. A[ltezza]. a 5' ('Motets by

His Highness for five voices') in a contemporary hand. Moreover, this is probably the publication of which Guglielmo sent a copy to Palestrina in August 1584 and to which Pallavicino referred admiringly in the dedication of his *Primo libro de madrigali a sei voci* (Venice, 1587). The appearance of these two anonymous volumes published in the same year by Gardane raises the possibility that the anonymous *Villotte mantovane* (Venice, 1583), also published by Gardane, is Guglielmo's work as well. A series of letters (now in *I-MAa*) refers to the lost *Magnificat* settings printed by Gardane (1586); two manuscripts from the Fondo S Barbara (9 and 13, now in *I-Mc*) containing anonymous *Magnificat* settings may include the contents of the lost volumes (the *Sacrae cantiones* are duplicated in this way).

Guglielmo's activities as a composer place him with a small group of contemporary or near-contemporary aristocrats – among them Alessandro Striggio (i), Gesualdo, Del Turco and Fontanelli – whose open compositional activities symbolize a significant alteration in the attitudes of North Italian court society towards composers. It is worth noting, however, that Duke Guglielmo, whose social status was much higher than these others, preferred to publish his music anonymously. It was no doubt for his practical attempts as well as for his generous patronage that composers flattered him, dedicated works to him and corresponded with him on musical matters; among the many who did so apart from Palestrina and Wert are Vincenzo Galilei, Francisco Guerrero, Alessandro Striggio and Giovanni Maria Nanino. It is clear from his correspondence with Palestrina that Guglielmo sent to him for criticism a motet and a madrigal in 1570, a mass in 1574 and further 'canti' in 1585 and 1587. Even with such distinguished advice, Guglielmo's attempt to become an admired composer incognito does not seem to have generated widespread enthusiasm, and in 1586, on account of the small sales of one of the earlier publications, Gardane respectfully refused to publish a *Magnificat* that the duke had recently composed. Moreover, Guglielmo's severely conservative musical tastes and austere conception of the role of music in the affairs of a well-regulated post-Reformation Catholic state imposed serious constraints on the artistic freedom of Mantuan composers during the last decade of his rule.

WORKS

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IAIN FENLON

Gonzalez.

French firm of organ builders. The founder, Victor [Victorino] Gonzalez (*b* Hacinas, Burgos, 2 Dec 1877; *d* Paris, 3 June 1956), trained with Cavallé-Coll (1894–9) and worked for Gutschenritter, Limonaire and Masure before going into partnership with Victor Ephrème at Malakoff, near Paris, in 1921; from 1929 he and his son Fernand (1904–40) worked together as Etablissements Gonzalez in Châtillon. The influential support of Norbert Dufourcq and the organist André Marchal gradually led to the creation of the neo-classical or eclectic organ, seeking to fuse elements of the French classical organ with the then dominant late-Romantic style. Rudolf von Beckerath, who worked in the shop until 1936, introduced German influences. Georges Danion, who married Victor's granddaughter, headed the firm after 1956, incorporating workshops in Rambervillers from 1963 and later Lodève, and transferring the headquarters to Brunoy in 1965. From the 1980s the company's operations diminished, and by the end of the 20th century only the Lodève shop remained active.

The Gonzalez firm has used many types of action, including a wire-and-pulley system for mechanical action or Barker levers for coupling mechanisms. Having favoured moderate wind pressures, over the decades the tonal design came to emphasize mixture choruses and mutations. Significant three- and four-manual Gonzalez instruments include St Eustache, Paris (1932; rebuilt 1967), Reims Cathedral (1938), the chapel at Versailles (1938; reconstitution of pre-Revolution tonal design), Soissons Cathedral (1956; widely considered the firm's pivotal masterpiece), the Oratoire du Louvre, Paris (1962), Chartres Cathedral (1971) and Beauvais Cathedral (1979). Many mid-century French organists ordered house organs from Gonzalez. The firm has also done extensive, occasionally controversial work on historical organs (some examples are the Prytanée Militaire, La Flèche, Auch Cathedral, and St Nicolas-des-Champs, St Vincent-de-Paul, Ste Marie Madeleine and St Gervais-St Protais in Paris). As a creative pioneer, Victor Gonzalez was largely responsible for bridging the stylistic gap between the staid emulation of Cavallé-Coll and the historicism of late 20th-century organ designs. Opinions vary as to the appropriateness of paths taken after his death, but he is without doubt the emblematic figure of French organ building of the mid-20th century.

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KURT LUEDERS

González, Hilario

(*b* Havana, 24 Jan 1920; *d* Havana, 3 Oct 1999). Cuban composer, musicologist, pianist and teacher. He studied music in Cienfuegos then Havana, where he attended classes by Jascha Fishermann (piano) and Ardévol (composition). He was a member of the Grupo de Renovación Musical founded by Ardévol at the Municipal Conservatory, and – together with Orbón – wrote the manifesto *Presencia cubana en la música universal* (Havana, 1945). In the 1940s he was a notable music, film and theatre critic. He lived in Caracas (1947–60), where he taught the piano, directed the Coral de Venezuela, was musical adviser to the Teatro Ateneo of Caracas (1950–58) and provided incidental music for plays. On his return to Cuba he taught the piano and worked in the media. He was a musicologist at the National Museum of Music from its foundation in 1971, and researched the works of Salas y Castro and Caturla.

His most important compositions are the song cycles and piano works. *Dos danzas afrocubanas* (1938) and *Tres preludios en conga* (1938), both for piano, link him closely to Roldán and Caturla, in whose work nationalism was a clear presence. Works influenced by neo-classicism include the *Paqueña suite* (1941) and Sonata in A (1942), both for piano, and the

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Principal publisher: Editora Musical de Cuba

VICTORIA ELI RODRÍGUEZ

González, Jaime

(b Quillota, 7 March 1956). Chilean composer. He studied with Cirilo Vila, Juan Amenábar, Miguel Letelier and Juan Lemann (1974–81) and obtained the licentiate in composition from the arts faculty of the University of Chile (1981). From 1977 he taught music in Chilean schools at elementary and intermediate levels and from 1982 at the University of Playa Ancha and the University of Talca. He has been an associate professor at the Universidad Metropolitana de Ciencias de la Educación since 1987.

González's works have been performed in various places in South America and Europe, and also in Lebanon and Israel. His motet *Jesucristo sálvanos* earned him third prize in the 1978 Chilean National Choir Federation and Beethoven Association Competition. In 1986 he won the third prize of the Overture Composition Competition of the University of Chile with his *Obertura de concierto* for orchestra.

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LEONARDO MANZINO

González (García de) Acilu, Agustín

(b Alasua, 12 Feb 1929). Spanish composer. He began his training in Alasua with Luis Taberna, and continued in Madrid with Julio Gómez, Calés Otero and Padre Enrique Massó. He later completed his studies in Paris, Rome, Venice and Darmstadt. He taught harmony at the Madrid Conservatory (1978–94) and composition at the Pablo Sarasate Conservatory in Pamplona (1984–7), and was a visiting professor at the University of Oviedo. He won the Samuel Ros Prize (1962) and the National Music Prize (1971, 1998).

In the field of linguistic research applied to the language of music, his work is without precedent in Spanish music. However, if his phonetic research has given rise to vocal scores of undisputed significance, this in no way lessens the importance of his purely instrumental works, whether chamber or orchestral. His works are strongly Expressionist, and each of them represents a broadening of techniques and media in relation to the preceding one.

WORKS

Principal publishers: Alpuerto, Arte Tripharia, EMEC

dramatic and vocal

Dramatic: *Música y palabras* (incid music, S. Beckett), 1966; *Izena ur izana* [II] (ballet), 1979 [see choral]

Choral: *Simbiosis* (R. Bellés), 3 male vv, 1 female v, chbr ens, 1969; *Oratorio panlingüístico* (A. Zatarain), S, A, T, Bar, B, orch, 1970; *Interfonismos* (González Acilu, Hafiz), S, Bar, chorus, orch, tape, 1971; *Hymne an Lesbierinnen* (G. Rhüm), 1v, 1972, arr. female chorus/children's chorus, 1986; *Cantata semiofónica* (J.M. Satrustegui), S, Bar, chorus, wordless chorus, orch, 1972–5; *Arrano beltza* (A. Artze), 4 solo vv, chorus, 1975–6; *Izena ur izana* [I–II] (S. Muniategui, I. Mugika), chorus, 1979; *Libro de los Proverbios Cap.VIII* (Bible: *Proverbs*), solo vv, chbr chorus/chorus, 1983; *Pater noster 'A Luis Morondo in memoriam'* (Padre Nuesto), chorus, 1983; *Oi Lur, Hain Hur* (X. Amuriza), 2 choruses, orch, 1988–9; *Matritum urbs antiqua* (R. Irigoyen), chorus, orch, 1993–4; *Joyce Poems*, S, orch, 1998

Solo vocal (1v, pf unless otherwise stated): *Dilatación fonética* (P. Teilhard de Chardin), 1v, 2 va, 2 vc, 1967; *Aschermittwoch* (H.M. Enzensberger), 1v, chbr ens, 1968; *Omaggio a P.P. Pasolini* (P.P. Pasolini: *La religione del mio tempo*), 1v, cl, 1976; *Bienaventuranzas* (A. Koestler), 1992; *Poemario Saro-Espinosiano*, 1998

Other vocal: *Seriegrafonía*, S, Bar, fl, hn, vc, 1971; *G.G.G. in memoriam* (G. Gombau), 1v, str trio, 1972

instrumental

Orch: *Conc.*, str, 1964; *Interacciones*, 1968, rev. 1978; *Entropías*, 1972–3; *Vc Conc.*, 1982; *Triple concierto*, vn, vc, pf, orch, 1987–8; *Sym. no.1*, 1990; *Variaciones ópticas*, 1991; *Conc.*, 2 vn, orch, 1996–7

Chbr: *Sucesiones superpuestas* (Str Qt no.1), 1962; *Contracturas*, chbr ens, 1966;

Sexteto, 2 vn, 2 va, 2 vc, 1990;

Solo inst: Presencias, pf, 1967; Partita óptica, pf, 1987; Pieza breve, pf, 1991

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V. Pliego: *Catálogo de obras de Agustín González Acilu* (Madrid, 1992)

M. Cureses: *Arrano Beltza, Izena ur izana*, EMEC (1996) [disc notes]

M. Cureses: *El compositor Agustín González Acilu: la estética de la tensión* (Madrid, 1995) [incl. work-list]

M. Cureses: 'González Acilu: la significación de un compositor navarro en el panorama de la música española contemporánea', *Historia general de Navarra III: Navarra 1998*

MARTA CURESES

González Barrón, Ramón

(*b* Villanueva del Campo, 12 Aug 1897; *d* Villanueva del Campo, 30 July 1987). Spanish composer and choirmaster. He studied at the seminary in León and at the Universidad Eclesiástica of Santiago, obtaining a degree in theology in 1923. At the same time he studied solfège and the piano with Coggiola and harmony and counterpoint with Uriarte; in Madrid he studied composition with Emilio Vega. He took successive appointments as choirmaster at the cathedrals of Mondoñedo (1921), Astorga (1926) and Madrid (1946).

Although González Barrón's music never received much attention, his numerous writings, lectures and concerts had a great influence. In all his activities he fought for the purity and dignity of religious music, particularly in the diocese of Madrid. He founded in 1959 the Agrupación Coral Nuestra Señora de la Almudena, with which he gave many concerts, performing a repertory of consistently high quality. In addition, he was consultant to various diocesan and national commissions on the liturgy and sacred music, was one of the principal organizers of the fifth Congreso Nacional de Música Sagrada in Madrid (1954), and contributed many articles to leading Spanish music journals and to *Psalterium* (Rome). His compositions include four Latin masses, three Spanish masses, psalms, motets and sacred and secular songs. Most are unpublished (some manuscripts are in the Madrid Cathedral archives), but a few have been printed by the Ediciones Catedral of Madrid Cathedral and the Unión Musical Española.

JOSÉ LÓPEZ-CALO

González Gamarra, Francisco

(*b* Cuzco, 1890; *d* Lima, 1972). Peruvian composer and painter. He belonged to the group of early 20th-century Cuzco musicians known as 'the four greats of Cuzco': self-taught, they primarily wrote piano music, which displayed simple harmonies and elementary structures. Though González Gamarra started out by composing short pieces in Classical and Romantic styles, he went on to explore traditional indigenous melodies which he extended, developed and powerfully harmonized. His increasingly refined language took on Impressionist and polytonal traces, while his work as a

painter may be seen to have left its effect in the light and airy sonorities of such works as *Noche de luna en el Cuzco* and the Suite for orchestra. The latter won him the Premio Nacional de Música 'Dunker-Lavalle'.

WORKS

(selective list)

Orch: Suite

Pf: Ensayos musicales (Lima, 1935): Willk a-mayu, Kosko napayacuykin, Sajsama-pukara, Machu pijchu, Chuki-llautu; Homenaje a Garcilazo Inca (Lima, 1941); Nocturno 'Adios a Lima' (Lima, 1944); Paisajes musicales 'Noche de luna en el Cuzco'; Chaychampi; No te puedo olvidar; Vicuña

Songs: 2 canciones (Lima, 1944): Amor del alma sol (J. Hernández), Scent of Roses

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E. Pinilla: 'Informe sobre la música en el Perú', *Historia del Perú*, ix, ed. J. Mejía Baca (Lima, 1980), 363–677

E. Pinilla: 'La música en el siglo XX', *La música en el Perú* (Lima, 1985), 125–213

ENRIQUE ITURRIAGA

González Gaytán y Artiaga, (Juan) Manuel

(*b* Córdoba, *c*1710; *d* Córdoba, 1785). Spanish composer. He was a choirboy in Córdoba Cathedral during Agustín Contreras's term as *maestro de capilla* (1706–51); in 1748 and possibly earlier he was in Italy. He was appointed *maestro de capilla* of Segovia Cathedral on 12 June 1741 and after a decade there he took up the same post at Córdoba Cathedral on 22 December 1751, retiring in 1780.

His Latin works (in choirbooks at *E-C*) include an *Ave maris stella* for five voices (viii, 1774), a Good Friday turba for four voices (x, 1763), and an anthology of his motets, Marian antiphons and hymns (xiv, 1755). Lima Archivo Arzobispal contains 21 vernacular works dated 1756–63. These orchestrally accompanied villancicos, cantadas, pastorelas and a *tonadilla* sparkle with as much gaiety as the best contemporary Neapolitan *opera buffa*. The six-voice cantada *Venga el Barbaro Othomano* (1763) is particularly notable for its Turkish music. His plaintive setting of the Reconquest ballad *Los comendadores por mi mal* for solo voice and keyboard (1759), published in 1856, shows his mastery of a contrasting vein of sentiment.

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- J. López-Calo:** *Catálogo musical del Archivo de la Santa Iglesia Catedral de Santiago* (Cuenca, 1972), 71–2, 340ff
- J. López-Calo:** ‘El archivo de música de la Capilla Real de Granada’, *AnM*, xxvii (1972), 209–10 [incl. 16 villancicos, 1764–78]
- A. von Gavel, ed.:** *Investigaciones musicales de los archivos coloniales en el Perú* (Lima, 1974), 117ff
- M. C. Guillén Bermejo and others, eds.:** *Catálogo de villancios y oratorios en la Biblioteca Nacional, siglos XVIII–XIX* (Madrid, 1990) 47–54
- J. López-Calo:** *Documentario musical de la Catedral de Segovia*, i: *Actas capitulares* (Santiago de Compostela, 1990), 231

ROBERT STEVENSON

Gonzalo, Gisela Hernández.

See [Hernández, Gisela](#).

Goodall, Sir Reginald

(*b* Lincoln, 13 July 1901; *d* Bridge, nr Canterbury, 5 May 1990). English conductor. Goodall was a chorister at Lincoln Cathedral when in 1914 his family emigrated to North America. After leaving school at 15, he combined work in a bank with study at the Hamilton Conservatory of Music, Ontario, and at 21 was appointed organist at Toronto's Anglican cathedral. In 1925 he returned to Britain to study at the RCM, where his teachers included Arthur Benjamin, Malcolm Sargent and Constant Lambert.

From 1929 Goodall achieved considerable success as organist and choirmaster at St Alban's, Holborn, where he introduced to London choral works by Bruckner, Stravinsky and Szymanowski. However, after leaving St Alban's in 1936, he found it hard to secure professional conducting engagements and the beginning of World War II found him unemployed. Always politically naïve, he supported the campaign for peace at any price propounded by the British fascist leader, Oswald Mosley, which did nothing to improve his prospects of work. However, in December 1939 he became conductor of the Bournemouth-based Wessex Philharmonic Orchestra, with which he gave more than 300 concerts. In 1944, following six months as an army storeman, he joined Sadler's Wells Opera and on 7 June 1945 conducted the triumphant première of Britten's *Peter Grimes*.

In 1946 Goodall shared with Ansermet the first performances of Britten's *The Rape of Lucretia* at Glyndebourne. In the same year he joined the newly formed Covent Garden Opera as an assistant conductor, but was entrusted with works to which he thought himself particularly ill-suited – *Manon*, *Il trovatore*, *La traviata* and *Aida*. However, in 1951 Covent Garden sent him as its representative to the first postwar Bayreuth Festival, where Hans Knappertsbusch's conducting was to exert a strong influence on him.

In 1954 Goodall conducted *Die Walküre* to critical acclaim on tour for Covent Garden. It seemed that his career might take a turn for the better, but his refusal to make compromises, particularly over rehearsal time, exasperated the management; although he conducted revivals of *Die*

Meistersinger, *Wozzeck*, *Turandot*, *Boris Godunov* and Walton's *Troilus and Cressida*, he spent most of his time working as a répétiteur, to the great benefit of those singers fortunate enough to study the Wagner repertory with him. With Solti's arrival at Covent Garden as musical director in 1961, Goodall's conducting career went into eclipse.

By 1967 he assumed his career was virtually over and moved to Kent. No sooner had he done so than Sadler's Wells Opera invited him to conduct a new production of *Die Meistersinger* (1968). Such was its success that it was followed by complete cycles of *Der Ring des Nibelungen*, built up between 1970 and 1973, and the first to be given in English for some years. Goodall's tempos tended to be slow, but few denied the intensity and epic grandeur of these *Ring* performances, which were recorded by EMI. His Indian summer continued with productions of *Tristan und Isolde* (WNO and ENO) and, in 1986, *Parsifal* (ENO). He was knighted in 1985.

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- J. Lucas:** *Reggie: the Life of Reginald Goodall* (London, 1993)
- R. Newton:** 'The Reluctant Genius', *Wagner News* [London] (Dec 1993), 4–14

JOHN LUCAS

Goode, Daniel

(b New York, 24 Jan 1936). American composer and clarinetist. He graduated from Oberlin College in 1957 and then studied at Columbia University (MA 1962) with Cowell, Luening and others, and at the University of San Diego, where his teachers included Gaburo and Oliveros. From 1971 to 1998 he taught at Livingston College of Rutgers, the State University of New Jersey, where he founded the Livingston College Electronic Music Studio, later assimilated into the Mason Gross School of the Arts. His lengthy but successful efforts to secure tenure at Rutgers furthered the academic recognition of experimental music. He has toured internationally as both a composer and performer, and has published articles in *Ear Magazine* (New York) and *Musicworks*.

Goode is best known for his activities in New York's 'downtown' avant garde. He has been instrumental in founding, performing in and contributing repertory to three collaborative ensembles based in New York: Sounds out of Silent Spaces, a music-ritual group (with Philip Corner, William Hellermann, Tom Johnson and others; 1972–9); Gamelan Son of Lion, performing repertory for *gamelan* (with Corner, Barbara Benary and others; 1976–) and the Downtown Ensemble, performing graphic and conceptual as well as conventional scores (with Hellermann and others; 1983–). His series of intimate solo works, *Clarinet Songs* (1979–93), which he has performed himself, are marked by deep emotion and a meditative virtuosity. At the other extreme of expression is the spirited *Eine Kleine Gamelan Music* (1980), a precisely structured improvisatory piece for *gamelan* with additional instruments of any type or tuning. *Circular*

Thoughts (1974), originally for solo clarinet, is a minimalist process piece. Several other works involve transcriptions of birdsong, sometimes combined with folk tunes from Nova Scotia or Eastern Europe.

WORKS

(selective list)

Circular Thoughts, cl, 1974 [arr. pf, 1976; gamelan, 1977; arr. orch by T. Johnson, 1980]; Phrases of the Hermit Thrush, cl, 1974, arr. cl, str orch, 1980; Cl Songs, 1979–93; Hear the Sound of Random Numbers, gamelan, 1979; The Thrush from Upper Dunakyn, b rec, 1979; Eine Kleine Gamelan Music, 1980; 40 Random Numbered Clangs, gamelan, 1980; Wind Sym., 1980; Fiddle Studies, 1981; Cape Breton Conc., 6 vn, pf, band, 1982; Walk-Up Passacaglia, cl, sax, pf, chbr orch, 1983; Tunnel Funnel, sym. process piece, 15 insts, 1988; Triocek, pf trio, 1991; Diet Polka, accdn, 1992; Nod-Drama, mixed insts, 1993; Juicy Cant., spkr, cptr, 1995; Re: Sound (choreog. J. Oberfelder), dancer, gamelan, hubcaps, 1999

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D. Goode: 'Phrases about the Hermit Thrush', *Musicworks*, no.50 (1991), 12–19

A. Rovner: 'Let the Goode Times Roll', *20th Century Music*, vi/11 (1999), 10–15 [interview]

BARBARA BENARY (with GREGORY SANDOW)

Goode, Richard

(b New York, 1 June 1943). American pianist. He studied with Nadia Reisenberg at Mannes College, then with Rudolf Serkin at the Curtis Institute, and made his début in the New York Young Concert Artists series in 1962. He won first prize in the Clara Haskil Competition in 1973. While his career soon became well established in the USA, recognition in Europe took longer; it was only in the late 1980s that he began to perform regularly in the UK and elsewhere. His career has expanded gradually to include tours to South America, Australia and East Asia as well as Europe. He is a pianist of great intelligence and humanity, which qualities have helped his recordings of the complete Beethoven sonatas, solo works by Schubert, Schumann and Brahms and concertos by Mozart to achieve wide international acclaim. As a chamber music player, he worked with Jacqueline du Pré (1965–6), has recorded recital discs with the clarinettist Richard Stolzman and the soprano Dawn Upshaw, and has contributed notably to the Marlboro Festival, the Festival of Two Worlds at Spoleto, Alexander Schneider's Bach series in New York, the concerts of the Boston Symphony Chamber Players and tours with the Orpheus Chamber Orchestra. He was a founder member of the Chamber Music Society of Lincoln Center. In December 1969 he gave the first performance, with Charles Treger, of Carlos Chavez's Variations for violin and piano. A Ford Foundation award enabled him to commission and give the première of Robert Helps's Piano Concerto no.2; George Perle wrote *Ballade* for him (1981, first performance February 1982). In 1980 he was awarded the Avery Fisher Prize.

MICHAEL STEINBERG/R

Goodgroome, John

(*b* ? c1620; *d* London, 27 June 1704). English countertenor and composer. He may have been the chorister 'Goodgroome' who was at St George's Chapel, Windsor, in 1633, and had left by 1638. John Playford listed him among 'many excellent and able Masters ... For the Voyce or Viole' in his *Musicall Banquet* (1651). He was one of the Gentlemen of the Chapel Royal at the coronation of King Charles II in 1661 and served until the time of his death. He succeeded to the place of Henry Purcell senior in the King's Private Musick in 1664, and his name occurs in the records up to 1684. Samuel Pepys employed him as a singing teacher for his wife from 1666, but without complete satisfaction (Pepys's own singing teacher was Theodore Goodgroome). Some songs by Goodgroome are in *Select [Musical] Ayres and Dialogues* (1659–69). A setting of *Will Chloris cast her sun-bright eye*, which achieved considerable popularity, may be by either him or Simon Ives. A few songs by him are in Lambeth Palace, London, and two are printed in a modern edition (MB, xxxiii, 1971).

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SpinkES

IAN SPINK

Goodison, Benjamin

(*b* London, 1736; *d* ?London, after 1789). English musician. He was educated at Westminster School and Trinity Hall, Cambridge. In January 1771 he was admitted to Lincoln's Inn. Little is known of his life, but he is important as having attempted to publish, between 1788 and 1790, the first complete edition of Purcell (see A.H. King: 'Benjamin Goodison's Complete Edition of Purcell', *MMR*, lxxxi, 1951, pp.81–9). Details of his elaborate plan are known from the five editions of his prospectus preserved in the Royal Music Library (*GB-Lbl*). Though Goodison was able to issue less than a dozen works, and his venture failed through lack of support, it forms a milestone in the progress of British appreciation of the range of Purcell's genius. It also ranks, at least by intention, with Arnold's contemporary edition of Handel as the earliest of all the collected editions issued in any country.

ALEC HYATT KING

Goodman [Guttman], Alfred (Alexander) [Alfred Grant]

(*b* Berlin, 1 March 1920). American composer and musicologist of German birth. He received his first music lessons from his father, the music critic Oskar Guttman. He entered the Stern Conservatory in Berlin in 1938 but was forced to leave after six months because of his Jewish background. In 1939 he emigrated to London and in 1940 to New York, where he arranged

music for dance bands and for the popular theatre. During the period 1947–52 he studied composition with Luening and Cowell and musicology with Hertzmann at Columbia University. After receiving the MA he worked as an assistant to his teacher Rudolph Thomas at the same university, and as a lecturer at the Henry Street Settlement; he was also music critic for the newspaper *Aufbau*. Upon taking American citizenship he changed his name to Goodman. In 1960 he moved to Munich, and began working for Bavarian radio as a composer, broadcaster and (from 1971) music adviser. In 1972 he received the PhD as a pupil of Carl Dahlhaus at the Technical University of Berlin. He founded a concert series devoted to American contemporary music, which received the State Award of Recognition in 1992. In 1994 he was guest of honour at the Villa Massimo in Rome.

A skilled arranger, Goodman also composes music in various genres. His work, influenced by Weill, Bartók, Stravinsky and jazz, aims to synthesize different musical cultures. His Psalm xii won the Ernest Bloch Prize in 1949.

WORKS

(selective list)

Comics for Carter (musical for children, H. Koller), 1949; The Audition (op, 1, E. Arluck), 1954, Ger. version (H. Frohman) as Der Schauspieler, 1968; Der Läufer (op, 2, M. Alva after S. Lenz)

Ps xii, Bar, female chorus, org (1949); 5 Songs from the Bronx, S, ww ens, hpd, 1954; Grant us Peace (Union Prayer Book), chorus, pf, 1958; 7 Essays on Poems by Dylan Thomas, A, T, gui, 1961; 3 Gesänge nach Gedichten von Johannes Bobrowski, SATB, 1969; 3 Ornamente, 1v, fl, pf, 1971; 3 Gesänge, 1v, 8 insts (1975); 3 Motivationen, vocal ens, vib, gui, db, 1987; Der Lügner, (cant. after C.F. Gellert), 1v, vn, gui, hpd/pf/synth, perc, 1992

Sinfonietta, a, orch (1952); Uptown-Downtown, orch (1954); Str Qt no.2, 1959; Sonata, vn, pf (1960); Mayfair Ouverture, orch, 1961; 3 Meditations on Israel, pf, 1966; Little Suite, fl, ob, cl (1968); 3 Essays, hpd, str orch (1972); Pro memoria, orch, 1974; Across the Board, brass ens, 1978; Bemerkungen zu Acht Gongs, perc, 1992; Orchestrology (Universe of Freedom in 5 Chapters), 1993–4; Reflections: Manhattan Survey (1997)

Incid music for theatre, cinema and television

Arr. of S. Samaras: *Olympic Hymn*, 1972

WRITINGS

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Musik von A–Z (Munich, 1971)

Die amerikanischen Schüler Franz Liszts (Wilhelmshaven, 1972)

Sachwörterbuch der Musik (Munich, 1976)

Wörterbuch der Musik (Munich, 1982)

‘Angewandte und funktionelle Musik im Exil: Musiktheater – Film – leichte Musik’, *Die Wiener Schule und das Hakenkreuz: das Schicksal der Moderne im gesellschaftspolitischen Kontext des 20. Jahrhunderts*, ed. O. Kolleritsch (Vienna, 1990), 165–78

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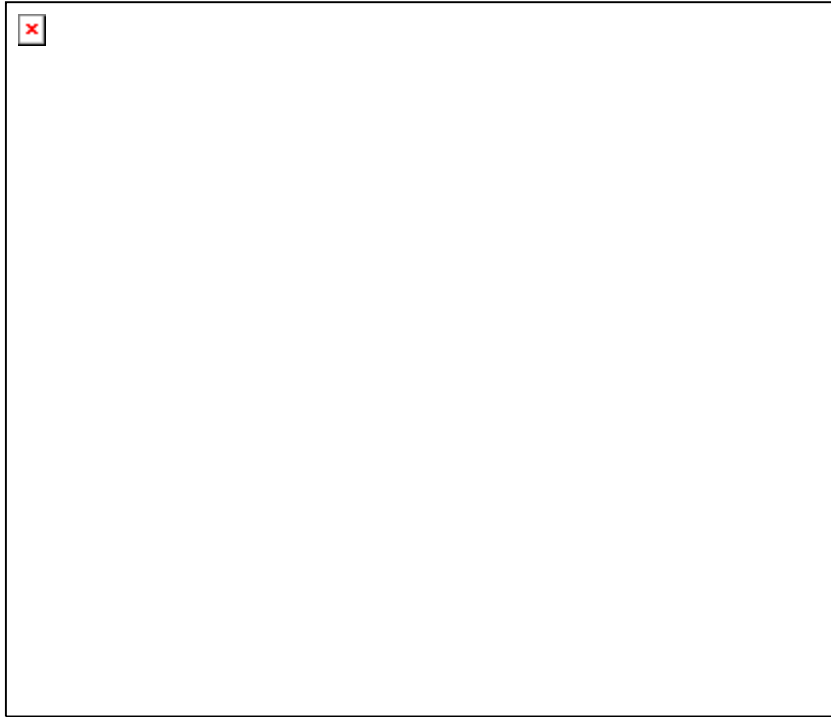
(b Chicago, 30 May 1909; d New York, 13 June 1986). American clarinettist, composer and bandleader.

1. Early career.

Goodman received rudimentary musical training from 1919 at Chicago's Kehelah Jacob Synagogue and more importantly, two years of instruction from the classically trained clarinettist Franz Schoepp. He made his professional début in 1921. During his formative years he absorbed the music of the New Orleans musicians; he was particularly influenced by Leon Ruppolo, the clarinettist with the New Orleans Rhythm Kings. In summer 1923 he met Bix Beiderbecke whose influence may be heard in Goodman's on-the-beat attacks, careful choice of notes and across-the-bar phrasing on *A Jazz Holiday* (1928, Voc.) and *Blue* (1928, Bruns.) – especially on the latter, where Goodman played solos on both alto and baritone saxophone. In August 1925 Goodman left for Los Angeles to join Ben Pollack. Pollack's band returned to Chicago in January 1926 and early in 1928 went to New York, which subsequently became Goodman's base. Goodman stayed with Pollack until September 1929, then worked freelance for radio and in recording studios for Red Nichols and Paul Whiteman, and on Broadway in George Gershwin's *Strike up the Band* and *Girl Crazy* (both under Nichols in 1930–31) and Richard Whiting's *Free for all* (1931). His important associations with John Hammond and Teddy Wilson began during this period.

In spring 1934 Goodman organized his first big band and started recording for Columbia. Benny Carter's composition and arrangement of *Take my word* (1934), requiring four saxophones (Goodman played tenor) to play four-note chords in parallel motion in the style of improvised solos, set the standard for the treatment of saxophone sections during the swing period. In 1934 Goodman began employing Fletcher Henderson to write for him; Henderson's arrangements of traditional jazz instrumental numbers, for example Jelly Roll Morton's *King Porter Stomp*, and such popular songs as *Sometimes I'm Happy* (both 1935, Vic.), established the band's musical character. Goodman's impeccable musicianship and discipline set a high standard for his sidemen, from whom he demanded accurate intonation, matched vibrato, uniform phrasing and a careful balancing of parts – performance standards rare in the bands of that time.

In July 1935 with sidemen Wilson and Gene Krupa they recorded four classic sides of jazz chamber music as the Benny Goodman Trio. Goodman's solo on *After you've gone* (1935, Vic.; [ex.1](#)) is an example of his mature style: his flawless playing utilizes almost the complete range of the instrument, and his disciplined explorations of the harmony (bars 13–14, 20) and fondness for the blue 3rd (bars 9, 17, 19 – enharmonically B \flat) reveal the technical mastery and controlled expression that formed the essence of his art.



During the summer Goodman's band embarked on its first tour, culminating in the now historic performance on 21 August at the Palomar Ballroom, Los Angeles, which was broadcast nationwide to great critical and popular acclaim, and is often cited as the beginning of the swing era. Later that year, while appearing at the Congress Hotel, Chicago, Goodman began a series of important early jazz concerts in the USA; for the last of these he brought in Wilson from New York. In August 1936 the Benny Goodman Trio became a quartet with the addition of Lionel Hampton; the group made its first recording, *Moonglow*, on 21 August (Vic.).

In 1936–9 Goodman's band reached the peak of its success, beginning with a series of CBS broadcasts ('The Camel Caravan') that continued for more than three years. It made its first films (*The Big Broadcast of 1937* and *Hollywood Hotel*) and in March 1937 embarked on a three-week engagement at the Paramount Theater, New York. The success of these performances, attended by a large, predominantly teenage audience, and the resultant publicity clearly demonstrated that Goodman was the 'King of Swing' and a popular idol. In January 1938 he brought a new level of recognition to jazz with a concert in Carnegie Hall, presenting Harry James, Ziggy Elman, Jess Stacy, Hampton, Krupa and Wilson from his own entourage as well as guest soloists from the bands of Duke Ellington and Count Basie.

In the same period Goodman became the first famous jazz musician to achieve success performing the classical repertory. His early training with Schoepp had prepared him for this dual career by laying the foundation for a 'legitimate' clarinet technique, which he continued to improve in later study with Reginald Kell. In 1935 he performed Mozart's Clarinet Quintet before an invited audience in the home of John Hammond, and three years later recorded the work with the Budapest String Quartet; he appeared in his first public recital at Town Hall, New York, in November 1938. That year he commissioned the work *Contrasts* from Bartók, and gave its première at Carnegie Hall in January 1939. He later commissioned clarinet concertos

from Copland (1947) and Hindemith (1947). Goodman appeared with all the leading American orchestras, performing and recording works by Bernstein, Debussy, Morton Gould, Milhaud, Nielsen, Poulenc, Stravinsky and Weber.

2. Later years.

Among Goodman's new soloists in 1939 it was the guitarist Charlie Christian, with his long melodic lines influenced by Lester Young, who contributed most to the band, but in July 1940 illness forced Goodman to disband his ensemble. He re-formed it in October, from which time the compositions and arrangements of Eddie Sauter established the group's musical character.

In 1947 Goodman assembled his last and most controversial travelling band (his later groups were recruited for specific engagements) to play and record arrangements in the new bop style for Capitol Records. Although he had been critical of bop, he genuinely admired the playing of the tenor saxophonist Wardell Gray and the trumpeters Fats Navarro and Doug Mettome, whom he featured in the band and in his new sextet. However, few of the harmonic or rhythmic novelties of bop penetrated Goodman's style and he retained his classic manner, as can be heard on *Stealin' Apples* (1948). In October 1949 Goodman disbanded the group on completion of his recording contract with Capitol.

In the 1950s Goodman continued to record and tour occasionally with ad hoc small groups and big bands, visiting Europe twice (1950 and 1958) and, under the auspices of the US Department of State, East Asia (1956–7). The original Benny Goodman Trio was reunited for a benefit recording for Fletcher Henderson (1951) and a television appearance on NBC (1953), and also appeared in a film based on Goodman's life, *The Benny Goodman Story* (1956). In the 1960s Goodman expanded his role as jazz ambassador with tours of South America (1961), the USSR (1962) and Japan (1964). During the 1960s and 1970s he toured about half of each year, dividing his time between appearances with small groups and increasingly frequent commitments to performing classical works. He was one of the five recipients of the fifth annual Kennedy Center Honors awards (1982).

As a jazz clarinettist Goodman had no peer; his flawless solo improvisations set standards of excellence for jazz performance. He founded and directed the most important musical organization of the swing era and helped to open a new epoch in American popular music. He was the first white bandleader to adopt and popularize an uncompromising jazz style. He was also among the first to feature black jazz players, an action that might have compromised his own career at a time when racial integration was not a popular concept. Goodman's concerts brought a new audience and a new level of recognition to jazz.

WORKS

jazz charts

Shirt Tail Stomp, 1928; Georgia Jubilee, 1934, collab. A. Scutt; House Hop, 1936, collab. J. Mundy; Swingtime at the Rockies, 1936, collab. Mundy; If Dreams Come

True, 1937, collab. I. Mills and E. Sampson; Life goes to a party, 1937, collab. H. James; Dizzy Spells, 1938, collab. L. Hampton and T. Wilson; Opus 1/2, 1938, collab. Hampton, D. Tough and Wilson; Smoke House, 1938, collab. F. Norman; Flying Home, 1939, collab. Hampton and E. DeLange

Gone with 'what' wind, 1939, collab. C. Basie; Opus Local 802, 1939; Opus 3/4, collab. Hampton; Pick-a-rib, 1939; Seven Come Eleven, 1939, collab. C. Christian; Soft Winds, 1939; Air Mail Special, 1940, collab. Christian; Benny's Bugle, 1940, collab. Basie; Breakfast Feud, 1940; Six Appeal, 1940; Wholly Cats, 1940; Fiesta in Blue, 1941; Pound Ridge, 1941; Solo Flight, 1941, collab. Christian and Mundy; Rachael's Dream, 1944

Slipped Disc, 1944; Lucky, 1945, collab. J. Palmer and Sampson; Rattle and Roll, 1945, collab. Basie and B. Clayton; Benjie's Bubble, 1946, collab. J. Bushkin; Swing Angel, 1946, collab. Clayton; Tattletale, 1947, collab. T. Todd; Bannister Slide, 1948

songs

Riffin' at the Scotch, 1933; Stompin' at the Savoy (A. Razaf), 1934, collab. Sampson and C. Webb; Don't be that way (M. Parish), 1938, collab. Sampson; Once More, 1940; Let the doorknob hitcha, 1941

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Oral history material in S-Sva; collection of scores, recordings and other materials in US-NH

RICHARD WANG

Goodman, Roy

(*b* Guildford, 26 Jan 1951). English violinist and conductor. As a chorister at King's College, Cambridge, he achieved fame as treble soloist in a recording of Allegri's *Miserere*. After studying the violin and the organ at the RCM, he held teaching posts in two schools and subsequently became director of the early music department at the RAM. He founded the Brandenburg Consort (later Brandenburg Orchestra) in 1975 and (with Peter Holman) the Parley of Instruments in 1979. He has since directed the [Hanover Band](#) (as principal conductor, 1986–94) and the European Union Baroque Orchestra (from 1988), and became principal conductor of the Umeå Sinfonietta, Sweden, in 1996. Goodman has made over 100 recordings, ranging from Monteverdi, Bach and Handel through Classical and Romantic symphonies (including many by Haydn and complete Beethoven and Schubert cycles) to Holst's *The Planets*. His performances, if sometimes a little hard-driven, are characterized by vivid colours and great rhythmic vitality. He has conducted several world premières (including Glass's Concerto for Saxophone Quartet), and also operas, notably in Britain, Belgium and Sweden. Lundquist's Symphony no.9 is dedicated to Goodman.

GEORGE PRATT

Goodrich, William Marcellus

(*b* Templeton, MA, 21 July 1777; *d* East Cambridge, MA, 15 Sept 1833). American organ builder. He is regarded as the founder of the organ building craft in Boston. A member of a gifted family that included two artist sisters, a doctor, and a brother, Ebenezer (1782–1841), who distinguished himself as a music teacher and builder of church and chamber organs, Goodrich was largely self-taught. His musical and mechanical talents were evident at an early age, and in c1800 he went to Boston, working with a pewterer and an instrument maker, and also studying the various English-made organs in the city. In 1804 he entered into an agreement with [Benjamin Crehore](#) to make combination piano-organs. That year he built his first instrument, a chamber organ, and shortly after his first church organ, for the Holy Cross Catholic Church, Boston (1805–6). From then on his skill and reputation grew, and by the time of his death his work was found in many major Boston churches and, due to a connection with the Mackays, a Boston merchant family (see [Mackay](#)), in certain Southern cities as well. He made instruments for the New South Church (1817) and St Paul's Church (1827) in Boston and the Independent Presbyterian Church, Savannah, Georgia (1821). Goodrich had an original and inquiring mind, and his work displayed much variety of concept. Influenced by Bédos de Celles' *L'art du facteur d'orgues* (1766–78) and his own imagination, he was among the first to begin developing an indigenous American style which broke away from English models. He is credited with several mechanical innovations, including the now common concussion bellows or 'winker'. Nearly all the major Boston builders of the mid-19th century, including [Thomas Appleton](#), the Hook brothers (see [Hook & Hastings](#)) and the Stevens brothers (see [Stevens, George](#)), were trained in his workshop.

See also [Panharmonicon](#).

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O. Ochse: *The History of the Organ in the United States* (Bloomington, IN, 1975)

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BARBARA OWEN

Goodson, Katharine

(*b* Watford, 18 June 1872; *d* London, 14 April 1958). English pianist. She entered the RAM at the age of 12 and from 1886 to 1892 studied there with Oscar Beringer. On Paderewski's advice she then went to Leschetizky in Vienna, where she remained for four years. Goodson made her London début in 1897 at a Saturday Popular Concert, and subsequently played throughout Europe. Her American début with the Boston SO in 1907 was outstandingly successful and she made a total of seven tours of the USA. Following several years of retirement, she reappeared before the public in 1946 with her artistry intact and also broadcast on television. Goodson was married to the composer Arthur Hinton (*b* Beckenham, Kent, 20 Nov 1869; *d* Rottingdean, Sussex, 11 Aug 1941), whose works, among them a piano concerto, she frequently programmed. One of the most acclaimed female pianists of her day, Goodson was renowned both for the power and the refinement of her playing. Her programmes featured such large-scale works as Schubert's 'Wanderer' Fantasy, the B minor Sonata of Chopin, the F minor Sonata of Brahms, and MacDowell's *Sonata tragica*. Sadly, though, she left no commercial recordings. (C. Curzon: Obituary, *The Times*, 25 April 1958)

JAMES METHUEN-CAMPBELL

Goodson, Richard (i)

(*b* c1655; *d* Great Tew, Oxon., 13 Jan 1718). English organist, composer and music copyist. His father was Richard Goodson, butler of New Inn Hall and innkeeper of the Fleur-de-Lys, Oxford. Goodson sang in the choir at Christ Church, Oxford, from 1667 to early 1681. On 19 July 1682 he succeeded Edward Lowe as Heather Professor of Music at the university and by 1683 had been appointed organist of New College, resigning in 1692 to become organist of Christ Church. His will, made in 1714 (*GB-Lpro*), suggests that he was then in poor health: according to Hearne he relinquished his duties to his son Richard Goodson (ii) some time before his death.

Goodson published three songs in *Musica Oxoniensis* (RISM 1698³), one, with flute obbligato, written on a three-bar chromatic ground bass. His act songs and other occasional works are broadly modelled on the Restoration court ode but approach neither the scale nor the sophistication of

contemporary odes by London composers, and, apart from the Morning Service in C, none of his music became widely known outside Oxford. His activity as a copyist nevertheless suggests that he was a capable and energetic successor to Lowe: manuscripts in his hand include a score of Blow's *Venus and Adonis* (GB-Och Mus 37), music by Coprario (Och Mus 620) and instrumental movements by Lully (*Ob* Mus. Sch. E.443–6 and 570). *Ob* Mus. Sch.C.204*(R), a parchment roll listing the Music School collection in 1682, also appears to be in Goodson's handwriting.

WORKS

sacred

Morning Service, C (TeD, Jub), S, S, A, A, T, B/SSAATB, org, *EIRE-Dcc*; *GB-Cfm*, *Ckc*, *DRc*, *EL*, *EXc*, *GL*, *Lcm*, *Lsp*, *LF*, *LI*, *Mp*, *Ob*, *Och**, *PB*, *WO*, *Y*

Evening Service, F (CanD, DeM), S, S, T, B/SATB, org, *Och**

Blessed is he whose unrighteousness is forgiven, anthem, S, A, T, B/SATB, org, *Och**

I am the resurrection, anthem, SATB, *Lcm*

I am well pleased, anthem, B/SATB, org, *Och**

Rejoice in the Lord ye righteous, anthem, S, A, T, B/SATB, str, bc, *Och**

We have heard with our ears, anthem, SATB, *Y*

Chant, D, SATB, *Och*

secular vocal

Act songs and odes, solo and chorus, str, bc: Io triumphe non iterum rates, *GB-Lcm*, *Och* 1142A*; Jam resurget, *Lcm*, *Och**; Janus did ever ('after the victory at Blenheim'), *Lcm*, *Ob*, *Och**; O cura divum, *Lcm*, *Ob*, *Och**; O qui potenti, *Lcm*, *Ob*, *Och**; Ormond's Glory (with tpt), *Lcm*, *Och**; Quis efficace carmine, *Lcm*, *Ob**, *Och**; Sacra musarum, *Lcm*, *Ob*, *Och**

Partsongs: Not unto us, S, S, B, bc, *Och**; Sit nemo morosus, catch, 4vv, *Lbl*

Solo songs, 1698³: From shining courts; I come to the waters, *Lbl* (kbd arr.); Let me, ye Satyrs, S, fl, bc

instrumental

Overture, F (to Estwick's Io triumphe accende plausibus), *GB-Lcm*, *Och**

Overture and 5 airs, B♭, a 4, *Ob**, *Och**

5 airs, G, a 4, *Ob* Mus. Sch.E.443–6, F.570

5 airs, B♭, a 3 (act music, 8 July 1681), *Ob**

doubtful works

all sources in Goodson's hand

3 anthems, *GB-Och* 1173: I will magnify thee, S, S/SATB, org; My God, my God look upon me, S, T, B/SATB, org; The heavens declare, S, A, T, B/SATB, org

4 songs: All things are hushed, S, A, B, bc, *Och* 1154 (another setting, *Bu* 5002); A shepherd charmed, 1v, *Och* 1154; Hi jinko brisco, 1v, *Och* 1215; With eager haste (inc.), ? act song, S/SSB, ob, bc, *Och* 1142A

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ROBERT THOMPSON

Goodson, Richard (ii)

(bap. Oxford, 24 May 1688; bur. Oxford, 7 Jan 1741). English organist and music copyist, son of [richard Goodson \(i\)](#). He was baptized at the church of St Cross. He succeeded his father as professor of music at Oxford and as organist of Christ Church. Goodson was listed as choirboy at Christ Church from 1699 to 1707 and as singing-man from 1712 to 1718; Thomas Ford (*GB-Ob Mus.e.17*) stated that he was appointed organist of Newbury on 24 August 1709. He matriculated on 3 March 1714 and graduated BMus on 1 March 1717. A number of manuscripts in Christ Church and the Bodleian Library, Oxford, contain music copied by him, but he does not appear to have been a composer, unless two anonymous works in his hand – an act song, *Festo quid potius die* (*Ob Mus. Sch.C.143*, *Och Mus 37*, 1142B), and an incomplete Ode for St Cecilia's Day, *Ye vocall choir* (*Och Mus 1153*) – are his. Goodson compiled lists of the Oxford Music School holdings (now *Lbl Add.30493* and *33965*), based mainly on an incomplete duplicate of the 1682 catalogue, and had many of his father's manuscripts bound into the volumes in which they survive at Christ Church. The music library he bequeathed to the college is detailed in a manuscript by John Malchair (*Lcm 2125*).

For bibliography see [Goodson, Richard \(i\)](#).

ROBERT THOMPSON

Goodwin, Ron

(*b* Plymouth, 17 Feb 1925). English arranger, composer and conductor. Originally a trumpeter, then a music copyist, his main musical career took off in the 1950s with radio shows and recordings accompanying singers,

culminating in a series of distinctive LPs with his own concert orchestra. Goodwin's musical accompaniments for the Parlophone LPs by Peter Sellers greatly contributed to their success. He also showed a talent for composing; early successes included *Jet Journey*, *Skiffing Strings* (renamed *Swinging Sweethearts* for the USA), and *Lingering Lovers*. In later years he wrote several major works, notably his suites *Drake 400* (1980) and *New Zealand* (1983), the latter reflecting his love of the country to which he regularly returns for concert tours. A prolific film composer, he is widely known for his score for *633 Squadron*, closely followed by *Those Magnificent Men in their Flying Machines*, the 'Miss Marple' series starring Margaret Rutherford and *Where Eagles Dare* among over 40 feature films. His score for *The Trap* has become inextricably linked with the London Marathon. Goodwin has received several Ivor Novello Awards, including the Entertainment Music award in 1971, and a Lifetime Achievement Award in 1993. In his later career he has remained much in demand for orchestral 'pops' concerts in Britain and overseas.

WORKS

(selective list)

Orch: *Jet Journey*, 1952; *Tropical Mirage*, 1953; *The Headless Horsemen*, 1956; *Red Cloak*, 1957; *Skiffing Strings* (*Swinging Sweethearts*), 1957; *Out of this World*, suite, 1958; *Drake 400*, suite, 1980; *New Zealand*, suite, 1983; *Lingering Lovers*
Films: *Whirlpool*, 1958; *The Trials of Oscar Wilde*, 1960; *The Village of the Damned*, 1960; *Murder She Said*, 1961; *Village of Daughters*, 1961; *Kill or Cure*, 1962; *Lancelot and Guinevere*, 1963; *Murder at the Gallop*, 1963; *633 Squadron*, 1963; *Of Human Bondage*, 1964; *The Alphabet Murders*, 1965; *Those Magnificent Men in their Flying Machines*, 1965; *Operation Crossbow*, 1965; *The Trap*, 1966; *Where Eagles Dare*, 1969; *Monte Carlo or Bust*, 1969; *The Selfish Giant*, 1971; *Frenzy*, 1972; *The Little Mermaid*, 1973; *The Happy Prince*, 1974; *Beauty and the Beast*, 1976; *Escape from the Dark*, 1976; *Candlehoe*, 1977; *Force Ten from Navarone*, 1978

DAVID ADES

Goossens.

English family of musicians of Belgian origin.

- (1) Eugène Goossens (i)
- (2) Eugène Goossens (ii)
- (3) Sir (Aynsley) Eugene Goossens
- (4) Marie (Henriette) Goossens
- (5) Leon Goossens
- (6) Sidonie Goossens

STEPHEN BANFIELD (1, 2), CAROLE ROSEN (3), ANN GRIFFITHS (4, 6), JOHN WARRACK/JANET K. PAGE, (5)

Goossens

(1) Eugène Goossens (i)

(b Bruges, 25 Feb 1845; d Liverpool, 30 Dec 1906). Conductor. He studied the violin from the age of nine, first at the Bruges Conservatory and then at

the Brussels Conservatory, where he also studied composition. In 1873 he went to London and began conducting operetta. He joined the Carl Rosa Opera Company as its second conductor in 1883, and became principal conductor in 1889 on the death of Rosa. In 1892 he gave an early English performance of *Tannhäuser* at Liverpool. The following year he retired from the company, settled in Liverpool and, failing to establish a permanent orchestra there, founded in 1894 the fine Goossens Male Voice Choir, which flourished until his death, concentrating on the Belgian repertory.

[Goossens](#)

(2) Eugène Goossens (ii)

(*b* Bordeaux, 28 Jan 1867; *d* London, 31 July 1958). Violinist and conductor, son of (1) Eugène Goossens (i). He was educated in Bruges, and at the Brussels Conservatory (1883–6). He went to England shortly after Carl Rosa's death, working in the opera company as violinist, répétiteur and assistant conductor under his father, but this activity was interrupted by a year's study at the RAM (1891–2). Later he conducted several travelling English opera companies, but returned to the Carl Rosa as principal conductor in 1899, keeping the post until 1915, with considerable success. He also conducted part of Beecham's His Majesty's Theatre opera season in 1917, and joined the British National Opera Company as conductor in 1926.

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E. Goossens (iii): *Overture and Beginners* (London, 1951/R)

C. Rosen: *The Goossens: a Musical Century* (London, 1993)

[Goossens](#)

(3) Sir (Aynsley) Eugene Goossens

(*b* London, 26 May 1893; *d* Hillingdon, Middx, 13 June 1962). Conductor and composer, son of (2) Eugène Goossens (ii) and contralto Annie Cook. He started his musical education at the age of ten, spending a year at the Bruges Conservatory. After his return to England he gained a Liverpool Scholarship to the RCM (1907), where his professors included Rivarde for violin and Stanford for composition. His contemporaries Arthur Benjamin, Arthur Bliss and Herbert Howells became his lifelong friends. He made his conducting début (April 1912) at an RCM public concert with his first composition, *Variations on a Chinese Theme*, a work he subsequently conducted at a Promenade Concert, after joining the first violins of Sir Henry Wood's Queen's Hall Orchestra. He was a founder member, as second violin, of the Philharmonic String Quartet, for whom he wrote many of his early chamber works.

Rejected for military service because of a congenital heart defect, in 1916 Goossens was asked by Beecham to take on at the last minute two new English operas at the Shaftesbury Theatre: Stanford's *The Critic* and Ethel Smyth's *The Boatswain's Mate*. With his ability to assimilate complex scores quickly, he rapidly gained a reputation for deputizing in unfamiliar or difficult works at the shortest notice.

In 1921 Goossens formed his own orchestra for a series of contemporary concerts, launched with an epoch-making first concert performance in London of *The Rite of Spring*. He subsequently introduced to London works by Honegger, Milhaud, Poulenc and Schoenberg. The autumn season found him conducting the Carl Rosa Opera at Covent Garden on alternate nights with Diaghilev's Ballets Russes at the Alhambra Theatre. He conducted the opening performances of Nigel Playfair's *The Beggar's Opera* at the Lyric Theatre, Hammersmith (1920), and Delius's *Hassan* (1923). Forced into bankruptcy by his championship of the avant garde, he went to the USA at the invitation of the 'Kodak King', George Eastman, to conduct his newly founded Rochester PO (1923). By the end of the decade Goossens was established as a brilliant and dynamic figure on the podium of America's greatest orchestras and in 1931 was appointed musical director of the Cincinnati SO and May Festival.

He returned every year to England for conducting engagements, including his two operas for Covent Garden with librettos by Arnold Bennett: *Judith* and *Don Juan de Mañara*; but persistent ill-health prevented his mature career fulfilling its initial promise. In 1946 he turned down the musical directorship of the newly formed Covent Garden Royal Opera and Ballet Company since the post would be subservient to that of the general administrator. He preferred the challenge of chief conductor of the Sydney SO and director of the NSW Conservatorium, where he remained from 1947 to 1956. He raised the orchestra to international repute, discovered the soprano Joan Sutherland and was the first to suggest the building of the Sydney Opera House on Bennelong Point. In 1955 he was knighted for his services to Australian music. The following year he resigned his posts and returned to London.

Goossens's success as a conductor, and especially his role in bringing modern and difficult works before a wide public, proved detrimental to his own later career as a composer. His early chamber works influenced by Debussy and Ravel were highly regarded; Delius praised his Phantasy Quartet as 'the best thing I have seen coming from an English pen'. His songs show an ear finely tuned to the nuances of word-setting and a flair for inventive piano accompaniments. Goossens was an accomplished pianist, and in his Three Nature Poems he exploited the full range of pianistic virtuosity of his friend Benno Moiseiwitsch. His album of short sketches, *Kaleidoscope*, has maintained its popularity since publication in 1918. His orchestral Sinfonietta, a clever but accessible work, was a favourite of Toscanini's; the two violin sonatas, the Second String Quartet and the Concertino are also eminently rewarding. Goossens's most successful orchestral work is the Oboe Concerto written in 1927 as a showpiece for his brother Leon. His later orchestral compositions, although masterly in their use of instrumental colour, tend to lack an individual voice.

WORKS

stage

Philip II, op.22 (incid music, Verhaeren), London, Court, 1918; prelude (1921)

L'école en crinoline, op.29, ballet, 1921

East of Suez, op.33 (incid music, W.S. Maugham), London, His Majesty's, 1922; pf suite (1922)

The Constant Nymph, op.43 (incid music, M. Kennedy), London, New, 1926; song: When thou art dead (1926)

Judith, op.46 (op, 1, A. Bennett), CG, 1929

Autumn Crocus (incid music, C.L. Anthony), London, Lyric, 1931

Don Juan de Mañara, op.54 (op, 4, Bennett), CG, 1937; arr. Romance, op.57, vn, pf, 1937

orchestral

Variations on a Chinese Theme, op.1, 1912, withdrawn; Miniature Fantasy, op.2, str, 1911; Perseus, op.3, sym. poem, 1914, withdrawn; The Eternal Rhythm, op.5, sym. poem, ?1913, withdrawn; Ossian, op.11, sym. prelude, 1915, withdrawn; By the Tarn, op.15 no.1 [arr. str qt work], str, cl ad lib (1919); Tam o'Shanter, op.17, scherzo, after R. Burns, 1919; Suite, G, op.24 [arr. Bach: French Suites nos.3 and 5], perf. 1917; Sinfonietta, op.34, 1922; Lyric Poem, op.35, vn, orch, 1921; Variations on Cadet Rousselle, op.40 (1924) [orch of vocal work]

3 Greek Dances, op.44, small orch, 1927; Ob Conc., op.45, 1927; Concertino, op.47, double str orch/str octet, 1928; 2 Fanfares, op.48, 1921, 1930; Nature Poems, op.52, 1930; 3 Pictures, op.55, fl, str, perc, 1935; Sym. no.1, op.58, 1940; Pastorale 1942, op.59 [arr. slow movt of Str Qt no.2], 1942; Phantasy Conc., op.60, pf, orch, 1942; Cowboy Fantasy, op.61; Sym. no.2, op.62, 1942–4; Variations on a Theme by Eugene Goossens, 1946, finale to collab. work; Phantasy Conc., op.63, vn, orch, 1948; Concert Piece, op.65, ob/eng hn, 2 hp, orch, 1958; Dance Prelude, ov.

Orchestrations of pf works

chamber

Octet, op.3, fl, cl, hn, hp, str, 1911, withdrawn; Old Chinese Folksong, op.4, vn/vc, pf, 1912; Serenade, op.4a, fl, pf, 1912, withdrawn; 4 Sketches, op.5, fl, vn, pf, 1913, withdrawn; Suite, op.6, fl/vn, vn, hp/pf, 1914; 5 Impressions of a Holiday, op.7, fl/vn, vc, pf, 1914; Phantasy Qt, op.12, str qt, 1915; Rhapsody, op.13, vc, pf, 1916; Str Qt no.1, C, op.14, 1915; 2 Sketches, op.15, str qt, 1916; Spanish Nocturne, op.17, vc, pf, 1917; Sonata no.1, op.21, vn, pf, 1918; Qnt in 1 Movt, op.23, pf, str, 1918

Fantasy, op.36, fl, ob, 2 cl, 2 bn, 2 hn, tpt, 1924; Phantasy Sextet, op.37, 3 vn, va, 2 vc, 1922–3; 2 Ballades, op.38, hp, 1924; Pastoral and Harlequinade, op.41, fl/vn, ob/vn, pf, 1924; Concertino, op.47, str octet/double str orch, 1928; Sonata no.2, op.50, vn, pf, 1930; Str Qt no.2, op.59, 1940; Islamite Dance, ob, pf (1962); Scherzo fantasque, fl, pf (1962); Vieille chanson à boire, bn, pf (1962); Forlane and Toccata, clvd

vocal

Choral: Silence, op.31 (W. de la Mare), chorus, orch (1922); The Apocalypse, op.64 (orat, Goossens, F. Moore, after Revelation), solo vv, 2 choruses, orch, 1953

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piano

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[Goossens](#)

(4) Marie (Henriette) Goossens

(*b* London, 11 Aug 1894; *d* Dorking, 18 Dec 1991). Harpist, daughter of (2) Eugène Goossens (ii). She made her orchestral début at the Philharmonic Hall, Liverpool, in 1910, and after studying there with Edith Mason she studied at the RCM with Miriam Timothy. She was principal harpist of the Covent Garden Orchestra from 1921 to 1930 and of the LPO from its foundation in 1932 until 1939. From 1940 to 1959 she was principal harpist with the LSO. She taught at the RCM from 1954 to 1967 and was made an FRCM in 1981. In later years she devoted herself to freelance orchestral playing and recording, finally retiring in 1981. She was appointed OBE in 1983. Her autobiography, *Life on a Harp String*, was published in London in 1987. For further information see W.M. Govea: *Nineteenth- and Twentieth-Century Harpists: a Bio-Critical Sourcebook* (Westport, CT, 1995), 97–103.

[Goossens](#)

(5) Leon Goossens

(*b* Liverpool, 12 June 1897; *d* London, 12 Feb 1988). Oboist, son of (2) Eugène Goossens (ii). After preliminary study of the piano, he began learning the oboe with Charles Reynolds when he was eight, and at the age of ten made some professional appearances. He then studied with William Malsch at the RCM (1911–14) and became principal oboe of the Queen's Hall Orchestra at the age of 17. After war service, during which he was wounded, he returned to the Queen's Hall Orchestra, transferring to Covent Garden in 1924, where he sometimes took charge of orchestral rehearsals when Beecham was late in arriving. That year he became professor of the oboe at the RCM (until 1939) and the RAM (until 1935). He also played in the Royal Philharmonic Society's orchestra and, on its foundation in 1932, the LPO. He had meanwhile undertaken many solo engagements, and been acclaimed on both sides of the Atlantic as the finest oboist of his day. Recognition of his exceptional gifts encouraged almost every notable English composer to write for him: these included Bax, Bliss, Britten, Elgar (one uncompleted movement of an unfinished

suite, orchestrated by Gordon Jacob in 1967), Vaughan Williams and many others. In 1950 he was made a CBE. A serious car accident in June 1962 severely damaged his teeth and lips, but with great courage and persistence he developed a new technique, and by 1966 had resumed his career with virtually undiminished powers. In his later years he gave lecture-recitals and masterclasses; he continued to perform into his 80s.

Goossens's principal contribution to the oboe was to refine and sweeten its tone and to reveal thereby a new flexibility and expressiveness; controlled by a brilliant technique and at the service of a persuasive and individual artistry, this gave the oboe a new standing as a solo instrument. His sound, to which vibrato is integral, was emulated by his students, and he is regarded as the founder of an English school of oboe playing. Though his orchestral playing was masterly, he made his greatest mark as a solo artist, where his personal style and charm of phrase could be most fully appreciated. His approach to the oboe is exemplified by his book *Oboe* (London, 1977), written in collaboration with Edwin Roxburgh. He played throughout his career on a Lorée thumb-plate system oboe made in 1907. Unusually for a professional oboist, most of whom make their own reeds, he relied for much of his career on reeds made by a professional maker, Thomas Brierley of Liverpool.

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[Goossens](#)

(6) Sidonie Goossens

(*b* Liscard, Cheshire, 19 Oct 1899). Harpist, daughter of (2) Eugène Goossens (ii). After studying at the RCM she made her orchestral début at a Promenade concert conducted by Sir Henry Wood in June 1921, playing second harp to her sister, Marie. 70 years later, on 14 September 1991, this occasion was commemorated at the last night of the Proms, when she accompanied the soprano Gwyneth Jones in Spohr's setting of *The Last Rose of Summer*. Her previous appearances at the Proms had included Tailleferre's Concertino (1937), Alwyn's *Lyra Angelica* (1954) and Henkemans's Concerto (1958). In 1924 she was the first harpist to broadcast a harp solo and, in 1936, the first to appear on television. A founder-member of the BBC SO in 1930, she finally retired in 1981. She was professor of harp at the GSM from 1960 to 1990, and was appointed MBE in 1974 and OBE in 1980. Her 100th birthday was celebrated in concerts at the Wigmore Hall and the Royal Festival Hall. (D. Perrett: 'Sidonie Goossens: a Biography', *World Harp Congress Review*, vii/2, 2000)

Goovaerts, Alphonse (Jean Marie André)

(*b* Antwerp, 25 May 1847; *d* Brussels, 25 Dec 1922). Belgian musicologist and composer. His grandfather was a poet and his father, an enthusiastic

amateur musician, gave him his first musical instruction. After studying humanities at the Jesuits' College in Antwerp, he was forced to take a post in a business concern to help his family out of financial difficulties. On the advice of Peter Benoit and Léon de Burbure, he devoted all his spare time to music and became secretary to the jury of the Flemish school of music in Antwerp. In 1866 he was appointed librarian of the Antwerp Town Library and archivist at the Royal Archives in Brussels. He subsequently took a post in the archives of the province of Brabant and later of Antwerp, where he was also inspector. He was appointed general keeper of the Royal Archives in 1898, a post he held until he was pensioned in 1904.

As a composer Goovaerts wrote almost exclusively for the voice, and for the most part sacred music; but it is as a musicologist and as one of the first methodical bibliographers that he is particularly known. At the age of 22 he wrote a valuable study on the Antwerp music publisher Phalèse. His principal work, *Histoire et bibliographie de la typographie musicale dans les anciens Pays-Bas* (1880), won him a prize from the Belgian Royal Academy; this valuable work covers 1415 individual publications but does not indicate where the cited editions are to be found. Goovaerts also wrote important articles on Benedictus Ducis, Pierre de La Rue and Hayne van Ghizeghem for the *Biographie nationale*, a biographical sketch of Burbure and articles on the oratorios of Benoit. He was a member of the St Gregorius Vereniging in Antwerp, an association founded by the Belgian bishops in 1881 for the reform of church music; he was opposed to the performance of secular music in church and in this connection wrote a book entitled *La musique d'église: considérations sur son état actuel* (1876). He also established a choir at the cathedral at Antwerp which he trained in the performance of early sacred music.

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ANNE-MARIE RIESSAUW

Gopak.

See Hopak.

Gora.

A string-wind instrument found only in southern Africa. The name *gora* is a simplification of the original Korana word *!gora*, in which the initial consonant is a voiced palatal ‘click’. Other spellings by various authors include *gorah*, *gorra*, *goura*, *gowra*, *kora*, *t’goerra*, *t’gorrah* and *gom-gom*. The *gora* was formerly played mainly by the Khoikhoi (or Hottentots), although Khoisan (Bushmen) and, later, Bantu peoples also adopted it (see [Khoikhoi music](#)). The instrument resembles a simple mouth-resonated musical bow, but is sounded by blowing on a piece of quill attached to the string (see illustration). This gives it a distinctive tone quality, somewhat like that from a free reed, as in the harmonica or the concertina.

The *gora* was noted first by Dapper in 1668 and thereafter by many other observers; descriptions by Lichtenstein and Burchell are particularly notable. Balfour wrote the first serious historical study, and Kirby (1931) later presented a comprehensive survey. Basing his argument on L.F. Maingard’s hypothesis that the Khoikhoi had acquired the hunting bow from the Bushmen early in the 17th century, Kirby (1934) postulated that the *gora* (and also two simple types of musical bow used by the Khoikhoi) originated shortly after this as an adaptation of the hunting bow. Balfour (pp.170ff), seeking explanations for the sounding mechanism of the *gora*, noted an analogous means of sound production in the bullroarer, which is widely used in southern Africa as a toy. He also cited the existence in north India of miniature aeolian bows strung with a flattened quill and attached to kites. Hornbostel (p.296) mentioned forms of lamina, sounded by blowing, among the Shambala in East Africa. Although no connection with the *gora* had yet been traced, he urged that items such as the *gora* should not be ascribed to caprice or accident, in the hope that they might ‘any day be withdrawn from their “splendid isolation” by means of some unexpected discovery, and will then supply the most important evidence for Culture-history’.

Apparently the *gora* is no longer played among remaining Khoikhoi-speaking groups, who are mainly found in Namibia (South-west Africa), Botswana and southern Angola. It still survives, however, in almost identical form but under different names among several Bantu-speaking peoples who apparently adopted it in the 19th century. It is always played by boys or young men and is strongly associated with cattle herding. The Sotho of Lesotho use it the most extensively and call it the *lesiba* (see [Lesotho](#), figs.1–2). The use of the instrument has mostly died out

elsewhere, but earlier names given to it among other neighbouring peoples were *ugwala* or *unkwindi* (Zulu), *ugwali* or *igwali* (Xhosa), *makwindi* (Swazi), *kwadi* (Tswana) and *ugwala* (Venda).

The instrument consists of a slightly curved solid stick or hollow river reed, about 95 to 100 cm long and 1.5 cm in average diameter. The string is made from sinew. One end of the string is secured to a strip of quill from a bird's feather, such as a vulture's or a bustard's. The quill is split and flattened, and the broad end trimmed into a leaf shape (fig. 1b). The string passes through a tiny hole pierced in the quill and is fastened by splicing or knotting. The quill is secured to the shaft by a narrow strip of hide, which also serves as a nut or bridge, raising the quill and string clear of the shaft; but in later specimens and in the Sotho *lesiba*, attachment is by means of a split peg. The other end of the string is bound to the shaft near its extremity in such a way that it may be tuned by tightening or slackening before performance. The use of a tuning-peg, presumably copied from the violin or the *ramkie*, was occasionally noted by observers around Cape Town from 1796.

In playing the *gora* or the *lesiba*, the quill is placed between slightly parted, though widely stretched, lips. The fingers keep the stave from touching the face, leaving the quill and string free to vibrate. Both inhalation and exhalation are used in agitating the quill, and considerable breath force is necessary. Mouth resonance is employed for the selective amplification of one or other of the upper partials of the harmonic series, as on the mouth bow and jew's harp. The use of harmonic partials 4 to 14 has been noted, although 11 and 13 are seldom heard; the range of partials from 5 to 9 is perhaps the most common, and the tuning of the almost inaudible fundamental, shown as C in ex. 1, may vary from F to B \flat among different Sotho players. In such cases, the entire series is transposed accordingly. In addition to the instrumental sound, players often add laryngeal grunts during exhalation; sometimes these are given definite pitch, to add a touch of polyphony to the performance, but some players avoid them altogether.



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DAVID K. RYCROFT

Gorączkiewicz, Wincenty

(b Kraków, 1789; d Kraków, 4 Nov 1858). Polish organist, conductor, teacher and composer. He was a son of Dominik Gorączkiewicz (1747–1803), organist of Wawel Cathedral in Kraków from 1788, and brother of Dominik Gorączkiewicz (1780–1813), cathedral organist from 1803 to 1808. He studied with his father, and then in Dresden and Vienna. From 1808 until his death Gorączkiewicz held the posts of organist and musical director of Wawel Cathedral. He also played the double bass in, and for a time conducted, the orchestra of the theatre of the governor of the Brzeg district, J. Kluszewski. In 1818 he became musical director of the Society of Friends of Music in Kraków, and he also held a senior post in the Boarding School of Music, where he taught the organ from 1820. From 1841 Gorączkiewicz was responsible for the organ and choral singing classes in the music school of the Technical Institute. From 1838 he also taught in Franciszek Mirecki's operatic singing school. He later appeared as a conductor, while as an organist he was considered to be one of the greatest players of the day, an eminent improviser, and the equal of Simon Sechter of Vienna and A.F. Hesse of Breslau. He gave concerts in Dresden, Vienna and Olmütz, where he played a newly constructed organ in the cathedral. He encouraged the performance of the vocal music of Haydn and Mozart, and contributed towards the restoration of ancient church music. In 1866 a plaque was set in the wall of Wawel Cathedral in his memory. Besides making arrangements of songs, choral and piano music, Gorączkiewicz composed some sacred works, including *Cantica choralia ecclesia Romano-Catholica* (1848), and a comic intermezzo *Rendez-vous fryzjera* ('The Barber's Rendez-Vous'), performed in Warsaw on 27 June 1816 (manuscript in *PL-Kk*). He also translated into Polish Gottfried Weber's *Versuch einer geordneten Theorie der Tonsetzkunst*, which remained in manuscript in Wawel Cathedral, Kraków.

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IRENA PONIATOWSKA

Görbig [Gärbig, Gerbich, Gerbig], Johann Anton (Thaddeus)

(*b* ?1684; *d* Prague-Strahov, 2 March 1737). Bohemian organist, choirmaster and composer. His age is given as 53 in the obituary register, but his name is not listed in the corresponding baptismal registers of Brůx (now Most) which was given as his place of birth by Dlabač.

Görbig was an unpaid assistant organist at the metropolitan cathedral of St Vitus in Prague from about 1703; on 24 July 1717 he became cellist and in 1727 he succeeded Tobias Ernest Liehre (1644–1727) as organist. After the death of J.C. Gayer he was appointed *capellae magister*, on 27 November 1734, and he held this post until his death; he was also organist at Strahov from about 1723. Besides his musical activities he was assessor to the subsidiary law court at Pohořelec (Prague). Gayer's son Vojtěch succeeded Görbig in 1727 as cellist of the metropolitan cathedral.

Görbig's artistic orientation can be seen from the selection of composers represented in his library (now in *CZ-Pp*), for example Caldara, Lotti and Heinichen. Only a few of his own compositions survive and as they bear his surname alone, their attribution is uncertain because of the existence of an otherwise unknown composer Georg Görbig, whose works are listed in an Osek monastery inventory of 1720. The masses are in a slightly archaic *stile misto*, showing a remarkable absorption of the late Baroque concerto style into their contrapuntal texture. His vocal idiom is almost completely instrumental. In these respects his style is similar to that of his Prague contemporary, Gunther Jacob (1685–1734).

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MILAN POŠTOLKA

Gorchakova, Galina

(*b* Novosibirsk, 1 March 1962). Russian soprano. After studies at the Novosibirsk Conservatory, she joined the Opera House in Sverdlovsk (now Yekaterinburg) in 1988, her early roles including Tatyana, Santuzza, Cio-Cio-San, Liù, Tamara (Rubinstein's *Demon*) and Katerina (*Lady Macbeth of the Mtsensk District*). Winning auditions in St Petersburg, she moved on to the Kirov Opera in 1991, and with that company was quickly recognized as an artist of rare individuality. Her international career began with an appearance as Renata in Prokofiev's *Fiery Angel* at the 1991 Proms in London, and she made her Covent Garden and Metropolitan Opera débuts the following year in the same role, taking it to La Scala in 1994. She returned to Covent Garden in 1993 as Tatyana, which, together with Tchaikovsky's Lisa, became a calling card around the world. Other Tchaikovsky roles include Maria (*Mazepa*) and Iolanta, and in concert Natal'ya (*The Oprichnik*) and Kuma (*The Enchantress*). With the Kirov she has also sung Gorislava (*Ruslan and Lyudmila*), Yaroslava (*Prince Igor*), Princess Olga (*The Maid of Pskov*), Volokhova (*Sadko*), Fevroniya (*Legend of the Invisible City of Kitezh*) and Clara (*Betrothal in a Monastery*), many of which have been recorded on disc and video. Tosca introduced her to Houston in 1996, and in 1998 in Rotterdam she added Manon Lescaut to her repertory. Her Verdi roles have included Leonora (including the original version of *La forza del destino*) and Elisabeth de Valois. She made her Australian début in recital at the 1999 Sydney Festival, and has a large repertory of Russian song. Although her gleaming voice can lack flexibility, it has thrilling amplitude throughout its considerable range.

JOHN ALLISON

Gorczycki [Gorczyca], Grzegorz Gerwazy

(*b* Rozbark, nr Bytom, Silesia, c1665–7; *d* Kraków, 30 April 1734). Polish composer. He studied philosophy at Prague University from about 1678 to 1683, and then theology at Vienna University until 1689. At the beginning of 1690 at the latest, he moved to Kraków, where he was ordained in spring 1692. Soon afterwards he was appointed professor at the Congregatio Missionis at Chełmno, Pomerania; one of his duties there was to direct the music in the chapel. In 1694 he returned to Kraków and became a curate and from 1696 the penitentiary of Wawel Cathedral. He was composing by this time, since one of his works, *Tota pulchra es, Maria*, is dated 1694. In 1698 he was made director of music at Wawel Cathedral, a position that he retained until his death. From 1702 he was also a senior member of the chapel of the Angelists at the cathedral. In

1705 he became canon of the collegiate church of Skalbierz and from about 1720 parish priest of one of the Kraków churches. He conducted the Wawel chapel at the coronation of the Elector August III of Saxony at Kraków on 17 January 1734, and died shortly afterwards. He was long remembered, particularly in Kraków: several of his works were published during the 19th century, three of them as early as 1839.

Gorczycki is a notable figure in Polish music of the late Baroque period. He was mainly a composer of liturgical music to Latin texts, but he also seems to have tried his hand at purely instrumental works. He was once thought of primarily as a gifted exponent of the old *a cappella* style, but the discovery during the second half of the 20th century of several works by him for voices and instruments – besides the already known *Illuxit sol iustitia* – shows that he used not only traditional vocal polyphony but also the more up-to-date concerted techniques of the Neapolitan school. His large-scale vocal and instrumental motets involve dialogues between two or more instruments (principally violins but also on occasion viola, oboes and trumpets) and four or five vocal parts, which include short solo sections contrasting with *tuttis*. These works are in a clear, schematic major-minor tonality and display a melodic style that has its roots in Italian music. Instrumental music appears to have been important to Gorczycki; the little that is known about his contribution to it derives from a polonaise of doubtful authenticity and a note about a lost overture. He is not now thought (as he once was) to have written any operas.

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sacred vocal and instrumental

Completorium, 4vv, 2 vn, 2 tpt, org, W-G 6; M ii

Completorium (ii), W-G 7, mentioned in Kraków inventory (see Chybiński, 1928; ? = W-G 6)

Conductus funebris, 4vv, 2 vn, 2 tpt, va, va bassa, db/trbn, org, W-G 8; M ii

Crudelis Herodes, 4vv, 2 vn, org, W-G 9; M ii

Deus tuorum militum (i), 4vv, 2 vn, org, W-G 10; M ii

Deus tuorum militum (ii), Innocentes pro Christo intontes, 4vv, 2 vn, org, W-G 11a–b; M ii

Gratuletur ecclesia, 4vv, 2 vn, org, W-G 13; M ii

Illuxit sol iustitia, 5vv, 2 vn, va bassa, bc, W-G 16; M ii

In virtute tua, 4vv, 2 vn, 2 tpt, org, W-G 17; M ii

Jesu corona virginum, 4vv, 2 vn, org, W-G 14; M ii

Justus ut palma florebit, 4vv, 2 vn, org, W-G 20; M ii

Laetatus sum, 4vv, 2 vn, 2 tpt, org, W-G 22; M ii

Litaniae de providentia divina, 5vv, 2 ob, 2 tpt, 2 vn, va bassa, org, W-G 23; M ii

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Os iusti meditabitur, 4vv, 2 vn, org, W-G 30; M ii

Tristes erant apostoli, 4vv, 2 vn, org, W-G 42; M ii

sacred vocal

all for 4 voices, some with organ, bc

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instrumental

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MIROSLAW PERZ

Gordigiani, Giovanni Battista

(*b* Modena, July 1795; *d* Prague, 2 March 1871). Italian baritone, composer and teacher. The eldest son of the baritone Antonio Gordigiani, he studied for six years at the conservatory in Milan. In 1817 he sang at the Teatro della Pergola, Florence, and the following year in Pisa, but soon gave up the stage to become a concert singer. After a period in Regensburg as a teacher, he went to Prague in 1822 and stayed there for the rest of his life, teaching singing at the conservatory. Among his pupils was the soprano Teresa Stolz. He composed several operas, of which three were produced in Prague: *Pygmalione*, 1845; *Consuelo*, 1846 (in which the 20-year-old Marietta Alboni sang the part of Anziletto) and *Loscrivano pubblico*, 1850. He also wrote church music, marches and songs.

His brother Luigi (*b* Modena, 21 June 1806; *d* Florence, 1 May 1860) sang in the boys' choir of the Pitti Chapel in Florence and studied the piano and composition. For a time he was employed by Count Demidoff to produce music for entertainments. His compositions include ten operas, eight of which were performed, a ballet, an oratorio, three cantatas, many piano pieces and over 300 songs, many based on Tuscan folk melodies and published in collections including *In riva all'Arno* and *Mosaico Etrusco*. His vocal chamber music earned him the nickname 'the Italian Schubert'.

ELIZABETH FORBES

Gordon, Alexander

(*b* Aberdeen, c1692; *d* South Carolina, 1754/5). Scottish tenor, author and antiquary. He graduated at Aberdeen University, lived for a time by teaching languages and music, and then left for the Continent, spending

some years in Italy, where presumably he was trained as a singer. He sang in C.A. Monza's *La principessa fedele* at Messina in 1716 and Orlandini's *Lucio Papirio* and Leo's *Sofonisba* at Naples in 1717–18. He returned to Britain in 1719 and sang at four concerts at the Lincoln's Inn Fields Theatre that winter. He was a member of the Royal Academy (at the King's Theatre) during its first season (spring 1720), singing in Porta's *Numitore*, Handel's *Radamisto* (Tiridate) and Roseingrave's arrangement of Domenico Scarlatti's *Narciso*. He had a benefit at York Buildings on 6 February 1721 and another at the Little Haymarket Theatre on 26 January 1722. He was back at the King's Theatre in 1723 for the first performances of Ariosti's *Coriolano* and Handel's *Flavio* (Ugone). Handel planned to give him a part in *Giulio Cesare*, but in August that year Gordon abandoned his singing career and began research on the Roman antiquities of Scotland and northern England. His literary works include the fruits of this, under the title *Itinerarium Septentrionale*, lives of Pope Alexander VI and his son Cesare Borgia, a translation of Scipione Maffei's *De gli anfiteatri*, essays on Egyptian mummies and hieroglyphics, and a comedy, *Lupone or The Inquisitor*, produced unsuccessfully in London in 1731. He was secretary to the Society of Antiquaries (1736–41) and other learned bodies, but in 1741 left for South Carolina as secretary to the governor. He became a substantial landowner there, and died between August 1754 (when he made his will) and July 1755.

Gordon must have possessed a competent technique to sing the two parts Handel composed for him, which require agile coloratura and a compass from *d* to *a'*. On one occasion he is said to have taken exception to Handel's accompaniment and threatened to jump on the harpsichord; this drew the reply: 'Let me know when you will do that and I will advertise it; for I am sure more people will come to see you jump than to hear you sing'. Gordon apparently brought back from Naples a manuscript score of Alessandro Scarlatti's *Tigrane*, now in the Barber Institute at Birmingham, in which the opera is attributed to Scarlatti 'con l'ajuto del Sigr Alessandro Gordoni Inglese'. Gordon may have been present when the opera was produced in 1715, but he probably acted merely as copyist. He was also a painter, who illustrated some of his own books and left a self-portrait.

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WINTON DEAN

Gordon, Dexter (Keith)

(*b* Los Angeles, 27 Feb 1923; *d* Philadelphia, 25 April 1990). American jazz tenor saxophonist. He began to play the clarinet at the age of 13 and studied music with Lloyd Reese, during which time he played in a rehearsal band with other pupils of Reese, including Charles Mingus and Buddy Collette. After a long engagement with Lionel Hampton's touring band (1940–43) he made his first solo recordings, as the leader of a quintet

session with Nat 'King' Cole as a sideman. In 1944 he worked for a few weeks with the Fletcher Henderson Orchestra, then briefly with Louis Armstrong and with Billy Eckstine's orchestra. His recordings with Eckstine (for example, *Blowin' the Blues Away*, 1944, Deluxe), Dizzy Gillespie, Fats Navarro and others soon made him a leading figure in the bop movement. Working alternately on the East and West coasts, he appeared with Tadd Dameron in New York early in 1949, and joined his fellow tenor saxophonist Wardell Gray for a popular and sensational series of 'saxophone duels' between 1947 and 1952 (notably *The Chase*, 1947, Dial). Difficulties associated with drug addiction curtailed his activities during the 1950s, but these problems had been resolved by 1960 when he served as composer, musician and actor in the West Coast production of Jack Gelber's play *The Connection*. Thereafter he toured and recorded principally as a leader, moving back to New York early in 1962.

In September 1962 Gordon performed in London and then made a tour of the Continent that was so successful he remained in Europe for the next 15 years, making infrequent trips to the USA. Based in Copenhagen, he appeared at all the major jazz festivals, taught and recorded prolifically; he also toured Japan in autumn 1975. Encouraged by a visit to New York in 1976, however, he returned permanently to the USA the following year. As the star of the film *Round Midnight* (1986), Gordon was the subject of renewed interest in the late 1980s; he received a nomination for an Academy Award for his role.

Gordon's main influence was Lester Young, but he also displayed an extrovert intensity reminiscent of Herschel Evans and Illinois Jacquet. His rich, vibrant sound, harmonic awareness, behind-the-beat phrasing and predilection for humorous quotations combined to create a highly individual style. Gordon's music strongly affected the two leading tenor saxophonists of the succeeding generation, Sonny Rollins and John Coltrane. Gordon was later influenced in turn by Coltrane, and even, following Coltrane's example, adopted the soprano saxophone during the late 1970s. A volume of transcriptions of his performances has been published.

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LEWIS PORTER

Gordon, Captain James (Carel Gerhard)

(*b* Cape of Good Hope, 22 May 1791; *d* Lausanne, 1838). Scottish and Cape Dutch amateur flute maker and player. He carried out improvements to the flute, firstly in Paris, and in 1831 in London in association with Rudall & Rose and Cornelius Ward. He is remembered for the 'Boehm–Gordon controversy', a libel campaign against Theobald Boehm initiated for his own commercial ends by Victor Coche in 1838, in which Boehm was falsely accused of stealing the idea of the ring-key (*brille*) from Gordon (it had in fact been patented in 1808 by Friedrich Nolan). Boehm and Gordon had worked together in Munich in 1833–4, a result of which was Gordon's 13-hole *Flûte diatonique* of 1834. There had been no misunderstanding between them; the campaign against Boehm, which was perpetuated by John Clinton, Cornelius Ward and Richard Shepard Rockstro, seems to have originated in jealousy. The accusations were refuted by Schafhäutl and Christopher Welch, but Gordon's apparent failure led to severe mental illness and eventually to suicide.

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For further bibliography see [Boehm, Theobald](#).

JAAP FRANK

Gordon, Michael

(*b* Miami, 20 July 1956). American composer and keyboard player. Raised in Nicaragua, he returned to Miami Beach at the age of eight. He studied at New York University (graduated 1980) and Yale University (MM 1982), among others; his principal teachers included Edward Troupin and Martin Bresnick. From 1979 to 1983 he played in the rock band Peter and the Girlfriends, later forming a more ambitious ensemble, the Michael Gordon Philharmonic (1983–96), to perform his concert music. In 1987 he co-founded, with his wife Julia Wolfe, and David Lang, the Bang on a Can Festival, New York, an event that became an important showcase for postminimal and vernacular-based new music.

Gordon's music starts from a minimalist ensemble concept, but extends dramatically towards dissonance and rhythmic complexity. Many early

works revolve around rhythmic conflict, a characteristic illustrated by titles such as *Thou Shalt/Thou Shalt Not!* (1983) and *Four Kings Fight Five* (1988). In the earlier work, his first piece for the Michael Gordon Philharmonic, the 9/8 rhythm of the strings and organ is angrily, yet routinely, interrupted by a conflicting pattern in the bass clarinet and percussion. In the later composition, rhythmic layers are nested in two-against-three and three-against-four groupings. Such complexities made Gordon a central proponent of the Manhattan-based movement known as Totalism, a style characterized by vernacular influences, postminimalist harmonies and intricate rhythmic structures. Other characteristics of Gordon's style include abrupt changes in tempo and the use of classical instruments to create a pulsing, irregular energy reminiscent of rock groups such as Led Zeppelin.

In 1991 Gordon collaborated with video artist Elliot Caplan to create the *Van Gogh Video Opera*, a multimedia work in which visual allusions to the life and work of Vincent Van Gogh are accompanied by musical patterns organized in complex rhythmic cycles. With *Yo Shakespeare* (1992), Gordon began to reduce the pitch elements of his music to achieve a more focussed concentration on rhythm. This process reached its apex in *Trance*, a 50-minute intense continuum of competing rhythms that peaks in a digitally recorded sample of Buddhist and Arabic chanting.

WORKS

(selective list)

Dramatic: *Van Gogh Video Opera* (after V. Van Gogh letters), 1991, collab. E. Caplan; *Chaos* (op, 25 scenes, M. Maguire), 1994–8; *The Carbon Copy Building* (op, 1, B. Kutchor), 1999, collab D. Lang and J. Wolfe, Turin, Teatro Carignano, Sept 1999

Large ens: *Four Kings Fight Five*, ob, cl + b cl, perc, synth, elec gui, vn, va, vc, 1988; *Romeo*, orch, 1992; *Yo Shakespeare*, 2 fl + pic + pan pipes, s + t sax, a + bar sax, perc, 3 synth, elec gui, elec b gui, amp vn, amp vc, 1992; *XVI*, 16vv, 1993; *Trance*, 2 fl + pic + pan pipes, 2 s sax, a sax, 4 tpt, 4 trbn, perc, 3 sampled accdn, elec gui, elec b gui, amp vn, vc, tape, 1995; *Love Bead*, fl + pic, ob + eng hn, b cl, dbn, brass, elec gui, elec b gui, amp vn, va, vc, sampler, 1997; *Weather*, str orch, 1997 [opt. multimedia video by Caplan]

Other: *Thou Shalt/Thou Shalt Not!*, cl + b cl, perc, elec org, elec gui, amp vn, amp va, 1983; *The Low Qt*, (b cl, bar sax, trbn, db)/any 4 low insts, 1985; *Strange Quiet*, cl + b cl, perc, synth, elec gui, amp vn, amp va, 1985; *Acid Rain*, fl, cl, synth, str qt, db, 1986; *Paint it Black*, db, 1988; *Industry*, amp vc, elecs, 1992; *Trance 4*, cl, perc, elec gui, vc, amp db, sampler, 1995; *ACDC*, fl, cl, vn, db, pf, 1996; *Grand Dairy*, elecs, 1996; *I Buried Paul*, cl, elec gui, vc, amp db, perc, sampler, 1996; *hate*, 1v + pf, 1997; *XY*, perc, 1997

Recorded interviews in *US-NHoh*

Principal publishers: Red Poppy, Chester

Gordon, Peter

(b New York, 20 June 1951). American composer and saxophonist. As a youth he lived in Munich, where he studied the saxophone with Don Menea, music theory with P.J. Korn and played in rock bands. Later he studied music and telecommunications at the University of Southern California (1969–70), composition at the University of California, San Diego (BA 1973) and electronic music at Mills College (MA 1975); his principal teachers were Kenneth Gaburo, Roger Reynolds, Pauline Oliveros, Robert Ashley and Terry Riley. Gordon first gained attention for his work with the Love of Life Orchestra, an art-rock performing group which he founded (with David Van Tieghem) in 1977. Members included Rik Albani (trumpet), Rebecca Armstrong (voice), Randy Gun (guitar) and 'Blue' Gene Tyranny (piano), in addition to Gordon (clarinet, saxophone, synthesizer) and Van Tieghem (percussion). The Love of Life Orchestra performed throughout the USA, Canada and Europe and made several recordings. Gordon's compositions incorporate tape and electronic music, videotape and live performance, and often address social and political issues, as in *The Birth of a Poet* (1981), and *The Return of the Native* (1983–8). Other compositions include *Shoptalk*, a collage of the voices of eight composers, and *Frozen Moments of Passion*, for saxophone, fragments of speech and pre-recorded tape. In 1985 he won an Obie award for the music for *Otello*, a mixed-media work loosely based on Verdi's opera and created in collaboration with members of the Italian performance art group Falso Movimento. As an arranger and record producer Gordon has worked most notably with Ashley on *Perfect Lives (Private Parts)*. He has played saxophone and clarinet on recordings by Laurie Anderson, the Flying Lizards, Dinosaur L and Soft Verdict. Gordon has also composed music for plays, music theatre and leading dance companies. In 1981 he began producing live video-music-theatre with video artists Kit Fitzgerald. A documentary on their collaborative work, *Painted Melodies, Spider's Garden*, won the 1993 Grand Prize at the International Electronic Cinema Festival in Montreux.

WORKS

(selective list)

Dramatic: *Birth of the Poet* (op, K. Acker), 1981, RO Theatre, Rotterdam, 1984; *Return of the Native* (video op), 1983–8, collab. K. Fitzgerald, Brooklyn Academy of Music/Next Wave 1988; *Otello* (mixed media), received Obie 1985, collab. Falso Movimento; *Joe versus the Volcano* (film score, dir. J.P. Shanley, 1990; *The Journey from Petersburg to Moscow* (film score, dir. V. Stephen); *In the Soup* (film score, dir. A Rockwell), 1992; *The Strange Life of Ivan Osokin* (op, C. Congdon), 1994, LaMama, New York, 1994; *Party Time* (op, P. Zimet), 1996, collab. Fitzgerald, Public School 122, New York, 1996
Inst: *Windfinger Song*, 6 fl, pf, hpd, cel, 1972; *Les Enfants Terrible*, str trio, 1973;

Movt, chbr orch, 1976; Intervallic Expansion, 2 sax, gui, db, kbd, perc, 1976; Extended Niceties, ens, 1978; Geneva Suite, rock ens, 1979; Dingle Music, chbr suite, 1983; Secret Pastures (ballet suite, Bill T. Jones/Arnie Zane & Co.), 1984; St. Cecilia, 2 sax, gui, perc, 1985; Leningrad Xpress (dance suite), 1988; Pastis, gui, 1985/89; The Misadventures of President Limp, ens, 1989; Sorak San Mist, El-cl, 5 haegum (Korean vn), 1990; De Dode, str qt, 1992; Gnarly, chbr orch, 1995

El-ac: Machomusic, 8 sax, elec, 1973; Frozen Moments of Passion, sax, v, rec. tape, 1980; Shoptalk, 8 rec. vv

Compositions on disc: Deutsche Angst, collab. L. Weiner, Disques Crepuscule, 1982; Westmusik, collab. T. Fehlmann, Zick/Zack Records, 1983; The Yellow Box, collab. D. Cunningham, Voiceprint, 1996

JOAN LA BARBARA

Gordon Woodhouse [née Gwynne], Violet (Kate)

(*b* London, 23 April 1872; *d* London, 9 Jan 1948). English harpsichordist, clavichordist and pianist. She was one of the pioneers in the English revival of interest in earlier keyboard instruments. After showing signs of an unusual musical ear and memory, she studied the piano with Oscar Beringer but, influenced by Arnold Dolmetsch whom she met in 1910, she turned to the harpsichord. A woman of wealth and social standing (somewhat imperilled by her irregular private life), she did not lead a very active public professional life, but made a considerable impression on the intellectual and artistic circles of the day. Delius wrote his Dance for Harpsichord for her. She was the first to make gramophone records of harpsichord music (June and July 1920) and the first solo harpsichordist to broadcast in England (March 1924). By this time she had also taken up the clavichord with enthusiasm. Her catholic repertory included transcriptions, in which she experimented with a technique of brushing the clavichord's strings with her fingertips. She was much admired for her graceful phrasing, which was influenced by her appreciation of bel canto.

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LIONEL SALTER

Gordy, Berry

(*b* Detroit, 28 Nov 1929). American songwriter and founder of [Motown Records](#). Born into a middle-class family, he initially wanted to be a boxer and later opened a record shop specializing in jazz. When both these career options failed, he began to write songs, quickly achieving success between 1957 and 1959 by co-writing such hits as *Reete Petite*, *To be Loved* and *I'll be satisfied* for Jackie Wilson, *You've got what it takes* for Marv Johnson and *Money* for Barrett Strong.

At Smokey Robinson's suggestion, Gordy ventured into the record business with Tamla Records in 1959. He began Motown in 1961, followed by Gordy in 1962, Soul and VIP in 1964 and several lesser labels over the ensuing ten years. Collectively these labels are commonly referred to as Motown. Gordy promoted the label as the 'Sound of Young America', since from the beginning he was interested in marketing his African-American artists to both a black and white audience. To achieve this he identified what the common elements were in black recordings that crossed over to the pop charts. He personally trained all of Motown's early writers and producers and, using essentially the same musicians for every recording, he developed the Motown sound.

Gordy developed a long-range business plan at Motown, drawing from his experience at the Lincoln-Mercury car factory in Detroit where he had worked during the mid-1950s. The operation was run like a factory with a top-down model. Its success was based on a cheap labour pool, a rigidly compartmentalized work force, vertical integration and control of the market-place. Motown's spectacular results were unprecedented among black record labels and by the late 1960s Gordy's Jobete Music was the most successful publishing company in the world.

In 1971 Gordy moved Motown's headquarters to Los Angeles with a view to expanding into motion pictures. He continued to achieve a significant degree of success but his company could no longer boast a characteristic sound, and in 1988 he sold Motown to MCA records. He published his autobiography as *To be Loved: the Music, the Magic, the Memories of Motown* (New York, 1994).

For bibliography see [Motown](#).

ROB BOWMAN

Górecki, Henryk Mikołaj

(b Czernica, nr Rybnik, 6 Dec 1933). Polish composer. He studied composition with Szabelski at the Music Academy in Katowice (1955–60), where he subsequently taught, becoming rector in 1975 until his resignation in 1979 in politically-charged circumstances. His composition pupils include Augustyn, Knapik, Krzanowski and his own son, Mikołaj. While still a student, Górecki made a name for himself in Poland as a leading member of the young, avant-garde generation of composers, with premières at the early Warsaw Autumn festivals that culminated in the *succès de scandale* of *Scontri* in 1960. Abroad, he received first prize at the 1961 UNESCO Youth Biennale for the First Symphony and at the 1973 UNESCO Composers' Rostrum for *Do matki*. He received his first foreign commission for *Refren* (one of the most remarkable compositions of the mid-1960s), which was followed by two West German radio commissions, *Canticum graduum* and the Third Symphony (1976). Nevertheless, his name and most of his music remained largely unknown outside Poland until the mid- to late 1980s, when chamber works were commissioned by

the Lerchenborg Festival and by the Kronos Quartet. Fame arrived in the 1990s when the fourth commercial recording of the Third Symphony, by Dawn Upshaw and the London Sinfonietta conducted by David Zinman, became a worldwide phenomenon. Since its release in 1992, this recording has sold over a million copies; many other performances and recordings have followed in its wake. Its success was attributed in large part to radioplay and the acumen of its distributors as well as to the freshness of its appeal – notwithstanding the date of its composition (1976) – to non-specialist listeners for whom its understated spirit of reflective mourning touched a contemporary nerve.

Regardless of his stylistic evolution, Górecki has established a strong and distinctive musical presence which is more widely appreciated than it was before the media exposure of the 1990s. He revealed the extremes of his musical temperament in the savaged neo-classicism of the *Sonata for Two Violins* (1957), which contains potent dynamic and rhythmic contrasts as well as displaying a taste for the grotesque that would resurface over 30 years later. As Poland opened up to Western influences, Górecki rapidly assimilated serial techniques and aesthetics, although he held a sceptical view of hermetic compositional systems. In the melting-pot of the late 1950s, he showed Webernian restraint in *Epitafium* (the first of many works to be given a detailed spatial layout) and evoked a Boulezian soundworld in *Monologhi*. And yet, while serialization of pitch, dynamics and durations underpins much of *Scontri*, this exceptionally flamboyant score, like the preceding First Symphony, is notable rather for its explosive mix of pointillism and movement of massed sounds. Clusters collide with solo lines, instrumental families hocket with one other, stasis gives way to volcanic eruptions. Throughout, the music underlines an abiding Polish dictum: that technique is subservient to expressive ends. It was also a watershed in his personal development. In *Genesis*, the three-part chamber music cycle which followed, Górecki addressed the issue of what constituted the essence of his new musical language with brutal frankness, especially in the stripped-down muscularity of *Elementi*, the first section. Even so, he still felt the need to underpin this score with serially-derived procedures, all but obliterated by deliberately intuitive handling of his material and by the predominance of indeterminate pitch (the three instruments – violin, viola and cello – are detuned for the last pages).

There were two separate but related outcomes from this ruthless self-examination: a formal and technical clarity (*Refren*) and an absorption of cultural icons from the past (*Three Pieces in Old Style*). Some features of *Refren* such as strong dynamic and textural contrasts, and the use of mirror patterns, are still drawn from previous works, but these elements are marshalled into a parametrically unified framework: contrasts are limited to the macrostructural level and palindromes define phrasing more clearly, especially in the outer sections of the simple ternary design. In abandoning serialism (although retaining some of its manipulative procedures), Górecki developed newly-sustained pitch schemes; in *Refren* such a scheme is based on whole-tone harmonies moving in parallel to an evolving melodic line, which itself moves chant-like within an ambit of a minor third. Most premonitory are the extremely slow tempo of the outer sections and the developmental refrain substructure. The *Three Pieces in Old Style* are significant insofar as they are unashamedly modal (at a time when

dissonance was the avant-garde norm) and provide the first of many instances when Górecki appropriates pre-existing music: in this case, the third movement retools a Polish Renaissance wedding song, at one point layering eight-fold its tenor through the notes of the dorian mode. During the late 1960s, Górecki concentrated on 'putting the most stringently restricted material to maximum use', especially in *Muzyka staropolska* and the *Muzyczka* series, a successor to the *Genesis* cycle. The former is his most ascetic evocation of the past, with repetitive motifs in the brass derived from a medieval organum interlocked with serially-layered statements in the strings of the tenor from a Renaissance hymn, material which was to resurface in a contrapuntal guise in the First String Quartet almost twenty years later. The main significance of *Muzyczka 4* lies in its overall structure, where the fortissimo dynamic, long silent pauses and rapid, chromatic motifs of the first movement are counterbalanced by a comparatively calm second movement: this binary design informs several subsequent pieces, notably the Second Symphony. Reflective codas, first encountered in *Canti strumentali*, become a mainstay of many later works.

The years 1970–86 are dominated by vocal music, as if Górecki was attempting to humanize the linguistic and technical explorations of the 1960s. The underrated *Do matki* uses its vocal forces sparingly and consequently to heightened emotional effect – the chorus briefly interjects on just two occasions, the solo soprano appears only in the coda – while the harmonic language has a new diatonic element, being an elaboration of a dominant thirteenth chord. The Second Symphony, written to celebrate the 500th anniversary of the birth of the Polish astronomer Copernicus, is appropriately his most monumental score. The thunderous cosmic vision of the mostly orchestral first movement is answered by a second movement whose proportions are considerably expanded in order to resolve the earlier tensions. As part of his search for a harmonic resonance that includes diatonic triads, towards the end Górecki makes use of 12-note bi-modality: a dorian 15th-century choral antiphon is complemented by a 'black-note' pentatonic chord, in order to symbolize Copernicus's view of heaven as containing all things of beauty. The second movement marks an important stage in Górecki's conversion to a more consonant language since the late 1960s, a process which was immediately clarified in several choral pieces and the Third Symphony.

The 'Symphony of Sorrowful Songs', like the earlier *Refren*, holds a prominent place in post-World War II music. Both are distillations of ideas the radicality of which, at the time and since, has yet to be fully recognized. The symphony has been dismissed by some, particularly in Western Europe, as lacking in musical and intellectual substance, too reliant on sentiment, both personal and religious. This is to misunderstand its roots in Eastern European secular and sacred musical traditions: the symphony's underlying ethos of reflection and transcendence and its candid combination of emotional and technical directness may not always cross cultural boundaries. The work's origins in the example of Szymanowski, in Polish hymnody and folksong and in the traumas of the Silesian Uprisings and World War II, and its iconic references to Beethoven and Chopin, have given rise to an enormously powerful and unique tribute to the power of prayer in the face of recurrent inhumanity. The Third Symphony is fashioned within three slow movements lasting almost one hour and

concentrated on the strongly maternal figure of the solo soprano; compositionally, each movement of the Third Symphony is a scion of his earlier reflective codas, bereft of their original role as diffusers of conflict. The first is characterized by a masterful yet simple canonic process which filters the subject at different levels through a constant aeolian mode on E. The second is memorable for its harmonic head-motif, while the third isolates a two-chord alternation (just one example of Górecki's profound attachment to the lullaby) from Chopin's *Mazurka* op.17 no.4 and elides it harmonically, and symbolically, with the chordal climax from the development section of the first movement from Beethoven's Third Symphony.

Górecki's shift since *Refren* to a fully diatonic and modal language, in which melody plays the supreme role and in which the repetitive element is essentially rooted in folk and church music, combined with his frequent incorporations of pre-existing music, represents his search for personal authentication in both Polish and broader musical terms. In the last two large-scale choral works of this period, *Beatus vir* and *Miserere*, Górecki connects directly to the Roman Catholic traditions that are central to his sense of heritage and also, by association, to the church's political role in communist Poland. *Beatus vir* was commissioned by Cardinal Wojtyła in 1977 and conducted by Górecki in his presence when he returned to Poland as Pope John-Paul II two years later. Writing and performing *Beatus vir* was both a religious and political act, not least because the work is a homage to the Polish patron saint, Bishop Stanislaus, who was a victim of conflict between church and state in 1079. *Miserere*, begun as a protest against government provocation of the Solidarity trade union in March 1981, was not performed until 1987 because of the imposition of martial law in December 1981. Both works, in solemn and measured tones, utilize Górecki's by now customary long-term tonal foundations (C minor – major in *Beatus vir*, the aeolian mode in *Miserere*). During the remainder of the 1980s Górecki composed a substantial body of a cappella choral music, most of it in gentle arrangements of folk and church songs and most of it for personal reasons rather than for public consumption. It was a further period of self-reassessment.

His subsequent return to instrumental genres had been heralded in 1980 by the Harpsichord Concerto, whose two short fast movements seemed the antithesis of most of his musical output of the preceding decade. Nevertheless, Górecki drew on the same inspirational sources, this time couching them in vivacious and jocular terms, with the soloist given a concertante role. Its binary structure (contrapuntal/harmonic, D aeolian/D major) – a light-hearted descendant of the rough-hewn *Muzyczka 4* – is fleshed out by repetitive ideas which are the closest he comes to American minimalist practices. More far-reaching changes came, however, with the return to chamber music initiated by *Lerchenmusik* in 1984–6. This trio (like the later *Good Night*) recalls the Third Symphony in its predominantly slow three-movement format; the trio also exposes to a great extent the ways in which Górecki approaches temporal structures. He remains unconcerned with traditional procedures governed by harmonic momentum (Messiaen makes an interesting comparison). Consequently, the music tends to move in lengthy blocks of tonally static and motivically reiterative material in which contemplation of the present is more absorbing than obviously goal-

directed ideas. These factors are evident in the slowly unfolding cello meditation which opens the first movement, and in the insistent chordal and rhythmic patterns which constitute the ensuing rondo design. The long-term structure of *Lerchenmusik*, which lasts some 40 minutes, is controlled by a staggered reduction of dynamic, harmonic–melodic and rhythmic tensions towards the quiet resolution of the finale (which incorporates cyclic recall). The shape of the entire work is further defined by giving prominence to a different instrument in each movement. The last movement also reveals a new approach to pre-existing music: rather than cite it verbatim and at pitch, Górecki unveils his disguised sources gradually; in this case a vespers chant merges with the opening of Beethoven's Fourth Piano Concerto. The two string quartets are remarkable for their rejuvenated interest in thematic development and in a broader expressive gamut, where rumbustious folk rhythms may dance cheek-to-cheek with an anguished arioso or a softly stated reference to music of the past. They arguably represent the first time since his youth that Górecki has engaged directly with classical genres and methodologies associated with the crucial model of Beethoven (the title of the second quartet, *Quasi una fantasia*, is not without significance). Górecki's long-breathed concentration on basic motifs has parallels in the music of other composers, notably Schubert and Sibelius, but the stubbornness and aggressive intensity of his music, as well as some aspects of his approach to time, are more closely related to Beethoven.

Of 20th-century influences, Ives, Szymanowski and Messiaen come to mind, for differing reasons. Górecki's shared delight with Ives in the combination of the metaphysical and the everyday reappears in *Concerto-Cantata* and *Mate Requiem dla pewnej polki*, which continue to draw upon Polish folk idioms and at the same time develop the dance element into one closer to circus music than to indigenous models. Górecki's music remains as idiosyncratic as he is, its character instantly recognizable and consistently challenging in its Slavic directness. His compositional development shows that he has always been his own man, for whom fame and fortune came late in life, accidentally and bemusingly.

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Goretti, Antonio

(*b* ?Ferrara, *c*1570; *d* 25 Aug 1649). Italian musician and patron of music. In 1600 Artusi described him as 'a young virtuoso and as great a lover of music as any man I have ever known'. In November 1598 a musical gathering in Goretti's house in Ferrara heard madrigals by Monteverdi and other modern composers, sparking off the Artusi-Monteverdi controversy. Goretti also received dedications from G.B. Buonamente (1636), P.M. Marsolo (1607), Luigi Mazzi (1596) and Filippo Nicoletti (one villanella published in his collection of 1604). The celebrated lutenist Alessandro Piccinini, in the introduction to his tablature of 1623, praised Goretti's music studio 'where he keeps not only every sort of instrument both ancient and modern ... but also ... all the music, old and new, sacred and secular, which it is possible to find'; in 1647 Mersenne noted his viewing of the collection two years before. On Goretti's death, his son Lorenzo sold the

collection to Archduke Sigismund of Austria (who had visited Ferrara in 1652), and therefore it is likely contained within an inventory of the Innsbruck court prepared on the archduke's death in 1665 (see Waldner); it was later dispersed.

Goretti knew the Ferrarese patron Enzo Bentivoglio and was engaged by him to act as Monteverdi's assistant for the entertainments celebrating the wedding of Duke Odoardo Farnese and Margherita de' Medici in Parma in 1628. Two of his madrigals appeared in printed collections (RISM 1591⁹, and *Madrigali di Luzzasco Luzzaschi ei altri autori*, Ferrara, 1611), and his library contained 22 works by him for voices and instruments in honour of S Cecilia which had been performed year by year in Ferrara. There is no evidence to support Palisca's suggestion that Goretti was 'L'Ottuso', the otherwise unknown academic who defended Monteverdi during the 1600s. Goretti's brother Alfonso wrote *Dell'eccellenze, e prerogative della musica* (Ferrara, 1612).

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Görger St Jörgen, Anna Maria von.

See [Orgéni](#), aglaja.

Gor'kiy.

See [Nizhniy Novgorod](#).

Görl.

See [Gerl](#) family.

Gorli, Sandro

(*b* Como, 19 June 1948). Italian composer and conductor. He took diplomas in piano (1968) and composition (1971) at the Milan Conservatory following which he studied composition with Donatoni at the Accademia Chigiana, Siena, and conducting with Swarowsky at the Hochschule, Vienna (1973). He also studied architecture at Milan Polytechnic (1968–72) and worked at the Studio di Fonologia Musicale of the RAI in Milan. In 1977 he founded the Divertimento Ensemble, a group dedicated to contemporary music, of which he is director; since 1990 he has been principal conductor of the Elision Ensemble of Melbourne. He teaches composition at Milan Conservatory. In 1985 he won the Europe Award for musical theatre with the opera *Solo*; his second opera, *Le mal de lune*, was performed in 1994 in Colmar and Strasbourg. His orchestral composition *Me-Ti*, commissioned by Maderna, won the SIMC award in 1975, and *On a Delphic Reed* gained the same prize five years later; *Super flumina*, written in 1987 for the Babylon Festival (Babylonia, Iraq), won the Città di Trieste Prize in 1989.

Under Donatoni's influence, Gorli's composing method first involved automatic transformation of musical material, by means of a limited set of 'rules', in, for example, *Konzert* and *Viveka*. Subsequent works, such as *Flottaison blème*, *On a Delphic Reed* and *The Silent Stream*, are more independent of Donatoni, and underline a strong interest in an Expressionist mode of communication. This openness of expression is especially evident in the compositions written around 1982–3, including *Oltre il segno* and the String Quartet. Since then, other elements have come into play – tone colour, instrumental devices and rhythmic layering – which, together with a variety of forms and genres, have enlivened Gorli's skilfully achieved balance of poetic good taste and technical severity.

WORKS

Ops: *Solo* (dramma itinerante, 7 scenes, G. Corti, after Strindberg), 1982–5; *Le mal de lune* (chbr op), 1992–4

Orch: *Viveka*, 3 orch groups, 1971; *Me-Ti*, 1973; *Flottaison blème*, pf, orch, 1978; *The Silent Stream*, vc, orch, 1980; *Il bambino perduto*, 1981; *Super flumina*, va, ob, orch, 1987; *Il magico pendio*, 1990

Vocal: *Chimera la luce*, 6vv, pf, chorus, orch, 1976; *L'ultimo ricordi di luce*, female v, pf, 1983; *Requiem*, SATB, 1989

Chbr: *Derivazioni*, str qt, 1970; *Konzert Gollum*, 13 insts, 1974; *Serenata*, 9 str, hpd ad lib, 1975; *Serenata no.2*, 10 wind, 1976; *On a Delphic Reed*, ob, ens, 1979; *Oltre il segno*, ens, 1982; *Str Qt*, 1983; *Le due sorgenti*, ens, 1984; *Dopo l'alba*, ob, ens, 1986; *Rondò*, va, pf, 1986, arr. vc, pf, 1988; *Quintettino*, fl, cl, vn, vc, pf, 1986; *Le mutevoli forme*, fl, perc, 1988; *Le vie dei canti*, va, ob, hp, 1989; *La stanza segreta*, fl, cl, vn, va, vc, pf, 1990; *Le vie dei canti no.2*, va, ob, fl, hp, perc, 1990; *Passacaglia*, perc, live elecs, 1991; *L'albero della luna*, ens, 1992; *Ritratto*, vc, ens,

1996; L'occhio riflesso, ens, 1996

Solo inst: Novellette, pf, 1984; Studi in forma di variazione, pf, 1987; Aulodia per Bruno, ob, 1989; Ja Lily, pf, 1994; 6 cadenze, vn, 1995; Il mulino di Amleto, pf, 1997

Principal publishers: Ricordi, Suvini Zerboni

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STEFANO A.E. LEONI

Gorlier, Simon

(*f* Lyons, 1550–84). French music printer, bookseller, composer and instrumentalist. In 1551 he prepared the third in a series of four books of music for guitar printed in Paris by Robert Granjon and Michel Fezandat (RISM 1551²²). In the dedication Gorlier wrote apologetically of the four-course guitar and his reasons for composing for an inferior instrument, saying that he wanted to show that it was as capable as larger instruments of reproducing music in two or three parts. Besides being an 'excellent joueur' on the guitar, as cited on the title-page, he evidently played the spinet; in a pamphlet (now lost) concerning Loys Bourgeois' *Droict chemin de musique* (1550) Bourgeois called him 'trougnon d'épinette' ('garbage of the spinet') and complained that he had not been educated in classical languages and mathematics like the singer-composers in Lyons, Layolle Roussel and Jambe de Fer.

Gorlier was granted a privilege for printing music on 17 February 1558, and his name appears as a merchant bookseller in the Lyons archives until 7 June 1584. He published several books of music by himself and others in Lyons between 1558 and 1562. Only two of these have survived, both dating from 1560: *La lyre chrestienne*, with music by Antoine de Hauville, and *Premier livre de tablature de luth* by Jean Paladin. The latter includes a short instruction on lute intabulation by Gorlier. According to its colophon Paladin's tablature is a reissue of a printing by Jean Pullon de Trin (Lyons, 1553). A few other titles were attributed to Gorlier by the 16th-century bibliographer Antoine du Verdier in 1585: music for flute in tablature, 1558; for cittern in tablature, c1558; for spinet in tablature, 1560; for guitar in tablature (possibly the Paris book), undated; and an undated book of 'music for four or five parts, in five volumes, printed in Lyons'. Du Verdier also cited Gorlier as the publisher of some 'chansons et vaudevilles' by Alamanne de Layolle (1561) and of two books of tablature for lute by 'Antoine-François Paladin, Milanois' (1562). A catalogue compiled by the publishers De Tournes in 1670 refers to the 1558 tablatures as 'Chansons récréatives pour la guitare & aultres instruments de musique'.

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- H. and J. Baudrier:** *Bibliographie lyonnaise* (Lyons, 1895–1921/R), ii, 46–9
- D. Heartz:** 'Parisian Music Printing under Henry II: a propos of Four Recently Discovered Guitar Books', *MQ*, xlvi (1960), 448–67
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SAMUEL F. POGUE/FRANK DOBBINS

Görner, Hans-Georg

(*b* Berlin, 23 April 1908; *d* Berlin, 11 Feb 1984). German composer. From 1925 he studied at the Berlin Hochschule für Musik with W. Fischer (organ), L. Schrattenholz (composition) and S. Ochs (choral conducting); later he studied musicology at Berlin University with A. Schering and G. Schünemann. He worked as a music teacher, concert organist and church musician in Berlin, and founded the German Radio Chamber Choir and the Berlin Kantorei. In 1945 he became music director of the Landeskirche in Mecklenburg and a seminar chairman at the Schwerin State Conservatory; in 1953 he was appointed lecturer, and in 1954 professor of composition at the Halle Musikhochschule. He became a lecturer at the Institute for Music Education at the East Berlin Humboldt University in 1956, becoming a professor in 1969. In his preference for Baroque forms he stands close to Reger; his brilliant orchestration is used to dramatic, and sometimes humorous, effect. In his music and his aesthetic outlook he adhered to the political views of the Nazi era and, later on, of East Germany.

WORKS

(selective list)

Orch: 2 syms., 1950, 1951; 2 suites, 1951, 1953; Die fromme Helene, burlesque after W. Busch, 1953; Ostinato risoluto, 1955; Variations on 'Ei du feiner Reiter', 1955; Peter Schlemihl, ballet suite, 1956; Suite im alten Stil, 1956; Ragtime-Sinfonietta, 1958; Concs. for hpd, 1959, vn, 1960, wind qnt, 1961, vc, 1963, fl, 1966; La grandiosa, sym. poem after J.R. Becher, 1967; Wind Sym., 1968

Chbr and inst: Concertino, 2 sax, pf, 1957; Chbr Conc., wind qnt, pf, 1957; Variations on an Original Theme, vn, pf, 1957; Duo, cl, bn, with db, 1961; Improvisation, Ostinato, Double Fugue, org, 1948; Klavier-Album, 1962; Fantasia and Double Fugue on B–A–C–H, org, 1972; Toccata rullante, org, 1980

Choral music incl. Grosse Messe, 1949; Wartburg-Kantate, 1955; 2 Choralmotetten, 1956; 2 akademische Festmotetten, 1966

Principal publisher: Peters (Leipzig)

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ECKART SCHWINGER/LARS KLINGBERG

Görner, Johann Gottlieb

(b Penig, Saxony, bap. 16 April 1697; d Leipzig, 15 Feb 1778). German composer and organist. He came from an old Saxon family of musicians. In 1712 he went to the Thomasschule, Leipzig where he received tuition in music from Johann Kuhnau. In 1713 he registered at Leipzig University and in 1716, while still a student, he became organist at the Paulinerkirche (the university church). In 1721 he was appointed organist at the Nikolaikirche and at the end of that year moved to the Thomaskirche, where (again as organist) he worked for J.S. Bach, and later for the Thomaskantors J.G. Harrer and J.F. Doles. In April 1723, just a few weeks before Bach took over as Thomaskantor, Görner was granted the title and function of *Director musices* by Leipzig University. This led to a three-year argument with the Thomaskantor, who regarded this position as being, by precedent, his own. As a result of this difference of opinion, which involved even the Elector of Saxony, Görner was confirmed as musical director of the 'new' services and Bach as director of the 'old'. The conflict between Bach and his Thomaskirche organist was evidently confined to their professional lives; their personal friendship seems to have remained intact. In fact, Bach's widow, Anna Magdalena, asked Görner to be guardian to her four young children in October 1750, which indicates that the two men had remained friends. After Bach's death Görner applied unsuccessfully to succeed him as Thomaskantor.

From 1723 to 1756 Görner directed the second 'ordinary' student collegium musicum, founded by J.F. Fasch, performing many secular cantatas in Leipzig coffee-houses. From 1764 to 1769 he was also active as musical director of the so-called Gelehrtenkonzert (university concerts), in competition with the Grosses Concert. Görner's achievements as a composer have not yet been fully researched. The crushing appraisal by J.A. Scheibe in his *Critische Musikus* (1737) is more a personal criticism of the composer than an objective assessment of his musical worth.

WORKS

Sacred vocal: 2 masses (e, a), *D-Bsb*; Sanctus (D), *Dlb*; 22 cants., ?lost (formerly Grimma, Fürstenschule); 7 cants. *Dlb*; 3 cants., *MÜG*

Instrumental: 2 concs. (F, a), kbd, *Bsb*; 2 sinfoniae (G, G), *S-L* (doubtful); sinfonia (G), *HÄ* (doubtful)

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A. Werner: 'Mitteilungen', *BJb* 1906, 130–33, esp. 132

B.F. Richter: 'Joh. Seb. Bach und die Universität zu Leipzig', *BJb* 1925, 1–10

A. Schering: *J.S. Bach und das Musikleben Leipzigs im 18. Jahrhundert*, Musikgeschichte Leipzigs, iii (Leipzig, 1941/R)

W. Neumann: 'Das "Bachische Collegium Musicum"', *BJb* 1960, 5–27

W. Neumann and H.-J. Schulze, eds.: *Bach-Dokumente*, i, ii (Kassel, 1963–9)

ANDREAS GLÖCKNER

Görner, Johann Valentin

(b Penig, Saxony, 27 Feb 1702; d Hamburg, end of July 1762). German composer. The brother of Johann Gottlieb Görner, he probably went to school in Dresden and completed his studies in Leipzig (his name is listed on the matriculation register of Leipzig University of 1722). After staying at various German courts he settled in Hamburg. This may possibly have been before 1729, for in that year two keyboard pieces by him (*Passacaille* and *Trouble-Fête*) were included in G.P. Telemann's *Der getreue Music-Meister* (both pieces ed. D. Degen in HM, ix, 1949). From 1756 until his death he was director of music at Hamburg Cathedral. In 1742 the first part of his *Sammlung neuer Oden und Lieder* appeared in Hamburg, followed by the second part in 1744 and the third in 1752: these contain 70 companionable songs with pleasing, singable melodies (each part had several editions; the whole series is in DDT, lvii). The texts are by Friedrich von Hagedorn. In the foreword to the third part Görner wrote that he composed the pieces in the manner suggested by the titles and content, with an eye to the whole rather than to the individual expression of each ode: 'The pleasing, the charming, the jesting, the trifling, the enamoured and the merry have been my theme in these melodies'. Goethe probably wrote his poems *Erwache*, *Friederike* (1771) and *Hab' oft einen dumpfen düstern Sinn* (1774) to the melodies *Der Morgen* ('Uns lockt die Morgenröte') and *Der verliebte Bauer* ('Rühmt mir des Schulzens Tochter nicht'). A serenade for soloists, chorus and orchestra, *Das Vergnügen*, was performed in Hamburg in 1743, but caused a scandal on account of its text, by Johann Arnold Ebert. In 1747 Mattheson pronounced that Görner was 'a thoroughly pleasing composer, skilful singer and player of the harpsichord'.

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*Kretzschmar*G

*Mattheson*GEP

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W. Krabbe: Preface to *Odes and Songs of G.P. Telemann and J.V. Görner*, DDT, lvii (1917)

[M. Seiffert]: *Die Musik Hamburgs im Zeitalter Seb. Bachs: Ausstellung anlässlich des neunten deutschen Bachfestes* (Hamburg, 1921), 39–43, 73

F.W. Sternfeld: *Goethe and Music* (New York, 1954/R), 26–7, 29–30

GÜNTER THOMAS

Gorodnitzki, Sascha

(b Kiev, 24 May 1904; d New York, 4 April 1986). American pianist and teacher of Ukrainian birth. He came to the USA as a small child and was brought up in New York. He studied the piano (with Edwin Hughes) and composition (with Goetschius and Goldmark) at the Institute of Musical Art (1919–23), and later was a pupil of Josef Lhévinne at the Juilliard School of Music (1926–32). While still a student at the Juilliard he made his concert

début with the New York PO (1930) and gave his first recital, at Carnegie Hall (1931), gaining early recognition as a virtuoso. Although he toured extensively in the USA, Canada and Latin America in the 1930s and 40s, championing the Romantic piano repertory, he devoted the greater part of his career to teaching; through his summer masterclasses (1932–42) and as professor (from 1948) at the Juilliard he contributed to the development of several generations of distinguished pianists. He taught numerous competition winners, helping launch the careers of artists such as Emmanuel Ax and Garrick Ohlsson. In 1990 the University of California at Los Angeles named the first prize of its piano competition after Gorodnitzki.

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S. Gorodnitzki: 'Sascha Gorodnitzki on Music', *Clavier*, xxvii/10 (1988), 31–4

MINA F. MILLER

Gorr, Rita [Geirnaert, Marguerite]

(*b* Zelzaete, 18 Feb 1926). Belgian mezzo-soprano. She studied in Ghent, then at the Brussels Conservatory. In 1949 she made her début in Antwerp as Fricka in *Die Walküre*. Thereafter she sang at the Strasbourg Opera until 1952, the year in which she made her Paris débuts (at the Opéra-Comique as Charlotte and at the Opéra as Magdalene). Her large voice, of rich, metallic timbre, ranging freely over two octaves, was joined to a powerfully dramatic temperament. In Wagner (notably as Fricka and Ortrud) and Verdi (Eboli, Azucena, Ulrica and Amneris) she gave grandly exciting performances; a noble breadth of expression won her special praise in the French repertory – Delilah, Iphigenia (*Iphigénie en Tauride*), Margared (*Le roi d'Ys*), Massenet's Herodias and Charlotte, Cherubini's Medea and Berlioz's Dido. She first sang at Bayreuth in 1958, at La Scala in 1960 and at the Metropolitan in 1962. She made her London début at Covent Garden in 1959 and sang there until 1971. Later roles included Madame de Croissy (*Dialogues des Carmélites*), which she sang at Seattle and Lyons in 1990. Recordings of her Amneris, Ortrud, Margared and Delilah give a sense of the excitement she created on stage.

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HAROLD ROSENTHAL/ALAN BLYTH

Górski, Władysław

(*b* Warsaw, 7 June 1846; *d* Lausanne, 7 Feb 1915). Polish violinist, composer and teacher. He studied the violin in Warsaw with Studziński and Baranowski, and with Apolinary Kątski at the Institute of Music. He was taught theory and composition by Freyer and Moniuszko, and later by Kiel in Berlin. In 1871 he became a soloist in the orchestra of the Wielki Theatre

in Warsaw, and from 1876 he was a professor at the Warsaw Institute of Music where he taught the violin, and from 1879 to 1885 directed the advanced violin class. Later he taught the violin in Lisbon, Paris, Montreux and Lausanne; in Paris he also organized a chamber music interpretation course (the so-called *Leçons d'accompagnement*) and played in the *Lamoureux Orchestra*. Górski gave concerts in Poland, Germany, France, the Netherlands and England (1902), achieving great success. He often appeared with Stojowski, Nellie Melba and Paderewski – he took part in Paderewski's first Kraków concert in 1883.

Górski's relatively small creative output includes several works for the violin which are generally of a virtuoso character. He also wrote *Praktyczna szkoła na skrzypce* ('A practical violin tutor', Warsaw, 1880–97) and other 'practical tutors' for violin, and a number of articles, reviews and reports of musical life in Polish magazines, including the journal *Słowo*; he also published some poetry.

WORKS

all for vn; lost unless otherwise stated

Suite, c. op.1 (Warsaw, 1882); 2 mazurkas, op.2 (Berlin, 1882); Berceuse et intermezzo capriccioso, op.3 (Berlin, 1888); Prelude and fugue; Song without words; Zingarella, c1879; Scherzo, c1883; Variations on a theme of Paganini Studies, miniatures and cadenzas to the vn concertos of Beethoven and Mendelssohn, and a sonata of Tartini

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PSB (*W. Hordyński*)

SMP

F. Hoesick: *Dom rodzicielski* [House of my fathers] (Kraków, 1935)

ZOFIA CHECHLIŃSKA

Gorsky, Aleksandr Alexievich

(*b* St Petersburg, 6/18 Aug 1871; *d* Moscow, 20 Oct 1924). Russian choreographer. See [Ballet](#), §3(iii).

Gorton, William

(bur. Eastcheap, London, 21 Oct 1711). English composer. Gorton may have acted as deputy for George Bingham in the King's Musick; he signed for Bingham's liveries from 1689 to 1695 and was sworn in his (surrendered) place on 4 April 1696. From perhaps June 1702 to his death Gorton was organist of St Clement Eastcheap. In his *Choice Collection of New Ayres* he styled himself 'One of His Majesty's Private Musick and Organist of the Parrish Church at Greenwich'.

Gorton's music is nothing out of the ordinary, but is competently written. His solos and duets comprise sonatas or dance movements, while his string pieces are mostly grouped into varied suites. These include several character pieces (maggott, hornpipe, Scottish tunes and two 'Sybel's) and

are similar to theatrical suites of the time. He also published *A View of the First Rudiments of Musick* (London, 1704).

WORKS

2 single songs, 1 catch, 3vv (London, c1700–05)

Song, S, 2 fl, bc; duet, S, B; catch, 3vv; catch, 4vv; 3 hymn settings: all GB-Lb^f

A Choice Collection of New Ayres, 12 for 2 b viols, 1 for solo b viol (London, 1701); duets ed. D. Beecher and B. Gillingham, *12 Airs for 2 Bass Viols* (Ottawa, 1979)

Ov. and 8 act tunes for *The Humorous Lieutenant* (J. Fletcher), str, Lcm

29 pieces, str, 24, a 4, 5, a 3, Lb^f, Lcm; 18 duets, 2 fl, Lb^f; 4 pieces, hpd, Lb^f

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ANDREW ASHBEE

Gorzanis, Giacomo [Jacomo (de)]

(*b* province of Puglia, c1520; *d* ?Trieste, between 1575 and 1579). Italian composer and virtuoso lutenist. He was blind and may have been a member of the nobility. Since his *napolitane* show a close stylistic affinity with those of Felis, Nenna and Antiquis, it is possible that Gorzanis spent his early career at the Spanish court at Bari. About 1557 he travelled to the Austrian duchies of Carinthia and Carniola, settling in Trieste, where he received citizenship before 1567. His works for lute are important precursors of the Italian variation dance suite. A large amount of his music consists of suites in two and three sections, containing dances (e.g. *passamezzo*, *paduana*, *galliard*, *balò todescho* and *saltarello*), in which individual movements are frequently treated to a number of increasingly complex and virtuoso variations. One suite in the fourth book comprises a *passamezzo antico* with 14 sections, followed by a *paduana* in four sections and a *saltarello* in seven sections. Some of the dances draw on French or Italian vocal polyphony for their opening thematic and harmonic material, others use the popular *Cara cosa* and *Chi passa* refrains. Gorzanis's works require considerable virtuosity and anticipate the generation of Simone Molinaro and Jean-Baptiste Besard. They often use full six-note chords, and combine extended diminutions in the Italian style with mordents of the German type; the player is frequently required to use the instrument's highest positions. A manuscript by Gorzanis, dated 1567, contains a cycle of 24 *passamezzo*–*saltarello* pairs; the suites use the *antico* and *moderno* formulae alternately and the cycle contains one suite in each of the major and minor keys. Two of Gorzanis's pieces appear in the lutebook of Octavian Fugger (in *A-Wn*) and eight in Thomas Dallis's lutebook (in *EIRE-Dtc*).

WORKS

all printed works published in Venice

Intabolatura di liuto ... libro primo (1561); 6 ed. in Chilesotti (1889, 1891)

Il secondo libro de intabolatura di liuto (1562); 6 ed. in Chilesotti (1891)

Il terzo libro de intabolutura di liuto (1564)

Il primo libro di napolitane ariose che si cantano et sonano in leuto (1570); 1 ed. in Radole (1959)

Il secondo libro di napolitane, 3vv (1571)

Opera nova de lauto ... libro quarto (c1575–8, 2/1579)

Libro de intabolutura di liuto nel quale si contengano 24 passa mezi 12 per bemolle et 12 per bequadro sopra 12 chiave ... con alcune napollitanae, 1567, *D-Mbs* Mus.ms.1511a; ed. B. Tonazzi (Milan, 1975)

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ARTHUR J. NESS/R

Gosa [Gose], Maistre.

See Gosse, Maistre.

Goscalch

(fl ?1385–95). French composer. He is known only by one ballade in the Chantilly Manuscript (*F-CH* 564), the three-voice *En nul estat* (ed. in CMM, liii/1, 1970; PMFC, xix, 1982). It recurs anonymously with slightly different notation in the Reina manuscript (*F-Pn* n.a.fr.6771) as *Car nul estat*. Its upper voice has a moralizing text dealing with deceit and trickery. Nors

Josephson was the first to solve most of the transcription problems of this piece, certainly one of the most difficult and intricate works of the *Ars Subtilior*, but Koehler arrived at a more convincing solution.

The idea that Goscalch could be an anagram for the composer Solage must be rejected, for there are several possible identifications. Goscalch might be identifiable with the author of a book on music comprising three treatises which, according to the *explicit* in the 15th-century theory manuscript *I-CATc* D 39, had been ‘compilati Parisius anno nativitatis domini millesimo CCC^o LXXXV^o die xij^o mensis januarii per eximium doctorem Gostaltum francigenam’. But another copy of these texts in the 14th-century Berkeley Manuscript (*US-BE* 744) gives no name and a different date: ‘MCCC Septuagesimo quinto die duodecima mensis Ianuarii’. The information from Catania is therefore open to question.

As the Chantilly manuscript is the chief source for the secular works of the papal singers Matheus de Sancto Johanne, Hasprois and Haucourt, Goscalch may have been a member of the same chapel. A Petrus de Godescalc can be traced in 1387 as ‘presbiter, servitor magistri capelle pape’ and in 1394 as ‘presbiter, servitor capelle pape’. This would certainly exclude his identity with the doctor Gostaltus from Paris. Even less probable is the identity with either of the two German candidates proposed by Hoppin and Clercx: Gotschalculus Wolenspeet (who died before 1374, too early to have written the complex notation of *En nul estat*) and Wolgero Goetschalch, clerk in Cologne in 1378.

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URSULA GÜNTHER

Göse, Bartholomäus.

See [Gesius, Bartholomäus](#).

Gosier, tour de

(Fr.).

A type of turn. See [Ornaments](#), §7.

Goslenus

(*fl* 1126–52). Cleric and composer. He was Bishop of Soissons and is named as the author or composer of two pieces in the Codex Calixtinus (*E-SC*; 12th century): the two-voice sequence *Gratulantes celebremus festum* and the two-voice sections of *Alleluia, Vocavit Ihesus Iacobum*. As with other attributions in the manuscript, such as that to Bishop Fulbert of Chartres, this is disputed.

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GILBERT REANEY

Gosler [Goszler, Gossler, Goslerus, Gossler de Zeger, Gosslar], Thomas

(*b* Flensburg; *fl* 1620–46). German composer. He left Germany in 1620 and settled five years later in Käsmark (now Kežmarok, Slovakia), where he worked until 1646 as town clerk, school inspector and council member. In 1635–45 he copied in German organ tablature two collections (CZ-L 3 A and 4 A, olim 13 992 and 13 993) containing over 370 pieces of Protestant church music by composers such as Schütz, Scheidt, Tobias Michael, Hieronymus Praetorius, Schein, Handl and local composers [Ján Šimbracký](#), Michael Guendelius and Georg Wirsinger, as well as two works of his own (both ed. in Petőczová-Matúšová, 1998–9, iii, pp.85–136). These are Gosler’s only known compositions. *Ist Gott für uns, wer mag*

wider uns sein? is a double-choir motet alternating antiphonal and dialogue sections with tutti passages; *Du hast mir das Herz genommen* alternates two three-part choirs of contrasting voice types in a symmetrical ritornello structure. They demonstrate a command of Venetian *cori spezzati* technique and provide evidence of the links that existed between the Spiš region and the main European centres of musical culture.

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JANKA PETŐCZOVÁ-MATÚŠOVÁ

Goslich, Siegfried

(*b* Stettin [now Szczecin], 7 Nov 1911; *d* Feldafing, 6 June 1990). German conductor and musicologist. After spending his early years in Vienna, he went to Berlin where he attended the university and the Musikhochschule, studying conducting with Walther Gmeindl, stage direction with Carl Hagemann and Richard Weichert, musicology with Schering, Schünemann, Sachs and Moser and physics with Walter Nernst and Arthur Wehnelt; he took the doctorate at the university in 1936 with a dissertation on the history of German Romantic opera. During this time he served as accompanist in the Lessing Museum Concerts, and in 1936 he became orchestral adviser to the Verband für Volksmusik of the Reichsmusikkammer and worked as a choir director. He was especially active as music consultant in the adult education division (*Deutsches Volksbildungswerk*) of the Nazi labour organization 'Kraft durch Freude'. In 1945 he became head of the music department of Radio Weimar and department head in the Weimar Musikhochschule and subsequently (1948–58) held similar posts in Bremen. He was municipal director of music for Remscheid and taught at the Cologne Musikhochschule (1958–61) before being appointed head of the music department of Bavarian Radio in Munich, where in 1964 he became professor of the broadcasting department at the Munich Musikhochschule. As a conductor Goslich was responsible for many first performances during the 1950s in the Bremen RO Musica Viva concerts, and he toured numerous countries. He was also an authority on the use and function of music in radio and television.

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ALFRED GRANT GOODMAN/PAMELA M. POTTER

Gospel

(Gk. *evangelion*; Lat. *evangelium* etc.).

In Eastern and Western Christian liturgies, the final biblical lesson in the Liturgy of the Word, or pre-eucharistic synaxis (see Mass, §1). It was traditionally chanted by a deacon to a recitation tone that was normally simple but occasionally subject to elaboration.

1. History.
2. The Latin liturgical books transmitting the Gospels.
3. The music.

MICHEL HUGLO, JAMES MCKINNON

Gospel

1. History.

The first section of the Eucharist in all the ancient liturgies contains a series of lessons concluding with one from the Gospels. The Gospel, because it bore direct witness to the life and teaching of Christ, was accorded a place of pre-eminence, underlined by an elaboration of ceremonies at the point where it occurs: for example, the book containing the Gospel was carried in solemn procession from the altar to the ambo from which it was read. Such a procession, with lighted candles, was already attested by St Jerome (*d* 420). The procession came eventually to be accompanied by a chant: an *antiphona ante evangelium* in the Gallican rite and at certain festivals in the

Ambrosian rite; an alleluia with verse, followed by a *prosa* or sequence in the Roman rite; or a monophonic conductus. (Although the texts of the chants are not always clearly related to those of the Gospels, the psalm verses originally sung with the alleluias of Easter week were gradually replaced by verses from the Gospels of the Easter cycle, though not always those of the day.)

There were no readings from the Gospels in the earliest eucharistic celebrations for the simple reason that the books were not written until near the end of the 1st century. The earliest description of a pre-eucharistic synaxis, however, that of Justin Martyr (*d* c165), refers to both Gospel and Old Testament readings: 'the memoirs of the Apostles and the writings of the Prophets are read as long as time permits' (*First Apology*, 67). It is not known precisely when the Gospel achieved its fixed position as an obligatory reading at the end of the pre-eucharistic series, but it clearly occupies this place in a wealth of 4th-century patristic references, both Eastern and Western.

At one time it was believed that in the early Church the Gospel was read according to the system of *lectio continua* or *scriptura currens*, that is, the resumption of the reading of a text from the point where it had been discontinued at the previous service. Liturgical historians are now more inclined to look upon such a practice as more appropriate to an instructional gathering than to the Eucharist. Certainly the 4th-century literature provides little evidence of *lectio continua* but rather creates the impression that the choice of Gospel each day was at the discretion of the presiding bishop.

With the passage of time certain readings became traditional for certain dates, particularly the major festivals, a practice that developed along with the growth of the liturgical year, although the lack of early sources makes the process difficult to trace, especially at Rome. Finally, however, a series of 42 homilies on the Gospel of the day preached by Gregory the Great (590–604) establish the late 6th-century Roman Gospels for the 42 liturgical occasions in question. These Gospels can be compared with those of the so-called π-type of Roman evangeliary from about 645 (see Klauser); the Gospels of this book, the earliest complete Roman evangeliary that can be reconstructed, are largely the same as the standard medieval readings. The comparison shows that by Gregory's time, the Gospels for many of the important dates of the *Temporale* were fixed but that most of those for ordinary Sundays and for sanctoral dates were not.

Gospels were chosen, whenever possible, by the obvious expedient of liturgical appropriateness; thus the Gospel for the night-time Mass of Christmas is *Luke* ii.1–14, where the birth of Jesus is narrated, and the Gospel for Quadragesima Sunday is *Matthew* iv.1–11, which tells of Jesus's 40-day fast in the desert. Other factors could enter in when there was no clear choice available: the Roman stations (see [Rome, §II, 1](#)), for example, determined the Gospel of some Lenten weekdays, and the proximity of certain sanctoral dates had a similar effect on a few of the post-Pentecostal Sundays.

[Gospel](#)

2. The Latin liturgical books transmitting the Gospels.

Three methods were employed to record the choice of Gospels in Latin manuscripts (Roman and non-Roman alike): the use of marginal markings in Gospel books or Bibles; the provision of lists of readings with their incipits and explicits; the readings were given in full. These three methods conform to a broad chronological continuum if not an absolute one; they existed together for several centuries during the early Middle Ages.

The first method, that of marginal markings, was introduced at a time when the selection of liturgical readings was still fluid and scriptural books continued to be employed as liturgical books. The beginning of a reading would be indicated by an 'X' or cross in the margin, while much less often its ending would also be marked, for example, by the letter 'F'.

Lists of readings were referred to as *capitularia*, that is, lists of *capitula* (chapters). These came into common use as the annual cycle of Gospels became both longer and more stable. A typical listing gave the festival, the Roman station (see [Rome, §II, 1](#)), and the incipit and explicit of the reading; for example, the indication for night-time Mass of Christmas might read: *In natale domini ad scam Mariam maiorem. Scd. Luc. Cap. III. 'Exiit edictum a Caesare Augusto' usq. 'Pax hominibus bonae voluntatis'. Luc. Cap. III*, the equivalent of the later *Luke* ii. 1–14, is a reference to the so-called Eusebian sections or canons, an ancient sectionalization of the Gospels that was in use long before the medieval system of chapters and verses. *Capitularia* were generally added at the end of a Gospel book or Bible. The book might already have marginal indications, and in many cases the later *capitularia* gave readings that differed from those indicated by the marginal markings.

A book providing the complete readings was rare at first, something of a luxury for the average church, but by the later Middle Ages it had become the preferred type. It is generally referred to today as an evangeliary; when combined with the book of Epistles (the epistolary), as was often the case in later centuries, it is called a lectionary. In earlier centuries a book with complete readings of either Gospels or Epistles was sometimes called a *comes* ('companion').

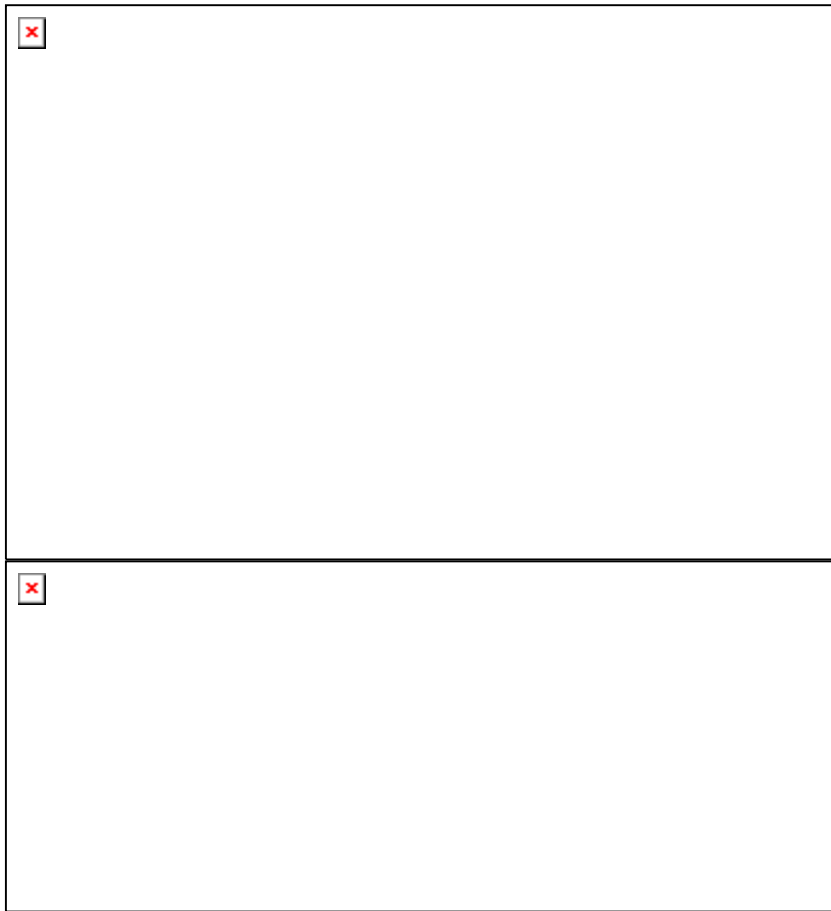
[Gospel](#)

3. The music.

(i) Simple recitation tones.

The Roman gradual of 1907 prescribed two ways of chanting the Gospel: a simple tone (with a variant) and another, 'ancient' tone. The simple tone consists of an unvarying recitation on a monotone C with a single inflection on the fifth syllable from the end ([ex.1](#)). Its optional variant permits further inflections at cadences (at the end of a sentence) or half-cadences, and a slightly more elaborate final cadence ([ex.2](#)). [Ex.3](#) shows the structure of the 'ancient' tone. (On variants in Italian manuscripts, see *MGG1*, iii, 1619–20.)





(ii) The chant of the Christmas and Epiphany genealogies.

The genealogy of Christ was sung, either at Matins or at the end of Mass, according to *Matthew* i.1–16 on Christmas night, and to *Luke* iv.23–8 at Epiphany. The St Matthew genealogy contains three series of 14 names (see *Matthew* i.17), in groups of three or four according to the different traditional tones. Even in the oldest evangeliaries, some of the St Matthew genealogies were notated with neumes, for example, in the 9th-century Gospels of Noyon Cathedral, the 9th-century Gospels of Avesgaud, copied at Tours (*F-Pn* lat.261, f.19v), the 9th-century Gospels of Corbie (*Pn* lat.11958, f.14r; see fig.1) and the 10th-century Gospels of St Denis (*Pn* n.a.lat.305).

Many manuscripts contain this genealogy notated diastematically (missals, breviaries and evangeliaries; see the facsimiles cited by Bernard). Several tones may be distinguished: one with F as final, four with D as final and 14 with E as final; the official version of the Vatican edition is one of the latter group. (The final may vary at the end of the genealogy; for variants, see *MGG1*, iii, 1623–5.) This genealogy was sometimes performed by three readers, occasionally in polyphony (see (v) below).

The St Luke genealogy is arranged differently from the St Matthew: Matthew traces Christ's ancestors to Abraham, whereas Luke goes back to the Creation, and in the reverse order. The names are often copied in columns in the liturgical books, rather than in long lines, and are sometimes provided with neumes: for example, *B-Br* 18723 (9th century, from Xanten); *F-LM* 76 (10th century, from La Couture); *Pn* lat.270, f.70v (9th century, from the school of Corbie); *Pn* lat.8849 (c830, from Salzburg; lacking

neumes); *Pn* lat.11956, f.110v (9th century, from Noyon); *Psg* 1190, f.105 (see Bernard, i, pl.ix); *GB-Lbl* Add.9381 (9th or 10th century, from St Petroc).

In the manuscripts with diastematic notation, eight distinct tones survive, some with D and some with E as final (for examples, see *MGG1*, iii, 1625–7).

(iii) The monophonic Passion.

The Passions, sung in Holy Week, were provided with so-called significative letters during the late 8th century. These guided the (originally single) reciter as to the nuances of performance: the rapidity (marked *c*, ‘celeriter’) of the narrative as against the majestic slowness (*t*, ‘tarde’, ‘trahere’) of the words of Christ. Other letters indicated various nuances. A division occurred later between manuscripts from Germanic areas and those from Romance-speaking countries, the former using the letter *a* (‘alte’) for the words of the disciples and the Jews, and the latter *s* (‘sursum’) for the same purpose (see [Passion](#), §1). Later these letters were interpreted to signify a division of the chant between three deacons.

From the 12th century the music appeared in diastematic notation. Its traditional tone is known from two 12th-century manuscripts with alphabetic notation – *F-Pn* lat.11958, ff.75–82 (from Corbie; see [Passion](#), §1, fig.2) and *RS* 259 (from Reims) – and approximately 30 other manuscripts with notation on lines, the oldest of which date from the 12th century – *F-CA* 50 and 65, and *DOU* 93 and 95.

The Passion tone contains three different reciting notes: the narrative and all indirect speech are sung on a central reciting note, the words of Christ a 5th lower, and other direct speech a 4th higher. The final sections of the four Passions, recounting the burial of Jesus, were, however, normally sung to the usual Gospel tone (‘sicut evangelium’, *F-LNs* 126, and *D-TRs* 27; ‘sub tono evangelii’, *SI* Brev.144; ‘legitur sicut evangelium’, *TRs* 28). For these sections, *A-Z* 407, dated 1584, provided the source for the Vatican edition of the Passions.

Some of the words of Christ in the Passions are given elaborate melismatic treatment, such as his last words, ‘Pater, in manus tuas’, which in the Gospels of Glandèves (*F-Pn* lat.325, f.178) are decorated with neumes. The words ‘Eli Eli lama sabachthani’ (*Matthew* xxvii.46) are often extended in this way in the early manuscripts: *D-Mbs* Clm.3005 (11th-century addition to a 9th-century manuscript); *E-Mah* 18 (11th or 12th century); *F-CO* 443 (11th century); *ME* 452 (11th or 12th century); *Pn* lat.258, f.53v (11th-century neumes in a 9th-century manuscript); *Pn* lat.326, f.45 (12th century); *Pn* lat.9391, f.51v (10th or 11th century); *I-Mt* D.127 (11th century); *NON*, ff.161, 171 (11th century); and *VEcap* CV(98), f.160v. However, these melismas seldom appear in diastematic notation in 12th-century manuscripts, for example, *I-MC* Q.318, p.278 and *US-NYpm* M.379, f.94 (fac. in *AnnM*, vi, 1958–63, p.15, pl.iv). Some central Italian manuscripts contain a long melisma on this word, for example *I-Rv* C.105, f.152 and *Rvat* S Pietro E.II (see also the Dominican processional). (For further details of the monophonic Passion, and for the polyphonic Passion, see [Passion](#).)

(iv) Other ornate Gospel tones.

In some 10th- and 11th-century manuscripts a number of other Gospels were treated in a more ornate manner than usual: for example, the Gospel for the Third Mass of Christmas (*John* i) in *Pa* 206, f.2v (from Metz), *Pn* lat.263, f.89v (from Tours) and *Pn* lat.266 (Gospels of Lotharius), f.172v (see fig.2); the Gospel for St Stephen's Day (26 December, or 'Feast of the Deacons') in *Pa* 612, ff.3–3v (from St Etienne de Metz), *Pn* lat.11960, f.65v (from Toul); and the Gospels of St John's Day (27 December) and the Holy Innocents (28 December). These festivals of the Christmas cycle have special Gospel tones in the Moosburg Gradual (*D-Mu* 2^o 156, ff.227ff) and a Bamberg lectionary (*BAs* lit.45, ff.2–3v).

The Easter Gospel was provided with elaborate neumes in *F-Pn* lat.260, f.107 (the Aquitanian neumes were added at St Martial de Limoges to this 9th-century manuscript, originally from Tours), and in *Pn* lat.13251, f.32 (an 11th-century lectionary from St Germain-des-Prés). A special melody for the Gospel of the feast of Dedication is given in diastematic notation in *D-FUI* Aa.71 (reproduced in *MGG1*, iii, 1624). The manuscript *F-Pn* lat.9387 has Gospels in Greek for St Denis's Day (9 October: f.157v), and for Christmas, Easter, Pentecost and the Dedication festival, with notation in imitation of Greek lectionary (ekphonic) notation, besides the Latin pericopes (see Huglo, p.80).

In 1296 the Council of Grado prohibited the use of ornate melodies for the Gospels of these festivals and others such as the 'Feast of Fools' (1 January) and the Assumption (15 August) (see C.H. Héfélé and D.H. Leclercq: *Histoire des conciles*, iv, Paris, 1911), retaining only the special chant of the genealogies, and of the Gospel chanted for the first time by a newly ordained deacon.

(v) Polyphonic Gospels.

Polyphony was occasionally applied to the Gospel – more particularly to the genealogy and Passion – as to the Epistle, as a means of rendering it more ornate and solemn. Thus in *B-TO* 17 the conclusion of the genealogy ('de qua natus est Jesus qui vocatur Christus') was notated in the margin for three voices, with a vocalise on the word 'Christus'. In *F-Pm* 438 (facs. in Bernard, ii, pls.xiii–xvi; Göllner, i, pp.107ff), the genealogy is divided among three singers who each sing a verse and then the fourth verse in polyphony; this arrangement also occurs in *B-Br* 3950 (14th century), with the difference that the singers sing each fourth verse 'pariter', that is, in unison. In the latter manuscript the three parts are notated in void notation, and the final verse is sung in polyphony as in *TO* 17. The polyphonic genealogy enjoyed great popularity in east Germany and Bohemia (lists of manuscripts in *MGG1*, iii, 1628, and Göllner, i, pp.107ff).

In a similar fashion the reading of *Isaiah* at Christmas was sung in polyphony, as, in German-speaking areas, were the standard introduction to the Gospel and certain pericopes for important festivals such as the Dedication and the Visitation of the BVM (2 July). (For the polyphonic Passion tradition, see [Passion](#), §§2–7.)

See also [Epistle](#).

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Gospel hymnody.

See [Gospel music](#), §I.

Gospel music.

A large body of American religious song with texts that reflect aspects of the personal religious experience of Protestant evangelical groups, both white and black. Such songs first appeared in religious revivals during the 1850s but they are more closely associated with the urban revivalism that arose in the last third of the 19th century. Gospel music has gained a place in the hymnals of most American Protestants and, through missionary activity, has spread to churches on every continent. By the middle of the 20th century it had also become a distinct category of popular song, independent of religious association, with its own supporting publishing and recording firms, and performers appearing in concerts. Although earlier uses of the terms 'gospel hymn' and 'gospel song' can be found, their use in referring to this body of song can be traced to P.P. Bliss's *Gospel Songs* (1874) and *Gospel Hymns and Sacred Songs* (1875) by Bliss and Ira D. Sankey. Other terms sometimes used include 'gospel music' and simply 'gospel'.

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[Gospel music](#), §I: [White gospel music](#)

1. [Gospel hymnody and American revivalism.](#)

(i) [General.](#)

Although gospel hymnody has developed stylistic diversity over the past century and a half, it bears many traits typical of American popular song. The texts of gospel hymns are generally subjective or hortatory, are often

addressed to one's fellow man and centre upon a single theme which is emphasized through repetitions of individual phrases and a refrain following each stanza. The poems deal with such subjects as conversion, atonement through Christ, the assurance of salvation and the joys of heaven; their character ranges from the militant and didactic to the meditative and devotional. The music is generally composed for a specific text, and there are few instances of the exchange of tunes between different texts. Similarities to certain forms of the camp-meeting spiritual (see [Spiritual, §1, 2](#)) may be found, but more often the music of gospel hymns is related to marches or to popular secular songs of the theatre or parlour. The gospel hymn is strophic in form, and its music is characterized by simple, major-key melodies with a correspondingly simple harmonic vocabulary (occasionally coloured, in later examples of the genre, by chromatic passing 'barbershop' harmony) and a slow rate of harmonic change. Typical rhythmic traits include frequent repeated patterns, often with dotted quaver and semiquaver figures – devices common in popular secular song of the later 19th century. Most gospel hymns are published in four-part settings; although they are predominantly homophonic, a certain variety of texture is achieved in many of them through the use of 'echo voices' (e.g. rhythmic imitation of the soprano and alto by the tenor and bass). A late 19th-century gospel hymn illustrating most of these traits is *Come unto me, and rest* ([ex.1](#)).



Gospel hymnody may be viewed as the culmination of various American musical, social and religious developments of the earlier 19th century. It was foreshadowed in such collections as Joshua Leavitt's *The Christian Lyre* (1831), a compilation containing spirituals, traditional hymn tunes and texts, and newly composed religious poems set to popular melodies from both Europe and the USA, in a *mélange* that is a compromise between the exuberance of the camp-meeting spiritual and the more 'respectable' hymn style of composers such as Lowell Mason and Thomas Hastings. They in turn were influenced by the emerging popular hymn tradition: Mason's 'Harwell' (1840, to the text 'Hark, ten thousand harps and voices'), for example, has I–IV–V harmonies, frequent dotted rhythms and a recurrent

refrain. Gospel hymnody also drew ideas from popular secular song, such as that of the Civil War era. George F. Root, composer of popular Civil War songs, also composed sacred music in the gospel hymn idiom: his *Tramp, tramp, tramp, the boys are marching* in fact provided the music for *Jesus loves the little children*, a Sunday school hymn still in use. Another influence upon gospel hymnody was the rise of evangelistic singers. Philip Phillips, perhaps the first such singer to receive international acclaim, appeared in several thousand 'services of sacred song' from the late 1860s, including an extensive tour described in his *Song Pilgrimage Around and Throughout the World* (1882). The appearance of gospel hymnody was thus more the culmination of earlier developments than the appearance of a new idiom.

(ii) The Sunday school era, 1840–75.

Up to the mid-1870s the mainstream of gospel hymnody flowed through hymn collections for use in Sunday schools, which had developed as a useful and popular means of teaching and spreading the gospel to children. Although Mason had been the first to compile a collection of hymns with music for Sunday schools (*The Juvenile Psalmist*, 1829), it was his student William B. Bradbury who took the lead in composing hymns and compiling collections for the rapidly growing Sunday school movement. Bradbury's settings of the texts 'Jesus loves me' (1802) and 'He leadeth me' (1864) are basically in the same idiom as the hymns that in the 1870s became known as gospel hymns. Among the most successful collections after Bradbury's were those of two Baptists, Robert Lowry and William Howard Doane. Lowry is probably best known for his *Shall we gather at the river?* (1865); Doane collaborated with Lowry in Sunday school collections with such typical unecclesiastical titles as *Pure Gold* (1871) and *Brightest and Best* (1875).

After the Civil War secular song styles impinged ever more strongly on the hymns: the gospel songs of John R. Sweney are hardly distinguishable musically from parlour songs of the mid-19th century, and such hymns as William James Kirkpatrick's *Jesus saves* (1882) are closely related to Civil War marches. Lowry's *Where is my wandering boy tonight?* (1877) was sung in revival services, music halls and temperance meetings, and *Are you washed in the blood of the Lamb?* (1878) by Elisha A. Hoffman later became a marching song for the Salvation Army.

The leading poet of early gospel hymnody was Fanny Jane Crosby, who began in the 1800s to build a corpus of several thousand gospel hymn texts, including those of the popular hymns *Jesus, keep me near the cross* (1869) and *Blessed assurance* (1873).

(iii) The Moody-Sankey era, 1875–1910.

The gospel hymn emerged as a major force in the religious music of the USA during the revivals led by the evangelist Dwight L. Moody and his musical associate Ira D. Sankey. Hymns previously used largely in Sunday schools now became associated with urban revivalism and were known as 'gospel hymns'.

Much of the evangelistic work of Moody and Sankey was related to the Young Men's Christian Association (YMCA, the first American branch of which was formed in Boston in 1851), an organisation which, together with the Sunday school, encouraged the use of the popular hymns of Bradbury, Lowry, Sweney and others. Following their meeting at a YMCA convention at Indianapolis in 1870, Moody hired Sankey to direct the music of his church in Chicago. When the opportunity came to hold evangelistic meetings in Great Britain in 1872, Moody first sought the musical services of Philip Phillips, who was already well known there. Phillips declined, and Moody then invited Philip P. Bliss, a talented singer and leading composer of gospel hymns. Only after Bliss's refusal did Moody turn to the less experienced Sankey, who by the end of the tour achieved international fame. In the mass meetings of Moody and Sankey the gospel hymns were often introduced by Sankey, who sang solos and accompanied himself at the reed organ. Gospel hymnody functioned essentially as a simple and unsophisticated means of communicating the evangelistic message, as indicated by a slogan used to advertise their meetings: 'Mr Moody will preach the gospel and Mr Sankey will sing the gospel'.

The success of the Moody-Sankey meetings from 1873 in Great Britain and the USA was described by McLoughlin (1959) and Pollock (1963); musically, they established gospel hymnody as an accepted means of evangelism and as the first authentic American music, apart from minstrel-show songs, to gain popularity in Great Britain. In response to requests for the songs used at their meetings, Sankey first published them in a 16-page pamphlet with words only, *Sacred Songs and Solos* (1873), to be used along with Phillips's *Hallowed Songs* (1865). In 1874 Bliss compiled with D.W. Whittle a songbook entitled *Gospel Songs* for use in evangelistic meetings. After Sankey's return to America in 1875, he and Bliss merged their compilations in the publication of *Gospel Hymns and Sacred Songs*, followed in 1876 by a second volume of *Gospel Hymns*. After Bliss's death in 1876 this series continued to volume vi (1891) and *Gospel Hymns Nos. 1 to 6 Complete* (1894), the latter containing 739 hymns with music. Sankey was assisted in the later editions by James McGranahan and G.C. Stebbins. Sankey, more important as a compiler and popularizer of gospel hymnody than as a composer, is best known for his tune for *The ninety and nine* (1874).

Bliss produced words and music to some of the most popular gospel hymns: *Hold the fort, for I am coming* (1870), *Wonderful words of life* (1874) and *The light of the world is Jesus* (1875). Not limited to the gospel hymn idiom, Bliss also composed in other religious styles, as in his music to *More holiness give me* (1873) and 'Man of Sorrows!' *What a name* (1875). Daniel Webster Whittle, an evangelist who had used at various times the musical services of Bliss, McGranahan and Stebbins, wrote many gospel hymn texts, such as *There shall be showers of blessing* (1883) and *I know whom I have believed* (1883), both with music by McGranahan. Stebbins and Daniel Brink Towner were also associated with Moody's mass evangelism. Stebbins's *Jesus is tenderly calling today* (1883) and *Have thine own way, Lord* (1907) are among his best-known hymns; more than 2000 songs are attributed to Towner, who exerted a strong influence on gospel hymnody as head of the music department (from 1893) of the Moody Bible Institute in Chicago.

(iv) The Sunday-Rodeheaver era, 1910–1930.

After the death of Moody in 1899 a number of American evangelists achieved varying degrees of success in mass revivalism; these included Samuel Porter Jones, Benjamin Fay Mills, John Wilbur Chapman, Reuben Archer Torrey and William Ashley ('Billy') Sunday. Following the pattern established by Moody, each evangelist had his own professional musicians. Among the musicians associated with these evangelists, Charles McCallom Alexander and Homer Rodeheaver made particularly important contributions to the development of gospel hymnody.

Alexander introduced a new informality to revival services, leading the singing with wide sweeping arm motions, using a piano rather than an organ for accompaniment and lightening the atmosphere with jokes and entertaining banter. He also represented a new commercialism among gospel hymnodists, becoming a man of considerable means through the income from his popular (and strictly copyright-protected) collections, which included such well-known songs as *His eye is on the sparrow* (1905), *One Day* (1910), and *Ivory Palaces* (1915), all still in use. Rodeheaver, active in musical evangelism from 1904, achieved fame in his 20-year association with the evangelist Billy Sunday, beginning in 1909. Rodeheaver's approach to music in evangelism was similar to Alexander's; he sought to make the musical service informal, congenial and enjoyable. Rodeheaver's song leadership was enhanced by his vocal and trombone solos. Although many gospel hymns of Sankey's era continued to be widely used by Rodeheaver, the trend was towards lighter, optimistic, semi-sacred music, as in the popular *Brighten the corner where you are*, with its ragtime syncopation and bass arpeggios (ex.2). To those who criticized his use of such a song, Rodeheaver replied:

It was never intended for a Sunday morning service, nor for a devotional meeting – its purpose was to bridge that gap between the popular song of the day and the great hymns and gospel songs, and to give men a simple, easy lilting melody which they could learn the first time they heard it, and which they could whistle and sing wherever they might be.



In 1910 Rodeheaver began publishing gospel hymn collections, establishing one of the largest gospel music publishers and his own recording label, Rainbow Records. The Rodeheaver Company's most famous copyrighted gospel hymn is George Bernard's *The old rugged cross* (1913). Although he himself composed a few gospel hymns, Rodeheaver was fortunate to obtain the services of several more talented gospel hymnists, such as Charles H. Gabriel, Bentley DeForest Ackley and Alfred H. Ackley.

(v) Modern urban revivalism.

In the period following World War I professional revivalism declined, and no new evangelist emerged until Billy Graham achieved a wide following beginning in the 1950s. Gospel music continued to flourish, however, with new sponsors. A new gospel hymnody gained acceptance in the rural American South as a distinct kind of popular country music (see §§2 and 3). Radio was the principal outlet for composers and continued to be important even after televised religious programmes became widespread in the 1970s. Differences between the sacred and secular forms vanished as religious programmes became a part of home entertainment.

During this period the heartiest of the older gospel hymns were assimilated into denominational hymnals, particularly those of Baptist, Presbyterian and Methodist bodies, but also of smaller fundamentalist denominations and nondenominational groups. H.H. Todd compiled *The Cokesbury Hymnal*

(1923) for Methodists. Robert H. Coleman published collections containing gospel hymns that were used by most of the Baptist churches in the South and Midwest; many of these were edited by B.B. McKinney, who in 1935 became music editor for the Sunday school board of the Southern Baptist Convention, and in 1940 compiled the *Broadman Hymnal*, which sold over eight million copies. New denominations in the southern states, formed during the surge of revivals during the Reconstruction period, published their own hymnals, which contained both earlier gospel hymns and new works, many written by composers whose training had been in rural singing schools and conventions.

But the revivalist tradition of gospel hymnody was maintained chiefly by fundamentalist institutions founded by the revivalists, such as Bible schools and colleges, youth organizations, nondenominational church congregations and summer church assemblies (such as those held at Ocean Grove, New Jersey, a village founded by the Methodist camp-meeting association in 1869). Many of these involved a number of important hymnodists, and they spread new gospel hymnody through radio programmes, phonograph recordings, and films. Wendell Phillips Loveless, director of the Moody Bible Institute radio station in Chicago (WMBI) from 1926, introduced a number of new hymns and 'gospel choruses' modelled on those of Alexander. His own works tend to be unison songs with lush piano accompaniments; chromaticism and many seventh and ninth chords typical of the contemporary popular song literature often appear, as in his *Altogether lovely* (1951) (ex.3). Norman John Clayton wrote music for the 'Word of Life' programmes of the radio evangelist Jack Wyrzten from 1942; he also compiled over 30 collections of gospel songs, which, like those of Loveless, bore little musical relationship to the hymns of the Moody-Sankey era. Another radio evangelist, Charles E. Fuller of the 'Old Fashioned Revival Hour', returned to the older gospel hymns sung by a trained choir.



John Willard Peterson, a graduate of the Moody Bible Institute, was the most prolific composer of the period. He used a rich harmonic idiom for settings in the melodic style of popular love lyrics of sentimental devotional texts; he also developed a form of church cantata in the same style, and while his works of this type have contributed little to the solo and hymn literature they have become standard concert pieces in churches that use gospel hymns as the principal congregational music.

Billy Graham (*b* 1918), assisted by the singers Cliff Barrows and George Beverly Shea, was the only modern revivalist to gain national prominence during the second half of the 20th century, but his meetings produced no significant new gospel hymn literature. The congregational singing is reminiscent of the Moody-Sankey revivals (from which in fact come most of the hymns), although Shea often sang folk hymns such as *How great thou art* and the spiritual *He's got the whole world in his hands*.

Gospel music, §1: [White gospel music](#)

2. Gospel music and the popular commercial tradition.

Popular gospel music, written for distribution through agencies other than denominational or evangelical bodies, may be used in religious services, but its origin and principal use suggest an economic rather than a religious motivation. Early in the 20th century urban gospel hymnody merged with the tradition of [Shape-note hymnody](#) that had been widespread in the rural

American South since the mid-19th century. Through the Ruebush-Kieffer publishing firm in Dayton, Virginia (later Dalton, Georgia), and the efforts of A.J. Showalter, gospel songs were issued in shape-note editions and circulated widely, in Georgia and Tennessee especially. This coincided with a powerful revival movement among Southern fundamentalists, and in the Pentecostal sects established at the time the new gospel hymnody found ready acceptance.

James D. Vaughan, a Nazarene Church layman, began publishing gospel songbooks in seven-shape notation in Lawrenceburg, Tennessee, in 1890. He trained male quartets to give concerts of gospel songs, teach singing schools and sell his publications, and he also made recordings for the developing Southern market. In 1928 he established the first radio station in Tennessee for the purpose of broadcasting his music.

The Stamps-Baxter firm of Dallas, following the pattern set by Vaughan, became extremely successful and soon dominated gospel publishing in the South. From 1926 they ran a school for singers, sponsored travelling quartets, broadcast gospel music continuously on station KRLD in Dallas and published hundreds of collections, so designed as to become rapidly obsolete. Their editors solicited and purchased rights to thousands of new gospel songs by hymnwriters from all over the South. In 1936 the Stamps Quartet was the biggest success at the Texas State Fair. Their theme song, *Give the world a smile each day*, is typical of the new southern gospel style; it contains tag lines in accompanying voices, chromatic lower-neighbour notes and passing notes, and, in the refrain, a walking bass lead and hocket-like interjections (ex.4). The rhythmic vitality, uncomplicated harmony, and simple texts of the Stamps-Baxter music, along with its easily learned seven-shape notation, led to its becoming the most popular form of music in the rural South. Piano accompaniment in a conservative ragtime style was later added to the songs, blurring even further the distinction between sacred and secular.



Gospel music was heard in revival meetings, but its popularity and distribution were dependent on singing conventions and commercial publishing houses. The 'Fifth Sunday Singings', afternoon concerts sponsored by singing conventions in months that had five Sundays, included performances by travelling quartets promoting their latest collections, local quartets, ladies' ensembles and large congregations. The practice became the principal musical activity in rural communities, gradually replacing the shape-note tradition. It was the independence of the rural gospel singers from organized revivalism that allowed the music to develop freely in the social milieu of the rural South and encouraged the establishment of a support structure of publishers, performers and promoters. This form of gospel music contributed most to the emergence of a 'pop gospel' (sometimes called 'bluegrass gospel' or 'hillbilly gospel')

style within country music at the time of the early recordings of Southern music (see §3).

Gospel music, §1: White gospel music

3. Performance styles.

The origins of white gospel performance styles are inextricably bound up with the new type of fundamentalist revival that occurred within white communities after the Civil War. Moody led the first big revival of this kind during the Reconstruction period of the 1870s, impelled by the conviction that social reform should be accompanied by moral and spiritual regeneration. But Moody, and later white evangelists such as Sunday, discouraged the emotional outbursts that had characterized pre-Civil War revivals and replaced the 'fire and damnation' preaching of earlier generations with compassion and sentimentality. The songs and hymns used in their services were intended, in the words of Sankey, 'to implant the gospel in the hearts of the people'. The style of performance favoured by Moody and Sankey was one that emphasized sweetly blended, 'happy' voices, rather than harshly passionate singing or extreme displays of emotion. This style was continued by other evangelists and is still part of the performance practice in many of their services. But new elements and new combinations of elements were also added during the 20th century.

Rural gospel music was usually performed in the emotionless, deadpan manner of the mountain folksinger, who employed a nasal, 'white' tone without vibrato, and extensive sliding between pitches. It was thus an adaptation of gospel song to the traditional Southern white vocal style, which partly accounts for its wide acceptance, though its incorporation of elements of black gospel music further broadened its appeal. Some white gospel groups, such as Ernest Phipps's Holiness Quartet, accompanied by fiddle and guitars, were successful in combining 20th-century Kentucky hillbilly style with pre-Civil War white spirituals, as in *I want to go where Jesus is* (Vic. 20834, 1927). Other white gospel songs recorded in the 1920s and 30s were sung in the prevailing Appalachian folk style used for plaintive or sentimental secular ballads.

During the 1930s the stylistic blend of sacred and secular was given further impetus in the recordings of the Carter Family, who drew upon a wide range of ballads, sentimental tunes, cowboy songs and mountain songs to impart to their hymns and gospel songs the particular flavour of the Blue Ridge country. Their music was usually for two or three voices (without a bass part), sung to an accompaniment of guitar, fiddle and mandolin or banjo. Songs such as *Sweet heaven in my view* (Decca 5318, 1936) and *You better let that liar alone* (Decca 5518, 1937), sung with a nasal timbre, had the same harmonies and rhythmic swing that typified their secular counterparts. Hillbilly and later country singers generally included a number of religious pieces in their performances, and most 'cowboy' singers also recorded sacred songs. The stylistic blurring meant that textual content was often the main point of differentiation between sacred and secular songs, although a sweeter tone and often a more sentimental delivery (in gestures and facial expressions) were considered appropriate to the sacred songs. Mindful of their audiences' possible disapproval of their recording secular music, many gospel groups and individual singers recorded their

sacred and secular pieces under different names. Thus the Delmore Brothers, who recorded secular songs to guitar-duet accompaniment in the 1940s, also recorded, with Grandpa Jones and Merle Travis as the Brown's Ferry Four, such sacred songs as *Will the circle be unbroken?* (King 530, 1945) and *When the good Lord cares* (King 662, 1946). In all their recordings the Delmores' blues-style guitar playing showed black influences, as did many of the songs they sang. Many other country singers recorded sacred songs in a gospel style.

The rural gospel quartet tradition merged with that of the singing families in the 1940s, and the 'all-night singing', a gospel concert patterned after the 'Grand Ole Opry' travelling show, became popular among Southern audiences. In the early 1950s the Blackwood Brothers won Arthur Godfrey's television talent-scout competition, and the singers Elvis Presley and Jerry Lee Lewis emerged with gospel quartet backup groups, thus focussing national attention on the popular gospel tradition. The complete secularization of the rural gospel sound is exemplified by such groups as the Oak Ridge Boys, the Statler Brothers and the Gatlins.

As the more extreme forms of black gospel singing developed and black gospel quartets became more widely known, many white groups attempted to imitate them. They assimilated some of the rhythmic drive of the black style, but little of its frenzied technique. White gospel performance has mainly drawn on the close harmony of barbershop quartet singing, on country guitar playing, on hillbilly intonation, on urban crooning techniques and sometimes on the passionate style of black gospel.

For bibliography see end of §II.

Gospel music

II. Black gospel music

The appearance of black gospel music coincided with the beginnings of ragtime, [Blues](#) and jazz, and with the rise of the Pentecostal churches at the end of the 19th century.

1. History.

2. Performance.

Gospel music, §II: Black gospel music

1. History.

(i) Antecedents.

Hymnody in the black American churches derives from both black and white sources. Among the black sources are the camp-meeting spirituals extemporaneously composed by slaves during 'after service' or 'brush arbor' meetings in the early 1800s, the mid-century 'sorrow songs' (e.g. *Steal away, Go down, Moses* and *Swing low, sweet chariot*) and the bolder, more affirmative 'jubilee spirituals' of the post-Emancipation period (such as *In that Great Gettin' Up Morning* and *Git on board, little chillun*)

(see [Spiritual](#), §II). White sources include hymn texts ranging from those of Isaac Watts to examples by Fanny Jane Crosby, as well as the diverse anonymous texts of the folk-related shape-note hymnals; tunes were also borrowed from many white sources but transformed by black American styles of rhythm (syncopation and reaccentuation), pitch (flexible inflection and blue notes), harmonization (quartal and quintal harmony) and performance (e.g. call-and-response delivery).

The first, and for a long time the most important, hymnal published for use by black congregations was *A Collection of Spiritual Songs and Hymns Selected from Various Authors* (1801). The first edition contained 54 hymn texts and the second (published the same year) 64, to be sung to popular hymn tunes of the day. Besides hymns by such well-known poets as Watts, Charles Wesley, John Newton and Augustus Toplady, there were a few by Richard Allen and members of his congregation; some, including *When I can Read my Title Clear*, *Am I a soldier of the cross* and *There is a land of pure delight*, are still popular. Later editions of the hymnal show a change of character. The third edition (1818) contained 314 hymns, as against only 15 in the first, and the more homely and folklike camp-meeting songs were mostly eliminated. Spirituals were excluded from the fourth edition (1876) but were reinstated in later ones (1892–1954). The influence of the collection was widespread, especially among congregations of the African Methodist Episcopal Church (which expanded rapidly during the 19th century), but also among black congregations of other denominations. Another early hymnal was Peter Spencer's *African Union Hymn Book* (1822), but its use was limited almost exclusively to the congregation of the church for which it had been published.

After the American Civil War efforts were made to improve the quality of hymnody and its performance in many black American churches. These efforts were often ambivalent. The influence of the Fisk Jubilee Singers was strong: they sang black melodies, but in arrangements and with vocal production heavily indebted to white models. Similarly, a number of hymnals were published that contained spirituals and other black hymns (now sometimes called 'plantation melodies') alongside revival and gospel hymns by white composers, all in bland, homogeneous choral arrangements. The most important was *A Collection of Revival Hymns and Plantation Melodies* (1883) distributed widely in Kentucky, Ohio, Tennessee, New York and the deep South, especially Louisiana and Georgia. Of its 170 hymns, 150 are set to music; the authors of the texts are cited but the composers are unidentified. Among characteristic examples of camp-meeting and later black spirituals are *Go down, Moses*, and *Roll, Jordan, roll* (with a later version of the tune in the pioneer collection *Slave Songs of the United States*, published in 1867).

(ii) To 1930.

Late in the 19th century there began to emerge a new type of black sacred music, the gospel hymn, in which sophisticated, spiritual-like texts, incorporating simile and colourful imagery, were set to music in the white hymn tradition represented by Lowell Mason and later composers, but 'African-Americanized', particularly in their use of syncopation. One of the first hymnals to incorporate this music was *The Harp of Zion* (1893), which

was almost immediately adopted by the all-black National Baptist Convention; it was at once republished unaltered as *The National Harp of Zion and B[aptist] Y[oung] P[eople's] U[nion] Hymnal* and became widely used by black Baptists over the next 25 years.

Gospel hymnody among black congregations increased considerably under the influence of the powerful religious movement in the late 19th and early 20th centuries that gave rise to various fundamentalist Pentecostal 'holiness' and 'sanctified' churches, especially after the meetings of the Azusa Street Revival in Los Angeles (1906–9). The composer most closely identified with this movement was the Methodist minister Charles Albert Tindley of Philadelphia. His gospel hymns addressed themselves to the needs of poor, oppressed and often uneducated black Christians: *We'll understand it better by and by*, published in *Soul Echoes* (1905), is typical, with its verse-and-refrain construction (the closing phrase of each being identical), its basically pentatonic melody and its simple harmonies (ex.5). Other popular gospel hymns by Tindley include *Leave it there* (1910) and *Stand by me* (1905). He is also well represented in *Gospel Pearls* (1921), which includes gospel hymns by Thomas A. Dorsey, Lucie Campbell and E.C. Deas, along with older white and black hymns and spirituals; the collection was compiled for Baptist use but was soon adopted by black congregations of other denominations.



(iii) After 1930.

In the 1930s and 40s, under the influence of Dorsey, Campbell, W. Herbert Brewster and Roberta Martin, gospel songs and spirituals became an integral part of congregational song in black churches (a parallel development was the addition of a gospel group or choir to the traditional 'senior choir' in many churches). This trend continued during the postwar period, and church hymnody submitted to the influence of the 'contemporary' style of gospel music, exemplified by the extremely successful recording by Edwin Hawkins of a 19th-century white Baptist hymn, *Oh Happy Day* (1969). Gospel music was officially recognized as the principal new medium of black hymnody in *The New National Baptist Hymnal* (1977), which included a large number of songs by such gospel hymnodists as Tindley, James Cleveland and Andrae Crouch. Contemporary gospel influences were also apparent in the works published for congregational singing by the black Catholic priest Joseph Rivers, including *Bless the Lord* (with Henry Papale and Mark Trotta, 1964) *God is love* (with Papale, 1964), and *My God is so high* (with Edward Stanton Cottle and Trotta, 1970).

In the early 1980s several hymnals were issued which continued to reflect the previous decade's ecumenical attitudes towards a wide spectrum of black religious music. The United Methodist Church's *Songs of Zion* (1981) included hymns by such rising gospel composers as Margaret J. Douroux and J. Jefferson Cleveland. As a supplement to its official hymnal, the Episcopal Church published a concentrated but varied collection of spirituals, choruses and gospel songs, *Lift Every Voice and Sing* (1981), and in 1982 the Church of God in Christ, the largest of the black Pentecostal denominations, issued *Yes, Lord!*, containing a rich selection of black sacred songs. Later publications included the African Methodist Episcopal Church's *AMEC Bicentennial Hymnal* (1984), *Lead Me, Guide Me: the African American Catholic Hymnal* (1987), *The Hymnal of the Christian Methodist Episcopal Church* (1987) and *Lift Every Voice and Sing II: an African American Hymnal* (1993) of the Episcopal Church.

Gospel music, §II: Black gospel music

2. Performance.

(i) History.

(ii) Instruments and singing techniques.

(iii) Quartets, other solo ensembles and choirs.

Gospel music, §II, 2: Black gospel music: Performance

(i) History.

The basic performance style of 20th-century black gospel music originated in Memphis in about 1907, when the founders of the Sanctified Pentecostal Church of God in Christ, inspired by a revival they had attended in Los Angeles, instituted their own services, characterized by speaking in tongues (glossolalia), shouting, trances and visions, and suitably emotional music, often improvised and sung in a highly charged style (see [Singing in tongues](#)). Performances by skilled songleaders evoked from the congregation bodily movement (swaying, head-shaking), rhythmic responses (hand-clapping, foot-stamping) and occasional shouted interpolations in the tradition of 19th-century ring-shouts and circle dances.

The songleaders were the ministers and preachers or singers with authoritative voices developed out of the necessity to cut through the vociferous responses of large congregations. Among the first to gain renown were several blind singers, including Connie Rosemond, for whom Lucie Campbell wrote *Something Within Me* for the National Baptist Convention in Newark (1919); Blind Willie Johnson, known for his blues guitar technique and powerful 'church' style of singing; Gary Davis; and Blind Mamie Forehand, known for her 'sanctified' singing, accompanied by her blind guitarist husband, A.C. Forehand (*Honey in the Rock*, recorded in 1927). The most famous of the blind singers was Arizona Dranes; her thin but intense soprano influenced many later singers, and her piano style was a model for that of the first gospel songs recorded by Dorsey (e.g. *I shall wear a crown*, 1928).

By the mid-1920s gospel preachers were also making popular recordings, among them J.C. Burnett's *The Downfall of Nebuchadnezzar* and Emmett Dickinson's *Sermon on Tight like that* (1930). Other singers who became known through recordings were Sallie Saunders (*Shall our cheeks be*

dried, 1926) and Bessie Johnson (1902–84), who remained active into the 1980s (*Before this time another year*, 1959).

During the 1930s black gospel singers, often appearing in concerts independent of church affiliation but nevertheless called 'revivals', tended to use the piano rather than the guitar as their principal accompanying instrument, and to emphasize in their singing long melismas alternating with short, staccato exclamations. The growth of gospel music during this decade was reflected in the establishment of the Thomas A. Dorsey Gospel Songs Music Publishing Company, the first publishing house dedicated to black gospel music; the founding by Dorsey of the National Convention of Gospel Choirs and Choruses (1932); the appearance of Clara Hudmon with a small choir at Radio City Music Hall, New York, and at the Chicago World's Fair in 1939; and the first gospel song to become a best-selling record, Sister Rosetta Tharpe's *Rock me* (1938), a jazzy version of Dorsey's *Hide me in thy bosom*. Other popular singers of the era were Ernestine B. Washington (c1914–1983), Willie Mae Ford Smith and the trumpet-playing preacher Elder Charles Beck; Mahalia Jackson, considered by the 1950s to be the queen of gospel singers, first came to public attention in the 1930s.

The recording of gospel music received fresh impetus in the 1940s. The most important singer-composers were Theodore R. Frye (*I am sending my timber up to heaven*, 1939), Roberta Martin (*Try Jesus*, 1943; *God is still on the throne*, 1959), Kenneth Morris (*Yes, God is real*, 1944), W. Herbert Brewster (*Move on up a little higher*, 1946; *Surely, God is able*, 1949), Robert Anderson (*Prayer Changes Things*, 1947), Herman James Ford (*This same Jesus*, 1948) and Virginia Davis (*I call him Jesus my rock*, 1949). In most of their works a simple, infectious refrain contrasts with a verse that is less exuberant but supported by richer harmonies. Among the singing preachers of the period were Samuel Kelsey and Elder Lightfoot Solomon Michaux; newly popular singers included Brother Joe May and Madame Marie Knight. Their singing style was characterized by long, repetitious melodies, with hand-clapping and foot-stamping; they moved through their audiences shaking hands, embracing individuals and shouting along with their respondents.

By the 1950s centres of gospel music performance had been established in such cities as Chicago, Detroit, Philadelphia, New York and Birmingham, Alabama. Concerts were no longer restricted to churches and schools but took place in concert halls and stadiums and on television. Extravaganzas (often called 'anniversaries'), involving 15 to 20 artists or groups and lasting four to six hours, were presented; even small towns boasted one or more recognized gospel soloist, quartet or choir. The principal artists were Edna Gallmon Cooke, Margaret Allison and the Angelic Gospel Singers, and J. Robert Bradley; their repertory included songs (with sophisticated melodies and harmony) by James Cleveland (*Grace is sufficient*, 1948), Alex Bradford (*Too Close to Heaven*, 1953), Dorothy Love Coates (*He's right in time*, 1953) and Doris Akers (*Lead me, guide me*, 1955).

Cleveland became known in the 1960s as the 'crown prince' of gospel music. The decade also saw the emergence of Marion Williams (fig.2), one of the first lyric sopranos of gospel music, Inez Andrews, known especially

for her high-pitched wailing, the singing preacher Shirley Caesar and the gospel storyteller Dorothy Norwood. Cleveland and Norwood were important songwriters, as were James Herndon and Andrae Crouch. Musicals based on black gospel music and performers began to appear (*Black Nativity*, 1960; *Tambourines to Glory*, 1963), and continued to be produced in later decades (*Don't bother me, I can't cope*, 1970; *Your arm's too short to box with God*, 1976; *The Gospel at Colonus*, 1983).

In the 1970s gospel music moved away from the sanctified-church style of call-and-response, choral refrain and 'spirit possession' towards more elaborate harmony, cultivated vocalism and timbres inspired by popular music. The new style (termed 'contemporary' gospel) appealed to a wider audience, although it lost some of its association with the origins of gospel music in the black churches. Crouch was its leading exponent; others were the brothers Edwin and Walter Hawkins, Beverly Glenn, Margaret J. Douroux and Elbernita 'Twinkie' Clark.

The growth of gospel that began in the 1980s had its roots in the Edwin Hawkins recording of *Oh Happy Day* in 1969. The number of singing groups, recordings and venues for performances grew so rapidly that gospel could no longer be classified as traditional or contemporary. In addition to the older style still espoused by such groups as the Angelic Gospel Singers and F.C. Barnes with Janice Brown (*The Rough Side of the Mountain*, 1988), three newer styles now existed. 'Sanctuary contemporary', combining rhythm and blues with gospel, was performed in church services and concerts; 'urban contemporary', a mixture of jazz, rhythm and blues, hip hop and gospel, was heard on soul radio stations or seen in gospel television broadcasts; 'devotional gospel' was meditative and less ecstatic than other types of gospel.

The choir with a soloist (representing a preacher and congregation) became the preferred sound, and even soloists and small groups would record with choirs to reproduce the volume of a church service. The 'sermonette and song', introduced by Willie Mae Ford Smith and perfected by James Cleveland, became the favourite vehicle for song, and melodies and harmonies grew more expansive in the style of popular songs and 'soft' soul. Rhythm, through layered pulses, adopted the classic jazz riffs of Basie and Ellington, while the extended 7th and 9th chords of the bop era replaced the diatonic chords of Dorsey and Roberta Martin (as in Timothy Wright's *Come, thou almighty King*, 1994). The response to gospel singing changed from soft weeping, fainting and speaking in tongues to that of a rock concert, with applause in recognition of vocal pyrotechnics. And, as in rock concerts, high-volume amplification now became a part of the performance.

Whereas in the 1950s to the 70s gospel concerts were held only rarely in such concert halls as Carnegie Hall or Alice Tully Hall, the 1980s gospel music moved to such surroundings as Madison Square Garden, the Hollywood Bowl and Symphony Hall, Boston, and an annual gospel concert is held at the White House. Gospel music became a regular occurrence on television and has also been featured on the soundtrack of popular films including *Do the Right Thing* (1989), *Ghost* (1990) and *Mississippi Masala*

(1991). Recording companies such as Arista and Warner Brothers have produced several gospel stars.

Gospel music, §II, 2: Black gospel music: Performance

(ii) Instruments and singing techniques.

The first instruments used to accompany gospel music in the early 20th-century black churches were percussion, including bass and snare drums, triangles, tambourines, and even washboards played with wire coat-hangers; the tambourine was eventually the most commonly used. The banjo was used until the 1920s, when it was replaced by the guitar. At the same time the piano also came into use; the style of gospel pianists combined the syncopations of ragtime with left-hand octaves derived from the stride style of jazz piano playing and hymn-like chords in the right hand. By the 1950s the electronic organ (nearly always a Hammond organ) had been widely adopted instead of the piano. Other instruments to appear occasionally in gospel music are the trombone, trumpet and saxophone.

Until the 1970s the typical vocal timbre was full-throated, even strained or hoarse; many female singers were shrill in their upper registers. These qualities were partly the result of singing at the extremes of the range and attempting, without amplification, to project over an instrumental accompaniment as well as the singing and shouting of a congregation or audience. Since the 1970s and the rise of contemporary gospel the singing has been characterized by a smoother, purer tone. Most singers begin performances of a song in their middle range but, as the 'spirit descends', seek the heightened emotional intensity of the extremes of their compass. All use considerable vibrato, and frequently intensify song texts by inserting extra words or phrases; thus 'Lord, I'm tired' may become 'Lord, you know I'm so tired!'. Comparable improvisatory elaborations are also made in melody and rhythm.

Gospel songs are usually performed in a slow or moderate tempo, although the type known as a 'shout' is sung very fast. Slow-tempo songs are characterized by the soloist's long melismas, punctuated by a background group or choir; moderate-tempo songs are delivered more percussively, often in call-and-response fashion. A common feature of traditional and contemporary gospel song performance is the vamp, over which a solo singer improvises textual and musical variations while a background group reiterates a single phrase. The vamp was introduced into gospel music by Mahalia Jackson (e.g. in *Move on up a little higher*, 1947) and Clara Ward and the Ward Singers (*Surely, God is able*, 1949), and is especially notable in Edwin Hawkins's *Oh Happy Day* (1969).

Gospel music, §II, 2: Black gospel music: Performance

(iii) Quartets, other solo ensembles and choirs.

(a) Quartets.

Vocal ensembles have played an important part in the gospel music tradition. From the 1910s many black churches fostered male quartets (or larger ensembles of soloists), which performed for a fee in various public places, offering a wide repertory of black sacred music – spirituals, refrain songs and gospel songs.

Stylistically the male quartets have passed through five periods. The 'folk' period (c1910–30) was marked by a refined style of close, unaccompanied harmony based on that of earlier groups such as the Fisk Jubilee Singers but coloured by blue notes and emotionally charged vocal mannerisms. Notable exponents were the Excelsior Quartet (*Walk in Jerusalem just like John*, 1922) and the Silver Leaf Quartette (*I can tell the world*, 1928).

During the 'gospel' or 'jubilee' period (c1930–45) quartets adopted the vocal and physical mannerisms associated with holiness congregations, and even some melodic and rhythmic devices borrowed from jazz. The singers repeated refrains to heighten emotional response, exploited imitative part-writing and sometimes mimicked instrumental sounds, such as those of a jug or string bass. Among the first quartets to adopt this style were the Norfolk Jubilee Singers (*My God's gonna move this wicked race*, 1927) and the Blue Jay Singers (*Brother Jonah*, 1932); the most famous, however, was the Golden Gate Quartet, which sang in the close barbershop harmony of earlier quartets but also incorporated gospel techniques (*Golden Gate Gospel Train*, 1937).

The period from about 1945 to 1960 is considered the 'sweet gospel' era. The style was characterized by a close-harmony background that provided a rhythmic foil for a mellow tenor or light baritone lead singer; the songs were based on the call-and-response technique. An instrumental accompaniment of two guitars, and occasionally a piano, became standard. There was an increase in physical action: the lead singer often jumped from the stage into the audience, which was encouraged to join in the performance by clapping in rhythm. Songs tended to be longer, and some 'quartets' were expanded to six or seven members. The leading groups were Rebert H. Harris and the Soul Stirrers (formed 1934), who introduced falsetto singing into the quartet style (*He's my rock, my sword, my shield*, 1946); Ira Tucker and the Dixie Hummingbirds (formed 1928), with Tucker initiating a cascading tenor vocal delivery that was much imitated (*One Day*, 1947); the Swan Silvertones, formed in 1938 (*I've tried*, 1947); and the Pilgrim Travelers, formed in 1945 (*Mother bowed and prayed for me*, 1951).

The 'hard gospel' quartet period (1960–70) was perhaps rooted in the 'anniversaries' of the 1950s. Prominent performers then had included the Five Blind Boys of Alabama, led by Clarence Fountain (formed 1939), and the Five Blind Boys of Mississippi, led by Archie Brownlee (formed 1939). Both groups were dominated by their leaders, and cultivated growls, screams and thigh-slapping for rhythmic accentuation. Other groups followed their lead towards a hard gospel style, the most popular being the Sensational Nightingales, led by Julius 'June' Cheeks (formed 1945), and the Swanee Quintet.

By about 1970 the hard gospel style seemed to have run its course, partly owing to Brownlee's death in 1959 and Cheeks's decline. But there were also the demands of a new multi-racial audience, which preferred a less strident vocal style, closer to that of popular singers. The groups that satisfied these preferences most successfully were the Mighty Clouds of Joy (formed 1960), led by Joe Ligon (*Everybody ought to praise his name*,

1980), the Jackson Southernaires (*Too Late*, 1970) and the Williams Brothers.

The only male group bearing a direct relationship to the unaccompanied male groups of the 1920s to 50s to achieve popularity after 1980 was Take 6, comprising six students from Huntsville, Alabama. They sang traditional gospel music in close parallel harmony reminiscent of such earlier jazz groups as the Four Freshmen and the Hi-Los, and achieved huge international acclaim for their first recording (1988); they remain the most successful crossover black gospel group in history. Other male groups who gained wide acceptance include the Winans, five brothers who adopted a heavy rhythm and blues style and were among the first gospel groups to include rap in their performance (*It's Time*, 1994). The five-member group Commissioned was heavily influenced by the Winans; its leader, Fred Hammond, left to organize his own singers, Radicals for Christ (RFC), who moved closer towards rhythm and blues and hip hop (*Glory to Glory to Glory*, 1995).

An important development in the unaccompanied quartet movement began in South Africa during the 1970s. Inspired by the Golden Gate Quartet on its several trips to the townships, the Church of Christ of South Africa oversaw the formation of several male quartets. These groups have retained the smooth singing style of the 1930s and 40s and confine their repertory to hymns, including only a few black American gospel songs (e.g. the Kings Ambassadors, *Have a little talk with Jesus*, 1964). While choirs have not adopted black American gospel, groups of six and seven singers have added synthesizers as accompaniment (Friends First, *Call and Response*, 1993).

(b) Other solo ensembles.

Other solo ensembles (not exclusively male) made their appearance in the late 1920s. One of the first such groups was the Pace Jubilee Singers, formed in 1926 by Charles Pace; they adopted a style of delivery not unlike that of the Fisk Jubilee Singers but with piano accompaniment, and emotional outpourings from their leader, the contralto Hattie Parker. The group was particularly successful with its recordings of songs by Tindley (e.g. *Stand by me*, 1928). Further ensembles active in the 1920s were the Tindley Gospel Singers (an all-male group also known as the Tindley Seven) and the Johnson Gospel Singers.

The number of these groups, which appeared mainly in Baptist churches and at the National Baptist Convention, gradually increased during the 1930s. Dorsey formed the Dorsey Trio in 1933 in order to perform his own songs. The success of the Bertha Wise Singers inspired Roberta Martin to form with Theodore R. Frye the Martin-Frye Quartet (1933, renamed the Roberta Martin Singers in 1935); initially an all-male group (except for Martin as accompanist), it was later joined for a short time by Sallie Martin and by the mid-1940s was firmly established as a mixed ensemble. Another well-known group was the all-female Ward Trio (Gertrude Ward and her daughters, formed in 1934) which, with the addition of non-family members in the early 1940s, became the Ward Singers led by Clara Ward (see fig.2). The Ward Singers served as a model for the Sallie Martin Singers and the Original Gospel Harmonettes (both formed 1940); after

Dorothy Love Coates joined the latter group in 1945, and especially after she began to record with them in 1949, the Harmonettes became gospel 'superstars'. Other important groups formed in the 1940s were the Davis Sisters of Philadelphia, accompanied by the pianist Curtis Dublin (1945), and the Brewster Ensemble of Memphis (1946).

The 1950s marked a new peak of group popularity. Among the many new ensembles were the Specials (later the Singers) formed by the pianist-composer Alex Bradford (1951); the Caravans, led by Albertina Walker and accompanied by James Herndon (1952); and the Stars of Faith, led by Marion Williams (1958). The Staple Singers, formed in 1948, came to prominence during this period before turning to secular music in the 1960s. Several family duos were established, including the Gay Sisters, with Mildred Gay as pianist (*God will take care of you*, 1951), the Boyer Brothers (*Step by step*, 1952), the Banks Brothers, with Jeff Banks as pianist (*I've got a witness*, 1953) and the O'Neal Twins (*I'd trade a lifetime*, 1967).

In the 1960s the 'contemporary' gospel style influenced group singing, and the new leading group was Edwin Hawkins and his Singers. The Jessy Dixon Singers also performed the more harmonically adventurous new songs, while the Barrett Sisters of Chicago maintained the traditional gospel style but included arrangements of such light classics as Ethelbert Nevin's *The Rosary*. Important new groups in the 1980s and 90s were Bobby Jones and New Life, the Anointed Pace Sisters and the Richard Smallwood Singers. Smallwood extended the sound world of gospel music by employing characteristics of European Baroque and Classical music (*Textures*, 1987).

(c) Choirs.

Choirs have been an important part of the gospel music tradition since 1931, when Dorsey and Frye formed a gospel choir at the Ebenezer Baptist Church in Chicago. The following year Dorsey organized the National Convention of Gospel Choirs and Choruses to encourage the formation of such choirs. Under his influence Glenn Tom Settle reorganized the choir of Gethsemane Baptist Church in Cleveland in 1937 as Wings over Jordan, which became nationally known through radio broadcasts, and the St Paul Baptist Church choir, directed by J. Earle Hines, became the first gospel choir to have a hit recording (*We sure do need him now and God be with you*, 1947).

Until the 1960s the repertory of gospel choirs emphasized works for four-part mixed chorus, but the Angelic Choir of the First Baptist Church in Nutley, New Jersey, led by James Cleveland, gave prominence to the solo singer, the choir being relegated to an accompanimental role (*It all belongs to my Father*, 1962). Cleveland made further changes, eliminating the choral bass part, adding bass guitar and drums as accompanying instruments, extending the use of the vamp technique, and perfecting the 'sermonette and song', in which choral passages alternated with chanted recitation by the soloist. The most successful recording in the new style by Cleveland and the Angelic Choir was *Peace, be still* (1963). The Southwest Michigan State Choir, led by Mattie Moss Clark, was also influential in the mid-1960s (*Salvation is Free*, 1965). In 1968 Clark, Cleveland and other

choir directors established the Gospel Music Workshop of America (GMWA) to set (and raise) standards of gospel choir performance. It soon became the largest organization in black church music, and by the end of the 20th century it had a membership of 20,000 in 47 states.

The Voices of Hope, a 100-voice choir formed by Thurston Frazier in Los Angeles in 1957, moved away from the so-called Cleveland style and restored the emphasis on the more cultivated sound of a full choir (*We've come this far by faith*, 1967). This change in style was carried even further by Edwin Hawkins, who directed the second gospel music recording to become a hit – an arrangement for the Northern California State Youth Choir of *Oh Happy Day* (1969). Hawkins's style was characterized by smooth vocal sonorities, instrumental accompaniments of orchestral dimensions, melodies indistinguishable from those of soul music or even jazz, unusual keys (e.g. D \flat ; G \flat ; E and B) and texts that were often secular. Andrae Crouch, though seldom associated with black gospel choirs, was also an influence on the 'contemporary' style of the mid-1970s. Cleveland and his Southern California Community Choir also made some temporary excursions into contemporary gospel style. The contemporary and traditional styles were synthesized by the Walter Hawkins Love Center Choir, led by Hawkins's former wife Tramaine with Hawkins at the piano (*Love Alive*, 1975), and other groups such as Harold Smith and the Majestics, Donald Vails and the Choraleers and the Charles Fold Singers. In the late 1970s gospel choirs that adopted the style of Walter Hawkins were established by Roman Catholic, Episcopal and United Methodist congregations.

An important expansion began in the early 1970s with the establishment of gospel choirs in such colleges and universities as Florida Agricultural and Mechanical University, where a National Black College Gospel Choir Festival was organized in 1972. Later, choirs were formed at other, predominantly white institutions including Mount Holyoke College and Harvard University. In 1980 a National Collegiate Gospel Choir Festival, sponsored by the Black Caucus of the Music Educators National Conference, was held in New York. By the 1990s the gospel choir had become a fixture in higher education establishments throughout the USA.

The black gospel movement in England gained momentum during the 1980s. Inspired by the visits of Mahalia Jackson and the Ward Singers in the 1950s and 60s, the Church of God in Christ and other Pentecostal denominations began to establish choirs in the 1960s. Coached by Mattie Moss Clark, James Cleveland, Jessy Dixon and other directors from the USA, gospel choirs began to spring up throughout London and Liverpool. Among the first were the New Jerusalem Choir and the Majestic Singers. In the early 1990s popular gospel choirs were the London Community Gospel Choir (*Inspiration and Power*, 1996) and the London Fellowship Choir. The soloist Nicky Brown won the award for the best British gospel song in 1995 and the Wades, inspired by the Winans, are considered the most popular male group (*A Touch of Heaven*, 1995).

See also Latin america, §III, 4; [Shape-note hymnody](#); [Soul music](#); and [United States of America, §II, 2](#).

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Göss, Bartholomäus.

See [Gesius, Bartholomäus](#).

Goss, Sir John

(*b* Fareham, Hants., 27 Dec 1800; *d* London, 10 May 1880). English organist, composer and teacher. He was the son of Joseph Goss, organist of Fareham. In 1811 he became one of the children of the Chapel Royal under John Stafford Smith, and on leaving the choir became a pupil of Attwood. After a short period as a tenor in the chorus at Covent Garden, he became organist of Stockwell Chapel in 1821; in 1824 he was appointed organist of the new church of St Luke's, Chelsea, and in 1838 succeeded Attwood as organist of St Paul's Cathedral. On the death of William Knyvett in 1856 Goss was appointed one of the composers to the Chapel Royal. He was knighted in 1872, having composed the *Te Deum* and an anthem for the thanksgiving service on the recovery of the Prince of Wales. Shortly afterward he resigned his duties at St Paul's, although he retained the title until his death. He was created DMus at Cambridge in 1876.

Apart from *The Serjeant's Wife* (1827), which ran over 100 nights, and two overtures, Goss composed only glees and sacred music. His glees enjoyed long popularity for their grateful vocal writing. As a church composer his reputation came later, through the grace and the careful word-setting of his anthems, composed mostly after 1850. A modest man, he was admired as an organist and sought after as a teacher; his pupils included Sullivan, Cowen and Frederick Bridge. His music, Barrett wrote, 'is always melodious and beautifully written for the voices, and is remarkable for a union of solidity and grace, with a certain unaffected native charm'.

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W.H. HUSK/BRUCE CARR

Goss-Custard, (Walter) Henry

(*b* St Leonards-on-Sea, 7 Feb 1871; *d* St Leonards-on-Sea, 6 July 1964).

English organist. Goss-Custard was a grand-nephew of John Goss (a former organist of St Paul's Cathedral) and elder brother of [Reginald Goss-Custard](#). He took the Oxford BMus in 1895. At 15 he became organist of Christ Church, Hastings, and in 1891 of Holy Trinity, Hastings, before moving to posts in Lewisham (1902) and Ealing (1904). In 1917 Goss-Custard was made the first organist of the new (unfinished) Anglican cathedral in Liverpool, an inspired appointment which led to a creative vision, forged with Henry Willis, of a design for the largest cathedral organ in Britain, completed in 1925. Several magnificent recordings were made on it by Goss-Custard in the 1920s, before the cathedral nave was opened.

PAUL HALE

Goss-Custard, Reginald

(*b* St Leonards-on-Sea, 29 March 1877; *d* Dorking, 13 June 1956). English organist, brother of [Henry Goss-Custard](#). He succeeded Edwin Lemare as organist of St Margaret's, Westminster, in 1902 and for 11 years carried on his tradition as a brilliant recitalist. In 1922 he was appointed to St Michael's, Chester Square, but his reputation was that of a recitalist rather than a church musician. He made many tours, notably in the USA (1916). He composed organ music, made arrangements and published a book on pedal technique.

STANLEY WEBB

Gosse [[Goesen](#), [Goessen](#), [Gosa](#), [Gose](#), [Gossen](#)], Maistre

(*fl* 1520–65). ?Netherlandish composer. His identity is problematical partly because the name, or variants of it, is extremely common. Various sources ascribe the same compositions to both Maistre Gosse and Gosse Jonckers (or Junckers), perhaps indicating that Gosse and Jonckers are one composer, but we cannot be absolutely certain of this. The name Jonckers suggests a Netherlandish origin, as is true of one Anthoine Joncker who was born at Maastricht in about 1530 and who served Duke Erich of Brunswick as an organist. Auda raised the possibility that Gosse Jonckers and Anthoine Joncker are one person, but this is most unlikely, for Anthoine was born in about 1530, while a number of Maistre Gosse's works appeared in print in the mid-1530s.

Vander Straeten attempted to identify him with the Fleming Jehan Goossens (Hans Gosse), who served as a singer in the employ of the Tyrolean Count Ferdinand, and who died in 1581. This singer is not the same as the Jehan Gossins who was *maistre des enfants de choeur* in the Habsburg royal chapels, most notably in Brussels (he is listed there from 1528), until his death in 1537 (G.G. Thompson, *RBM*, xxxii–xxxiii, 1978–9, pp.51–70). According to Fétis, a Maistre Gosse is listed among the musicians of the French royal court of Henry II from 1547 to 1549, which may account for the large number of works attributed to Gosse in French sources.

Gosse's motets for three voices show distinct marks of French influence in their simple counterpoint, short phrases, facile, songlike melodies, frequent cadences and considerable use of parallel 3rds and 6ths. The motets for a larger number of voices are more effective vehicles for the display of the composer's contrapuntal ingenuity. In these the imitation is pervasive, while the structure derives from the successive points of imitation; voice-pairing abounds, and the distance and interval of imitation are treated with considerable variation. Gosse's most widely disseminated motet (mainly in German sources) is the four-voice *Tria sunt munera preciosa*, first printed in 1538 by the Nuremberg firm of Johannes Petreius.

All of Gosse's chansons for three voices were first printed in Attaignant's *Trente et une chansons musicales a troys* of 1535, and all are based upon well-known four-part models by Claudin de Sermisy. Generally, but not in every case, Gosse adopted the uppermost part of his model intact as his

own superius, occasionally also borrowing liberally from the lower voices of the original. The four-voice chansons appear to have been freely composed. While exhibiting the typically flexible texture of the Parisian chanson (essentially chordal with light touches of imitation), they do not reflect the harmonic variety and imagination that are characteristic of the best examples of this genre. His most celebrated chanson (to judge by frequency of concordances) is the four-voice *Je fille quant Dieu m'y donné de quoy*.

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Doubtful: Angeli archangeli throni et dominationes, *CZ-HK* 23, attrib. 'Mich: Gossen'; Christus ist um unser Sünde willen, 5vv, *H-Bn* 22, attrib. loskin lungkers (see Albrecht) (?contrafactum of Latin-texted motet by Gosse)

chansons

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LAWRENCE F. BERNSTEIN

Gossec, François-Joseph

(*b* Vergnies, 17 Jan 1734; *d* Passy, Paris, 16 Feb 1829). Flemish composer, active in France. He played a central role in Parisian musical life for more than 50 years.

1. Before 1789.

2. After 1789.

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WRITINGS

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BARRY S. BROOK, DAVID CAMPBELL, MONICA H. COHN/MICHAEL FEND

Gossec, François-Joseph

1. Before 1789.

He was born into a Walloon family whose name was variously spelt Gaussé, Gossé, Gossée, Gossei, Gossey or Gossez. In early childhood he displayed remarkable musical talent and reputedly possessed a beautiful voice. From the age of six he sang at the collegiate church of Walcourt. Shortly thereafter he was listed as a singer in the chapel of Ste Aldegonde in Mauberge; while there he joined the chapel of St Pierre and received instruction in the violin, harpsichord, harmony and composition from its music director, Jean Vanderbelen. In 1742 he became a chorister at Antwerp Cathedral, where he pursued further studies with André-Joseph Blavier (1713–82).

In 1751 Gossec went to Paris and, through the influence of Rameau, became a violinist and bass player in the private orchestra of A.-J.-J. Le Riche de La Pouplinière, *fermier général* of Paris. In 1755 he succeeded Johann Stamitz as director of the orchestra until La Pouplinière's death in 1762. As a court musician Gossec composed and published his opp. 1–6: six sonatas for two violins and bass (c1753), six duos for flutes or violins (c1754) and 24 symphonies in four sets (1756–c1762). His first symphonies were in three movements and written for strings only; they display a vague sense of form and their thematic invention is undistinguished. Influenced (through Stamitz) by the Mannheim School, Gossec added a minuet and trio to the form and also inserted separate parts for wind instruments (see particularly opp. 4 and 5). Other works from this period include the *Symphonie périodique* in D (b87) which was one of the first orchestral works in France to use clarinets (*BrookSF*). From Stamitz Gossec also acquired a keen sense for dynamic markings which, together with his new instrumentation, appear as the most refined aspect of his technique at the time.

On 11 October 1759 Gossec married Marie-Elizabeth Georges. Their only child, Alexandre François-Joseph, was baptized on 29 December 1760 with La Pouplinière and his wife acting as godparents. In the same year, apparently without any commission, he composed a *Messe des morts*, the first of many religious works. It brought Gossec's sense for spectacular sound effects to the fore as he remembered in a note published by Fétis in 1829 regarding the 'Tuba mirum':

The audience was alarmed by the dreadful and sinister effect of the three trombones together with four clarinets, four trumpets, four horns and eight bassoons, hidden in the distance and in a lofty part of the church, to announce the last judgment, while the orchestra expressed terror with a muted tremolo in all the strings.

From 1761 Gossec channelled his interest in vivid theatrical effect into the writing of a substantial series of stage works, beginning with an intermezzo for the private theatre of the Prince of Conti. In 1762 he was made director of the private theatre of Louis-Joseph de Bourbon, Prince of Condé, at Chantilly, for which his most successful works were the pasticcio *Le tonnelier* (1765), and the *opéras comiques* *Les pêcheurs* (1766) and *Toinon et Toinette* (1767). The innocent plots are set in a gracious and simple style. While the *ariettes* of *Le tonnelier* are on a modest scale using song-like melodies, the *ariettes* of *Les pêcheurs* and *Toinon et Toinette* are much more operatic. In *Les pêcheurs* Gossec sacrificed the dramatic potential of the plot to prevailing dance-like rhythms, although he achieved great variety of instrumentation. The final ensembles avoid individual musical characterization. In *Toinon* Gossec inserted storm music, with piccolos and thunder effects, to link the two acts. These *opéras comiques* had varied receptions at the Comédie-Italienne. *Les pêcheurs* was the most successful, with more than 160 performances before 1790. *Toinon* was also performed in Holland, Denmark, Sweden and Germany. Yet *Le faux lord* (1765) and as *Le double déguisement* (1767) were total failures and after the poor reception of his pastoral farce, *Les agréments d'Hylas et Silvie* (1768), Gossec wrote no more *opéras comiques*. He may have felt uncomfortable competing with the rising star, Grétry.

Meanwhile, he continued to write instrumental works. Compositions from this period include six duets for violins (op.7, 1765), six trios for two violins and bass with horns ad lib (op.9, 1766) and at least three sextets for clarinets, bassoons and horns (1762–70). In addition to chamber music he composed 12 symphonies for the princes of Condé and Conti (opp.6, 8 and b87, 79 and 80). He took advantage of the growing influx of wind players into Paris from Germany and Bohemia to develop a variety and richness in orchestral sonority unparalleled in the works of other French composers. For example, the middle movement of op.6 no.2 has an elaborate part for the oboe, and the Allegro theme of the first movement of op.8 no.2 imitates a fanfare. His formal designs display some experimentation: he usually avoids repeat signs, changes the order of themes in recapitulating sections or leaves such sections incomplete. In the orchestral trios op.9 a more concise invention combined with some thematic development lead to a greater coherence of the movements generally.

In 1769 Gossec founded the Concert des Amateurs, which soon gained renown as one of Europe's finest orchestras (unlike the Concert Spirituel it had no chorus). This move was a breakthrough in Gossec's career. While the Concert was sponsored by the *fermier général* La Haye and the Baron d'Ogny, it was also supported by public subscriptions. It commissioned new works and introduced guest artists. During each of his four years as director Gossec conducted about 12 performances of his own symphonies written specially for this orchestra; among these was *La chasse* (b62), one of his most popular works. His symphonies op.12 (1769) are, however, of unequal quality. While the executional finesse of op.12 nos.2 and 3 is disproportionate to their harmonic and thematic simplicity, Gossec's repeated use of specific harmonic progressions through remote keys in op.12 no.5 serves to increase the work's musical unity. At this time he also composed 12 string quartets (opp.14 and 15, 1769–72) and during his final year with the Concert, he became the first to conduct a Haydn symphony in France.

In 1773 Gossec relinquished his post as head of the Concert des Amateurs to the Chevalier de Saint-Georges and assumed, with Simon Leduc and Pierre Gaviniès, the directorship of the Concert Spirituel. In the same year his first *tragédie lyrique*, *Sabinus*, was staged at Versailles. Judging from the untidy autograph of *Sabinus*, Gossec may have found his task laborious. In its dramatic and musical layout (a mythological plot in five acts, with accompanied recitatives, rather short arias, extensive choruses, marches and divertissements) he clearly emulated Rameau's *tragédies lyriques*. The appearance of an allegorical figure, 'Le génie de la Gaul', who encourages the hero Sabinus by predicting the creation of a French empire, clearly foreshadows Gossec's nationalistic interests after the Revolution. Yet his inclination for small musical forms invariably prevented any individual number from leaving a lasting impression on the audience. Larger pieces, however, expose Gossec's limited ability, with their often triadic melodies, parallel part-writing, rhythmic uniformity and simple harmony. According to Gossec himself, rehearsals for his work began more than a year before the première. Additional clarinets, violins and basses were specially engaged and for the first time trombones were introduced at the Opéra. Although *Sabinus* was revised into a four-act version for the première in February 1774, Gossec's modest success was eclipsed after Gluck's *Iphigénie en Aulide* was first performed on 19 April 1774.

In the following years, Gossec, who became an ally of Gluck, composed only pastorals and ballets, one of which, *Les Scythes enchaînés* (1779), was written for incorporation into Gluck's *Iphigénie en Tauride*. Some of these successful ballets were choreographed by Gardel. Gossec also revised the third act of Gluck's *Alceste* for its Paris performance in 1776. After Gluck had left Paris, Gossec started afresh at the Opéra. Following a fashion for resetting the *tragédies lyriques* of Lully and Quinault, Gossec wrote *Thésée* in 1782. He borrowed from his forerunner by copying Aegle's aria, 'Faites grace à mon âge', and adding wind instruments. Gluck's *tragédies lyriques* also had a strong influence on *Thésée*. The musical structure is much clearer, Gossec's style is rhythmically and harmonically more inventive, and his use of the full wind section in particular is much more accomplished. Although *Thésée* is of a higher quality than *Sabinus*, it

received only 16 performances and his *Rosine* (1786) was a complete failure.

On 22 May 1780 Gossec was appointed *sous-directeur* at the Opéra, with Dauvergne as *directeur*. When Dauvergne retired in 1782 Gossec headed the committee that supervised the operations of the Opéra from 1782 to 1784. In January 1784 he took on the directorship of the newly founded Ecole Royale de Chant at the Opéra. From then until the outbreak of the Revolution he wrote only six symphonies. His ballet *Le pied de boeuf* (1787) enjoyed moderate success at the Opéra.

Gossec, François-Joseph

2. After 1789.

Together with Méhul and Catel, Gossec was at the forefront of musical activities during the Revolutionary period. He resigned from his duties at the Opéra in 1789 and directed the Corps de Musique de la Garde Nationale with Bernard Sarette. He helped create a 'civic music' in which songs, choruses, marches and wind symphonies, designed for outdoor performance by massed forces, served as the voice of the new regime. On the first anniversary of the fall of the Bastille, his *Te Deum* was performed at the Fête de la Fédération by 1000 choristers and a large orchestra. In 1790 he also provided a *Marche lugubre* later used for the ceremonies in which the remains of Voltaire and Rousseau were moved to the Pantheon. Its highly chromatic style, unusual instrumentation (including serpent, tam-tam, muted military drum and tuba curva) and expressively long rests stirred contemporary listeners to 'religious terror' and 'the silence of the grave'.

L'offrande à la liberté (1792) dramatizes the battle between the French Revolutionaries and their foreign enemies, and culminates in a powerful setting of the *Marseillaise*; every verse of which has different instrumentation. Gossec employs drastic musical means to create a fanatical mood in a still reserved audience. *L'offrande* was performed at the Opéra 143 times up to 1797 and still was being performed at a national festival in 1848. It played an important role in turning the *Marseillaise* into 'the most powerful musical symbol of its country and epoch' (Bartlet, 1991). *Le triomphe de la République, ou Le camp de Grandpré* (1793) glorifies the victory of the Revolutionary troops in the battle at Valmy on 20 September 1792. This *divertissement-lyrique* consists of majestic, hymn-like choruses written in a simple style with a homophonic texture, all of which secured *Le triomphe* a wide audience. It is related to the genre of *tragédie lyrique* with its full-scale orchestra, accompanied recitatives and final ballet with an *Entrée des nations*, featuring a dance of 'negroes', a polonaise, an anglaise and a *ranz des vaches*.

For his service to the new order, Gossec was given the title 'Tyrtée [Tyrtæus] de la Révolution'. Other honours bestowed on him include admission to the Académie des Beaux-Arts of the Institut de France on its establishment in 1795 and election to the Swedish Academy of Music in 1799. He was named a Chevalier of the Légion d'Honneur in 1804.

With the ascension of Napoleon and the Consulate in 1799 Gossec's career as a composer effectively ended: he wrote only two more significant

works, a *Symphonie à 17 parties* (1809) featuring a minuet in the form of a fugue, and the *Dernière messe des vivants* (1813). He devoted his energies to teaching, having been named inspector of teaching (with Cherubini, Le Sueur and Méhul) and professor of composition at the Conservatoire on its creation in 1795. He wrote solfège and singing methods (in collaboration with others), a *Traité de l'harmonie* and *Les principes de contrepoint* for use in the classes of the Conservatoire. When Louis XVIII dissolved the Conservatoire in 1816 Gossec lost his job. His final years were spent in the Paris suburb of Passy.

Gossec was one of the most prolific composers in France during the 18th century. His career reflects the changing social position of the Parisian musician between the mid-18th century and the early 19th. He began as a court composer writing symphonies and chamber music and moved on to conducting independently and directing subscription concerts as well as working for the Parisian public opera houses; he also published some of his own works. He became the foremost musical representative of the French Revolution, and might have secured his influence as an inspector and professor of composition at the Conservatoire but for the political turmoil in the wake of changing governments which finally ended his career.

Gossec's earliest instrumental works reflect Italian influences, while his symphonic works after op.3 show an absorption of many German, specifically Mannheim, conventions such as four-movement structure (including a minuet), rocket themes and bithematicism (in sonata-form movements). His success as an instrumental composer is demonstrated by the frequent performances of his works and by their publication in foreign cities. The ease with which he secured performances of his operatic works at the Comédie-Italienne and the Opéra attests more to his influence on the French musical scene than to his dramatic talents, however. His operatic gifts were modest, his choice of librettos poor; only with his ballets did he achieve popularity on the stage. As composer, 'democratizer of art', organizer and administrator, he exerted a powerful influence on contemporary French musical life.

Gossec, François-Joseph

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stage

PCI Paris, Comédie-Italienne
PO Paris, Opéra

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Le tonnelier (oc, 1, N.-M. Audinot and A.F. Quétant), PCI (Bourgogne), 16 March 1765, collab. Alexandre, Ciapalanti, Kohaut, Philidor, J. Schobert and J.C. Trial

Le faux lord (oc, 3, Parmentier), PCI (Bourgogne), 27 June 1765, incl. La chasse (ballet with songs), excerpts (n.d.)

Les pêcheurs (oc, 1, La Salle d'Offémont), PCI (Bourgogne), 23 April 1766, rev. 7 June 1766, pubd as op.10 (n.d.)

Toinon et Toinette (oc, 2, J.A.J. Desboulmiers), PCI (Bourgogne), 20 June 1767, pubd as op.11 (n.d.)

Le double déguisement (oc, 2, Houbron), PCI (Bourgogne), 28 Sept 1767, excerpts (n.d.)

Les agréments d'Hylas et Silvie (pastorale, M.-R.-J. Rochon de Chabannes), Paris, Comédie-Française, 10 Dec 1768, excerpts (n.d.)

Sabinus (tragédie lyrique, 5, M.-P.-G. de Chabanon), Versailles, 4 Dec 1773; rev. (4), PO, 22 Feb 1774, *F-Po* and *Pc* (partly autograph), excerpts (n.d.)

Berthe (opéra, R.T.R. de Pleinchesne), Brussels, Monnaie, 18 Jan 1775; collab. Philidor, I. Vitzthumb and ?H. Botson

Alexis et Daphné (pastorale, 1, Chabanon de Maugris), PO, 26 Sept 1775, *Po**, excerpts (n.d.)

Philémon et Baucis (pastorale, 1, Chabanon de Maugris), PO, 26 Sept 1775, *Po**

La fête de village (int, 1, Desfontaines [F.G. Fouques]), PO, 26 May 1778, *Po* (2 copies, 1 inc. autograph), excerpts (n.d.)

Mirza (ballet, 3, M. Gardel), PO, 18 Nov 1779; rev. 1788, *Po*

La fête de Mirza (ballet-pantomime, 4, Gardel), PO, 17 Feb 1781, *Po*

Thésée (tragédie lyrique, 4, E. Morel de Chéfdeville, after P. Quinault), PO, 1 March 1782, *B-Bc*, *F-Pc*, airs, arr. pf (n.d.)

Electre (incid music, 5, G.D. de Roquefort), ?Versailles, 1782, *Po*

Nitrocris (opéra, 3, Morel de Chéfdeville), 1783, unperf., *B-Bc*, *F-Po*

Rosine, ou L'épouse abandonnée (opéra, 3, N. Gersin), PO, 14 July 1786, *Po**, excerpts (n.d.)

Le pied de boeuf (divertissement, 1, Gardel), PO, 17 June 1787, incl. music by Rameau and Grétry

L'offrande à la liberté (scène religieuse, 1, A.S. Boy or J.-M. Girey-Dupré, C.J. Rouget de Lisle and M.-J. de Chénier), PO (Porte-St-Martin), 30 Sept 1792, *Pn* (1792)

Le triomphe de la République, ou le camp de Grandpré (divertissement-lyrique, 1, Chénier), PO (Porte-St-Martin), 27 Jan 1793, *Po** (1794)

Les sabots et le cerisier (opéra, M.-J. Sedaine and J. Cazotte), Paris, Jeunes-Elèves, 13 Dec 1803

Others: Callisto (heroic ballet, 3), unperf., *Po*; La rosière (ballet, 2), for Gardel; Les scythes enchaînés par les vainqueurs, divertissement, added to Gluck: Iphigénie en Tauride, 1779; Gustave Vasa (lyric drama), inc., unperf., *Po*; Bouquet (dramatic scene), S, B, chorus, orch, 1785, *Po*; Perrin et Perrette, opera ov., *Po*

Excerpts, arrs., pubd separately and in 18th-century anthologies

symphonies

B op.	
13—18 3	Sei sinfonie a più stromenti (1756)
19—24 4	Sei sinfonie a più stromenti (c1758)
77—	Symphony no.1 'da vari autori' [La Chevardière, op.4] (1761)
78—	Symphony no.1 'da vari autori' [La Chevardière, op.5] D (1761)
25—30 5	Sei sinfonie a più stromenti (c1761–2); no.3 ed. in S

31—6 6	Six symphonies (c1762); no.2 ed. in S
87—	Sinfonia périodique a più strumenti, D (1762)
79—	Simphonie périodique a più stromenti, no.48 (1763)
80—	Simphonie périodique a più stromenti, no.65 (c1764)
43—5 8	Trois grandes symphonies (1765); no.2 ed. in S
54—9 12	Six symphonies à grande orchestre (1769); also in The Periodical Overture in 8 Parts, nos.34, 33, 35, 32, 46, 36 (London, 1771–5); no.5 ed. in S
62—	Simphonie de chasse, c1773 (1776)
86—	Symphonie, D, in Trois symphonies à 8 parties (1776)
83—	Symphonie, F, in Trois symphonies (1777)
76—	Symphonie périodique no.6 (c1778), lost
84—5—	2 in Trois symphonies à grand orchestre (1780), perf. ?1769–73
81—	Symphonie, 2 vn, va b Bl (? between 1783 and 1785)
60—62c 13	Trois sinfonies à grande orchestre (between 1786 and 1792); no.3 pubd earlier as Simphonie de chasse
91—	Simphonie à 17 parties, autograph 1809; ed. in S
95—	Esquisse d'un morceau d'orchestre, <i>F-Pc*</i>
96—	Esquisse symphonique, <i>Pc*</i>
97m—	Esquisses de mouvements de symphonies, <i>Pc</i> , doubtful
99m—	Trois mouvements de symphonies, inc., <i>Pc</i> , doubtful

other orchestral, wind band

B	
88	Symphonie concertante, 2 solo vn (1775), lost; ed. in S
89, 101	Symphonie concertante [no.2], 2 solo vns, va/vc obbl (1778)
90	Symphonie concertante du ballet de Mirza (1784), various arrs.; ed. in S
92	Sinfonia concertanta 2da, 2 solo vn, 2 ob obbl, <i>Pc</i> , inc.
93	Sinfonia concertanta, 2 solo vn, 2 solo va, <i>B-Bc*</i>
94m	Sinfonia concertanta, f, <i>F-Pc</i> , inc.

Allemandes I et II, str orch; Rondeau, fl, orch; Les tricoteuses, dance, str orch; Vive Henri IV, dance, str orch; Bostangis, ou Marche turque, air de dance for a ballet: some MSS in *Pc*

Revolutionary works (all for wind band, MSS in *F-Pc*, *Pn*): Marche lugubre, 1790; Marche religieuse, 1793; Symphonie militaire, 1793–4; Marche, C, 1794; Marche funèbre, E (1794), on death of Hoche; Marche religieuse, E (1794); Marche victorieuse, F, 1794; Symphonie, C, c1794; Marche des marseillois, arr. band

chamber

no. op.	
b1—6 1	Sei sonate, 2 vn, b (c1753)
b7—12 2	Six duos, 2 fl/vn (c1754)
b109—	La bataille, 2 cl, 2 hn, 2 bn, 1762–70, <i>Pc</i>
m110—	La chasse de Chantilly, 1762–70, <i>Pc</i>
m111—	La grande chasse de Chantilly, 1762–70, <i>Pc</i>
m114—	Pieces ... pour S.A.S. Mgr. le prince de Condé, 2 cl, 2 hn, 2 bn, 1762–70, <i>Pc</i>
m 113—	Simphonie à 6, 1762–70, <i>Pc</i>
m115—	Andante larghetto, 1762–70, <i>Pc</i>
b37—42 7	Sei duetti, 2 vn (1765)
b46—51 9	Six trios, 2 vn, b, hns ad lib (1766); no.4 ed. in S
b64—9 14	Sei quartetti, fl/vn, vn, va, b (1769)
m118t—	Recueil de menuets, arr. 2 vn/other insts (1771)
b70—75 15	Six quatuors, 2 vn, va, b (1772); also (Amsterdam, c1772)
m116r—	Andante, 2 cl, 2 hn, 2 bn, ?c1764–76
b100—	Concertanta, fl, ob, cl, hn, bn, 1785, <i>B-Bc</i>
m126—31—	3 duettos in Six Favourite Duetts, vn, vc (London, 1791)
m135m—	Concertante à 10 instruments, perf. 1793, <i>F-Pc</i>
m112—	Canon en écrevisse ou rétrograde, 2 vn, 2 vc/bn, 1811, <i>Pc</i>

Gavotte, D, fl, str qt, MS; Les moulins du Pont de Pontoise, fugue, *Pc*; Charmante Gabrielle, pf MS

revolutionary – vocal

manuscripts in F-Pc, Pn, Po

TeD, 3 male vv, band, 1790; La fédération (C.F.X. Mercier de Compiègne), ?1790, unperf.; Le chant du 14 juillet (M.-J. Chénier), 3 male vv, band, 1791; Invocation (?Chénier), chorus, orch, 1791; Choeur patriotique exécuté à la translation de Voltaire: 'Peuple éveille-toi' (Voltaire: verses from *Samson*), 3 male vv, band, 1791; Hymne sur la translation du corps de Voltaire (Chénier), vv, wind insts, 1791 [2 settings]; Station au temple de Melpomène, for translation of Voltaire, vv, pf, cl ad lib, ?1791; Choeur à la liberté (Chénier), 4vv, band, 1792

Ronde nationale: 'L'innocence' (Chénier), 4vv, band, 1792; Chant funèbre en l'honneur de Simoneau (Roucher), 1792, lost; Offrande à la liberté: 'Citoyens suspendés', recit, chorus, orch, 1792; Hymne à la liberté (Chénier), 4vv, band, 1792; Hymne pour l'inauguration des bustes (Avisse), 1792, lost; Le triomphe de la loi (?Roucher), chœur patriotique, 3 male vv, band, 1792

Air des marseillais pour le camp de la fédération, arr. of the Marseillaise for chorus, band, 1793; Hymne à l'égalité (Hymne à la nation): 'Divinité tutélaire' (Varon), chorus, band, 1793; Hymne à la liberté (Hymne à la nature) (Varon), 4vv, band, 1793; Hymne à la statue de la liberté (Hymne à la liberté) (Varon) (3 male vv, band)/(5vv, orch), 1793 [2 settings]; 'Quel peuple immense' (Varon), 4vv, band, 1793; Hymne à la nature (Hymne à l'égalité): 'Touchant réveli' (Varon), 4vv, band, 1793

Chant patriotique: 'Citoyens dont Rome' (Coupigny), Bar/T, 1793; Hymne à la liberté: 'Descends ô liberté' (Chénier), 1793, lost; Chanson patriotique sur le succès de nos armes (Coupigny), solo v, b, 1794; Hymne à l'Être suprême (T. Désorgues), solo v, chorus, band, 1794; Hymne à l'Être suprême (Désorgues), 4vv, band, 1794; Hymne à l'Être suprême (Chénier), 4vv, band, 1794; Hymne pour la fête de Bara et Viala (Avisse), solo v, 1794

Hymne à la liberté: 'O Deité de ma patrie' (Caron), 3vv, 1794; Hymne à Jean-Jacques Rousseau: 'Toi qui d'Emilé' (Chénier), solo v, chorus, insts, 1794; Hymnes pour la fête de la réunion, 3vv, 1794; Hymnes destinés à être chantés par le corps de musique des aveugles-travailleurs, 1794; Chant funèbre sur la mort de Ferraud: 'Martyr de la liberté' (Coupigny), solo v, 4 male vv, band, 1794; Ode sur l'enfance (P. Crassous), solo v, b, 1794; Serment républicain: 'Dieu puissant daigne' (Chénier), 4vv, orch, 1795 [parody of curse scene from Gossec: *Athalie*]

Hymne à l'humanité: 'O mère des vertus' (Baour-Lormian), 4vv, band, 1795; Aux mânes de la gironde, hymne élégiaque: 'Parmi les funèbres' (Coupigny), 3 solo vv, 4vv, band, 1795; Hymne guerrier (Chénier), dramatic scene, solo vv, chorus, band, 1796; Chant martial pour la fête de la victoire (La Chabeaussière), solo v, 4vv, band, 1796; Chant pour la fête de la vieillesse: 'Déjà le génie' (Désorgues), solo v, b, 1796; Chant martial pour la fête de la victoire: 'Si vous voulés' (La Chabeaussière), solo v, chorus, band, 1796

Le pardon des injures (Mercier), 1797, lost; Cantate funèbre pour la fête du 20 prairial an VII: 'Attentat sans exemple' (Boisjolin), solo v, b, 1799; La nouvelle au camp de l'assassinat ... ou Le cri de vengeance, scène lyrique, 1799; Hymne à la liberté: 'Auguste et consolante image'; Chant religieux sur la destruction de l'athéisme (Mercier), lost; Hymne à la victoire: 'Déesse d'un peuple'; Domine salvam fac republicam, 3vv; Ronde patriotique: 'Favoris de la gloire'; Hymne à la liberté: 'Vive à jamais'

other vocal

manuscripts in F-Pc, Pn, B-Bc, Br

Sacred: Missa pro defunctis, 1760, pubd as Messe des morts (1780); 1re suite de noëls, orch, ?c1774; 2me suite de noëls, orch; Dernière messe des vivants, 4vv, orch, 1813; Coeli enarrant, 3vv, orch; 2 marches religieuses pour la procession de la Fête-Dieu; Dixit Dominus, chorus; Domine salvum fac imperatorem, 4vv, orch; O salutaris hostia, motet, 3vv unacc. (n.d.); Impromptu, 3vv unacc.; Quatuor sur la prose des morts; Messe; motets

Orats: La nativité (Chabanon de Maugris), Paris, Concert Spirituel, 1774, vs, ed. D. Townsend (New York, 1966); L'arche d'alliance, Paris, Concert Spirituel, 1781, lost; Regina coeli, doubtful

Secular: Le papillon léger, solo vv, chorus, orch; Hymne à l'amour, 3vv, unacc. (n.d.); Chagrin d'amour, romance, 1v, b acc.; L'amour piqué par une abeille in 9 odes d'Anacréon acc. pf/hp (n.d.); Age de l'aimable innocence, ode sur l'enfance (n.d.); airs

Gossec, François-Joseph

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with **N. Roze**, **Ozi** and **Rogat**: *Méthode de serpent* (Paris, 1814)

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Gossen, Maistre.

See [Gosse, Maistre](#).

Gossett, Philip

(b New York, 27 Sept 1941). American musicologist. He graduated BA from Amherst College in 1963. He then studied at Princeton University under Strunk and Lockwood, taking the MFA in 1965 and the PhD in 1970. In 1968 he joined the faculty at the University of Chicago. He was on the board of directors of the AMS, 1974–6, and is on the editorial boards of the Rossini and Verdi critical editions.

Gossett's interests include 15th-century sacred music, the theoretical writings of Rameau, and 19th-century Italian opera, particularly the works of Rossini. His dissertation and subsequent articles on Rossini stress the need to investigate manuscript sources of music and librettos; in them he distinguishes authentic from unauthentic sources, points out those aspects of a work which arise from specific performances or operatic conventions, and identifies Rossini's borrowings and self-borrowings. He has written many of the introductions for two facsimile series, *Italian Opera, 1810–1840* and *Early Romantic Opera* and is general editor of Rossini's collected works, for which he has prepared the volume *Tancredi* (1984).

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 247–310
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 41–64
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PAULA MORGAN

Gossler [Gossler de Zeger, Gosslar], Thomas.

See Gosler, Thomas.

Gosswin [Jusswein, Jussonius, Cossuino, Gossvino, Josquinius], Antonius [Anthoine]

(*b* ?Liège, *c*1546; *d* Freising, Liège or Bonn, between 2 June 1597 and 28 Oct 1598). Flemish composer. His family name was common in the southern Netherlands during this period, especially in the area around Liège. A letter to the bass Bartholomaeus van den Feldt from the Elector of Saxony confirms Gosswin's Netherlandish origin. Hirzel, from the date of Gosswin's marriage (1566–7), suggested that he could have been born between 1535 and 1546, but his career seems to point to a date nearer to 1546 than 1535. His association with Lassus must stem from the early years, since in his publication *Neue teutsche Lieder* (Nuremberg, 1581) he

mentioned Lassus as 'lieber praeceptor'. He could have entered the Bavarian chapel as a choirboy; Lassus was there from 1556.

He is first mentioned in the court accounts as an alto in 1558. The account books for the Bavarian chapel are unfortunately defective for the period 1560–67, but it is known that in 1562 an alto named Anthoine accompanied Emperor Maximilian II and his chapel to Frankfurt. The Munich tax-rate books show that in 1564 a certain 'Anthonius Jusswein' lived there, and married a Maria Praum late in 1566 or early in 1567. In 1568 he held the rights of a Munich citizen, and in 1569 was appointed a member of the chapel of Prince Wilhelm of Bavaria, but finances at the Bavarian court were such that he had to be released, and in 1570 was in the Munich chapel. In 1571 he received financial assistance in order to visit his fatherland. In 1574 he was again in Bavaria, and on 1 November of that year was honoured by a letter from the emperor investing him with a coat-of-arms. In the same year he dedicated two masses to the emperor, for which he received 30 florins. He journeyed to Vienna to present these masses personally, and remained there until early in 1575. In 1576, and again in 1582, he received 30 florins, each time for one mass, and in 1594 he received 70 florins for unspecified services. On the strength of a letter of recommendation of 17 July 1576, which Lassus had requested for him from Prince Wilhelm, Gosswin went to the Imperial Diet at Regensburg. Returning to Munich, he was appointed organist at the Peterskirche, and in 1577 was reimbursed for the maintenance of nine choirboys, for whom he was responsible. Upon the death of Duke Albrecht (24 October 1579) the size of the Bavarian establishment was reduced, and Gosswin was dismissed. He soon became a member of the chapel of Prince Ernst, a son of Albrecht, and a bishop in Freising. The appointment was for life, as Lassus confirmed in a letter to Wilhelm (13 February 1580). Early in 1580 Gosswin moved to Freising with his wife. Shortly thereafter, however, Ernst was named Bishop of Liège, and he made his solemn entry there on 30 January 1581; whether Gosswin followed him there or not is uncertain.

His first publication, the *Neue deutsche Lieder*, dedicated to Bishop Ernst, dates from this year. The bishop was in Liège only a few years; since he held a benefice in the diocese of Cologne, he moved to Bonn on 29 January 1584. Half of Gosswin's salary was being paid to his wife, who was still in Freising at that time. On 14 July 1594 Gosswin again attended the Diet of Regensburg, directing the musicians of the Prince-Bishop Ernst. The account books of the Bavarian chapel for 1594 refer to his wife as a widow. Yet in the Fugger journal of 10 June 1595 he is reported as still alive (see Kroyer). In his general survey of the Liège chamber accounts, Quitin stated that Gosswin was alive on 2 June 1597, and that his death must have taken place between this date and 28 October 1598.

According to his contemporaries Gosswin was not only a distinguished musician, whose masses were often sung in the Bavarian chapel, but was also famed for his singing, in which he embellished the vocal line; he was further known for his wide-ranging scholarship. His works reveal Lassus's influence so profoundly that Hirzel characterized Gosswin as a 'weiblicher Lasso'. Almost all his masses are parodies of polyphonic works by Lassus. It has also been argued that the *Neue deutsche Lieder* are only simplified adaptations for three voices of Lassus's *Neue deutsche Liedlein mit fünff*

Stimmen (1567). Osthoff, in a more balanced view, however, saw in them a characteristic application of the parody procedure, one that left room for 'much individuality'. The pieces for small forces give the impression that Gosswin wrote pretty and agreeable music. The six-part motet *Ad te levavi*, however, shows that he had the ability to write on a large scale using a homorhythmic style and syllabic declamation.

WORKS

sacred

Cantiones, 4vv (Nuremberg, 1581); lost, see Hirzel

Cantiones sacrae, 5, 6vv (Nuremberg, 1583); lost, see Hirzel

Ad te levavi oculos meos, 6vv, 1583², *D-Mbs* (arr. org), *Rp* (arr. other insts)

Laetatus sum, 6vv, 1583², *Mbs* (arr. org), *Rp* (arr. other insts)

Missa a cappella, 4vv, formerly in Munich royal chapel, ?*Mbs*

Missa super 'Cognovi Domine', 4vv, *Mbs*

Missa ferialis, 5vv, *Mbs*

Missa super 'Le mois de mai', 4vv, *Mbs*

Missa super 'Missus est angelus', 5vv, *As*, *Sl* (inc.)

Missa super 'Vrai Dieu, disait', 4vv, *As*

1 mass, *Dkh* (according to Eitner and Hirzel)

In te Domine speravi, 3vv, *Dlb*

Iste est Johannes, 5vv, lost, cited in *JoãoIL*

secular

Neue teutsche Lieder ... welche gantz lieblich zu singen, auch auff allerley Instrumenten zu gebrauchen, 3vv (Nuremberg, 1581); ed. in *Cw*, lxxv (1960)

Madrigali, 5vv (Nuremberg, 1615), lost, see Fétis

Eolo crudel come turbasti l'onde, 5vv, 1569¹⁹

Qual meraviglia, 5vv, 1569¹⁹

Non trovo cosa alcuna s'io non pago, 5vv, 1575¹¹

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LAVERN J. WAGNER

Gostena, Giovanni Battista della.

See [Dalla gostena, giovanni battista](#).

Gostling, John

(*b* East Malling, Kent, 25 March 1650; *d* 17 July 1733). English cathedral singer and music copyist. He was educated at King's School, Rochester, and St John's College, Cambridge (sizar, 1668; BA, 1672–3). He was a minor canon of Canterbury Cathedral, 1675–1733. In addition he was a Gentleman of the Chapel Royal from 1679 and a minor canon of St Paul's Cathedral from 1683 to 1733. His post of sub-dean of St Paul's (from 1689), sometimes mentioned separately, was attached to his minor canonry there. Besides holding posts as clergyman-singer, he was vicar of Littlebourne, Kent, from 1675 to 1733 and rector of Hope All Saints, near New Romney, Kent, 1682–1709. He was a non-residentiary canon (with prebend) of Lincoln Cathedral, 1689–1733. On 20 December 1689 he was sworn a personal Chaplaine in Ordinary to William III. Both he and his son [William Gostling](#) were involved in Canterbury's first music club and concert series. John Gostling was also a noted amateur viol player. Still active in 1724, by the time of the accession of George II (1727) Gostling was so infirm that he was excused the journey from Canterbury to be re-sworn a member of the Chapel Royal.

John Gostling was a notable deep bass singer for whom, according to Hawkins, Purcell wrote *They that go down to the sea in ships*. He was a favourite of Charles II, and the *Gentleman's Magazine* (1777, p.210) stated that the king presented him one day with a silver egg filled with guineas, telling him 'he had heard that eggs were good for the voice'. He was a member of the Private Musick during the reigns of James II (who granted him an annual pension of £40 in October 1685) and William and Mary, but was not reappointed under Queen Anne. He occupied himself a good deal with copying music, particularly cathedral music. He acquired and added to the rough file copies left by [Stephen Bing](#), who died in 1681; these 'Gostling' partbooks are now in York Minster and some later file copies of his own are now *GB-Ob* Tenbury 797–803. Specimens of his fair-copy choirbooks survive at Canterbury, St Paul's Cathedral and as *GB-Ob* Tenbury 1176–82. There is a full score in manuscript with which his name is particularly associated (*US-AUS*; facs., Austin, 1977); a matching volume is in the Newberry Library, Chicago. Ford (1984) has identified other Gostling possessions by examining the sales catalogue of his son's collection. Where an autograph is lacking of any work by Purcell, Blow and their contemporaries, a transcript by Gostling is clearly important; however, there has been some disagreement about the quality of his texts.

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WATKINS SHAW/ROBERT FORD

Gostling, William

(*b* Canterbury, bap. 30 Jan 1696; *d* Canterbury, 9 March 1777). English cathedral singer and antiquarian, son of [John Gostling](#). He was educated at King's School, Canterbury, and St John's College, Cambridge (MA, 1719). He was a minor canon of Canterbury, 1727–77, and held livings in Kent at Brook (1722–33), Littlebourne (1733–53) and Stone-in-Oxney (1753–77). He and the Canterbury organist William Raylton were principal organizers of the Canterbury Concerts, and in this connection he was associated with William, 3rd Lord Cowper, with whom he corresponded. Gostling had strong antiquarian interests, and his well-known *A Walk in and around the City of Canterbury*, first issued in 1774, went through five subsequent editions. He acquired, partly from his father, a fine collection of manuscript and printed music consisting of some 1500 items; it includes a first edition of *Parthenia*; the contratenor and tenor parts of John Day's *Mornyng and Evenyng Prayer* (1565); an album in the hand of William Lawes (now *GB-Lbl* Add.31432); the compendious pre-Civil War organbook of English cathedral music that is now *GB-Ob* Tenbury 791; the so-called Gostling Manuscript (now in *US-AUS*; facs. (Austin and London, 1977)) and its companion (*US-Cn*); 1045–51 and *GB-Lcm*. From his collection he helped William Boyce in the compilation of his *Cathedral Music* and John Hawkins in his *History*. Items from his music library, which was sold in 1777 (only his non-music books were sold by the Canterbury musician and bookseller William Flackton), may in some instances be identified by his signature or engraved bookplate (see Ford).

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WATKINS SHAW/ROBERT FORD

Gostuški, Dragutin

(*b* Belgrade, 3 Jan 1923, *d* Belgrade, 21 Sept 1998). Serbian musicologist and composer. He studied art history at Belgrade University, graduating in 1950, and composition with Milenko at the Belgrade Academy of Music, graduating in 1951. In 1965 he took the doctorate at Belgrade University with a dissertation on stylistic evolution. He joined the staff of the Belgrade Academy of Music in 1952 and the Institute of Musicology in 1960 (director 1974–8). Parallel studies of music and fine arts influenced his interest in comparative aesthetics; his work as a composer made him particularly aware of the problem of time, and in the early 1960s he turned to an investigation of physical and psychological time in music. He later widened the scope of his investigations and made numerous interdisciplinary studies of musicology, physics, experimental psychology, linguistics and semiotics, becoming one of the most prominent Serbian theoreticians and critics in his field. He has written for many journals in Yugoslavia and elsewhere, including *Zvuk*, *Savremenik*, *Revija*, *Borba* and the *Musical Quarterly*. He has composed orchestral, chamber, vocal and stage works in a uniquely neo-classical style. Elements of humour are evident in works such as the *Symphonic Scherzo* (1949) and the *Scherzo in 'Š'*, and a lyric temperament can be heard in the *Serenade* for violin and piano and the *Elegy in 'O'*. There is also a folk music influence, although there are no direct quotations.

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BOJAN BUJIĆ/TATJANA MARKOVIĆ

Goszler, Thomas.

See Gosler, thomas.

Göteborg [Gothenburg].

City in Sweden, the country's second largest city. Its oldest churches are the Gustafvi Kyrka (1633) and the Christine Kyrka, built for German and Dutch merchants in 1649. These fostered the city's earliest music, and in the 17th century two musicians were also employed to perform twice a week on the balcony of the town hall and at other municipal functions.

Although concerts were held as early as 1718, they did not become a regular part of the city's musical life until the 1750s. In the 1770s the leading figures were Benedictus Schiller and Patrik Alströmer. The orchestra was composed of a few professionals with amateurs from the city's bourgeoisie who could afford instruments and lessons. From 1781 to 1791 subscription concerts were promoted by a violinist, La Hay, who also started an academy for amateur musicians. There was no permanent concert hall at that time. The early 19th century saw the foundation of various music societies such as the Musikaliska Öfningsällskap (1818) and Orphei Vänner (1821). Göteborg was visited by several German opera companies in the 1830s and interest in stage production increased; the Nya Teater (new theatre), later to become the Stora Teater (grand theatre), was opened in 1859. Opera, however, was later overtaken by operetta as the most popular form of music for the stage. In 1994 a new opera house, situated at the harbour, was inaugurated.

Under the direction of Joseph Czapek, who settled in Göteborg in 1847, subscription concerts became regular events; unlike Stockholm, where the stage enjoyed most favour, Göteborg preferred the concert hall. Smetana arrived in Göteborg in 1856 and stayed for five years. His main occupation was giving private piano lessons to various families, such as the Dicksons, Valentins, Elliots, Röhs, Gumperts, Heymans and Magnus. To commemorate his time in Göteborg the Czech state presented a Smetana Museum to the city in 1961.

It was not until 1905 that Göteborg became an important musical centre with the foundation of the Göteborgs Orkesterförening, financed by local industry. In 1907 Wilhelm Stenhammar was appointed as the orchestra's conductor, and, subsequently with the help of Tor Aulin, he built up an excellent orchestra. Stenhammar was a noted educationist as well as a

composer and was among the first to arrange school concerts; he was also responsible for introducing Nielsen's music to the Swedish public. Symphony concerts have, since this time, played the most prominent role in the city's musical life. Other conductors of the Göteborg SO have included Carl Nielsen, Ture Rangström, Tor Mann, Issay Dobrowen, Sixten Eckberg, Dean Dixon, Sten Frykberg, Sergiu Comissiona, Sixten Ehrling and Charles Dutoit. Under Neeme Järvi (conductor from 1984) the orchestra won wide acclaim both on tours and through recordings (e.g. Grieg's *Peer Gynt*, the complete symphonies of Rimsky-Korsakov, Prokofiev's *The Fiery Angel*, Shostakovich's Symphony no.14). The concert hall (Göteborgs Konserthus), built in 1934 with a capacity of 1371, is internationally known for its excellent acoustics.

The more notable amateur music societies are the Göteborgs Ungdomsorkester (youth orchestra) and the Folkliga Musikskolans Ungdomsorkester, run by the ABF, a national organization giving elementary instrumental teaching. At the city's university and institutions of higher education there are the Akademiska Kapell, Blåsljud, and the Allianceorkester. Levande Musik (living music), a society devoted to the performance of modern chamber music, gives about seven concerts a year. The most active choirs and choral societies are the Göteborgs Konserthuskör (1962) and Lodolakör (1962). A conservatory, reorganized as the Göteborgs Musikhögskola (school of music), was founded in 1954; the city also has an experimental training college for school music teachers. The university established a department of musicology in 1968. In 1964 the Teater- och Operahögskola was established, and in 1992 it was brought together with the Musikhögskola and the university musicology department to form Artisten, a house in which the exchange among the different branches of music has greatly stimulated the city's musical life. All three schools are now part of the university.

Jazz has contributed much to the city's musical life since the 1940s when various bands performed in the Liseberg amusement park, and the jazz club Art Dur has been visited by leading American and European jazz musicians since the 1960s.

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Gotfrid [Götvrit, Gottfried] von Strassburg [Strasbourg]

(fl 1200–20). German poet. With Hartmann von Aue and Wolfram von Eschenbach he was one of the most important representatives of the Middle High German epic. His life's work was *Tristan* (ed. F. Ranke, Berlin, 1930, rev. R. Krohn, 1980; Eng. trans., A.T. Hatto, 1960). It is an unfinished courtly epic of 20,000 lines, based on a poem by Thomas of Brittany and completed by later hands. The work is especially noteworthy for Gotfrid's informative remarks on music and its courtly practice. Three further poems with manuscript ascriptions to Gotfrid are probably not by him.

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For further bibliography see [Minnesang](#).

BURKHARD KIPPENBERG/LORENZ WELKER

Gotha.

German town in Thuringia. First referred to as 'Gotaha' in a document issued by Charlemagne in 775, it grew into a town in the 12th century under Landgrave Ludwig II of Thuringia, and in 1247, with Thuringia itself, came into the possession of the margraves of Meissen (of the Wettin family). When the duchy of Saxe-Gotha under Duke Ernst I der Fromme (1640–75) was formed, Gotha became the residence of the Ernestin family (ruled until 1918) in the largest Thuringian principality. Their residential seat was the new Schloss Friedenstein, built in 1643–54 and important in the musical and theatrical history of the town from the mid-17th century onwards. During the Middle Ages, Gotha had already grown to become a musical town with minstrels, Stadtpfeifer, orchestral players, Kantors and court and army trumpeters. The earliest musical members of the Bach family (in the 16th century) lived in the surrounding villages of Wechmar, Behringen and Grabsleben. The existence of monastic patronage and boys' choirs at an early date is demonstrated by extant parchment fascicles of Gregorian chant, while organists and Kantors at the Augustinerkirche and the Margarethenkirche supported an active musical life. The Stiftskirche, built in 1292, had 40 choristers in 1540, and the *Gothaer Cantional* (1545, in *D-GOI*) of Johann Walter (i) indicates that choral music was then flourishing. The foundation of the Schlosskirche in 1646 further stimulated choral music and the practice of school music. Its consecration occasioned several days of musical performances, including elaborate polychoral motets.

There is little to indicate a permanent musical establishment in the original Grimmenstein ducal palace, completely destroyed in 1567 and replaced by the Friedenstein residence. A few names have survived, including those of Matz Degen (organist), Johann Ziseke (Stadtpeifer), Caspar Bach (apprentice and member of the guild of Stadtpeifer), Abraham Weissman (lutenist at Grimmenstein and the court at Dresden) and the Nagel family of musicians, closely connected with the Bachs. Among members of the Bach family living in the area were Veit, Hans, Wenzel and Lips, all of whom contributed to the musical life of the town and sent their children to the Lateinschule. The regulations of the Gotha Gymnasium (1641 and 1674) record that the choristers were divided into *symphoniacis* (men) and *eleemosynariis* (boys), led by two Kantors; they also made public appearances as instrumentalists, thereby displeasing their superiors. Andreas Reyher, headmaster of the Gymnasium in the mid-17th century, published a successful *Gothaer Schulmethodus*, which realized the musical teaching ideals of Wolfgang Ratichis and J.A. Comenius, 'namely singing and playing on the violin, gemshorn [Tschirren], lute, percussion [Siegenschlagen] and other musical instruments'.

A court orchestra consisting of five singers, two choirboys and 12 musicians is first mentioned in the court records of 1648. It was led by a distinguished series of Kapellmeister, including W.C. Briegel (in Gotha from 1650 as Kantor and music master to the ducal family, and appointed Kapellmeister in 1660), G.L. Agricola (a student at the Gymnasium in 1659–62 and Kapellmeister from 1670 to 1676), W.M. Mylius (1676 to late 1712 or early 1713), C.F. Witt (1713–17), Francesco Venturini (1718–19) and G.H. Stölzel (1720–49). The Kantor and composer V.D. Marold, a friend of Schültz and Johann Bach (Johann Sebastian's great-grandfather), organized music education and published *Cantionale sacrum* (1646–8), a valuable and comprehensive anthology of choral works, mostly by composers connected with Gotha. Other Gotha musicians associated with the Bachs were the court organists Egidius Funck and Nikolaus Koerner (c1600) and Johann Pachelbel, town organist from 1692 to 1694. Under Duke Ernst der Fromme and his son Friedrich I (1675–91) allegorical dialogues and festival plays were performed in the palace, and these prepared the way for the peak of musical drama in the town under Konrad Ekhof (co-director of the court theatre 1774–8) and A.W. Iffland (in Gotha 1777–9). Georg Benda (Kapellmeister, 1750–78) and his successor Anton Schweitzer (1778–87) were among those who wrote works specially for the theatre (founded in 1775). Benda's melodrama *Ariadne auf Naxos* was given in 1775, and the *galant* Singspiel flourished. The cosmopolitan nature of late 18th-century Gotha is reflected in the activity there of Baron F.M. von Grimm, the encyclopedist and friend of J.-J. Rousseau, and F.W. Gotter (1740–97), Benda's librettist.

The reign of Duke August I (1804–22) marked a new phase in the town's flourishing musical life. Outstanding musicians were engaged, including Louis Spohr (court Kapellmeister 1805–12) and his wife Dorothea Scheidler, a distinguished harpist. With the municipal Kantor J.G. Schade, Spohr organized the first Gotha Music Festival in the Margarethenkirche in 1812, when Weber was among the soloists. Spohr's successor A.J. Romberg (Kapellmeister from 1815) founded the first Gotha Singverein in 1819, thus inaugurating public concert life. Ludwig Böhner, the prototype of

E.T.A. Hoffmann's 'Kreisler', was born in Töttelstedt, near Gotha, and maintained connections with the town, where he died in poverty in 1860. This circle of enlightened artists and teachers included those at the educational establishment in nearby Schnepfenthal, founded by the philanthropist C.G. Salzmänn (1774–1811) and run according to the ideas of Pestalozzi; music was cultivated with the help of Gotha musicians, particularly Spohr and Scheidler. Other notable musicians in the town at that time were R.Z. Becker, publisher of the *Mildheimisches Liederbuch* (1799), and J.H. Walch (1775–1855), court Kapellmeister and composer of popular marches and dances. Weber was also a friend and frequent guest of August I. Music continued to flourish under Duke Ernst I of Coburg-Gotha (1826–44), who in 1837 initiated the building of a new Hoftheater, inaugurated in 1840 with Meyerbeer's *Robert le diable*. (A converted ballroom in Schloss Friedenstein had served as the court theatre from 1682 until that date.) Ernst II (1844–93) was an enthusiastic patron of the theatre and a composer himself; the first performance of his *Santa Chiara* was conducted by Liszt in the Hoftheater (1854), and the work was also performed elsewhere in Germany and in Paris. Ernst hired leading singers for the theatre and was an early enthusiast for Wagner; *Tannhäuser* was given at Gotha in 1854. Meanwhile public music-making developed in the town: a male-voice Liedertafel was founded in 1837 and was united with Romberg's Singverein in 1875 to form the Wanderslebscher Gesangverein. Another male-voice chorus, the Thüringisches Sängerbund, was established in 1843. Queen Victoria and Prince Albert, brother of the music-loving Duke Ernst II, were among the guests at the third Thüringisches Sängerfest, held in 1845 outside Schloss Friedenstein.

The musical life of Gotha, besides including theatrical productions and choral singing, was also enriched in the second half of the 19th century by the existence of orchestral societies which organized concerts. They included the Musikverein, founded in 1868, and between 1881 and 1909 the Orchesterverein of the conservatory under A. Patzig. After 1919 the Landestheater of Saxe-Gotha (which became the Landestheater of Thuringia in 1920) continued the tradition of the court theatre until the theatre building was destroyed by artillery fire in April 1945. The company moved to Eisenach in 1950. In the 1920s musicians such as Leo Blech, Siegfried Wagner, Schreker, Strauss and Abendroth conducted the Landeskappelle, which saw a period of revival under the musical direction of Heinz Bongartz (1930–33). The orchestra became known as the Landessinfonieorchester Thüringen in 1951. Fritz Müller, music director from 1951 to 1970, was succeeded by Gerhart Wiesenhütter (1970–74), G.R. Bauer (1974–80), Lothar Seyfarth (1980–91) and Hermann Breuer (from 1991). In 1998 the orchestra merged with the Suhl Philharmonie to create the Thüringen-Philharmonie Gotha-Suhl. The rich choral tradition of the town has also been maintained by choirs including the Bach Choir (founded 1950) and the Municipal Concert Choir, founded in 1953 in association with the orchestra. 1986 saw the founding of a music college which has borne the name of Louis Spohr since 1989. The town's library, the Forschungs- und Landesbibliothek Gotha, contains important source material for the musical history of Thuringia in its extensive music collections.

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G. KRAFT/DIETER HÄRTWIG

Gothenburg.

See [Göteborg](#).

Gothic Voices.

British vocal ensemble. Formed in 1980 by Christopher Page, it specializes in the performance of medieval and early Renaissance repertoires, both monophonic and polyphonic. Past members have included Margaret Philpot, Emma Kirkby, Emily van Evera, Rogers Covey-Crump, Leigh Nixon, John Mark Ainsley, Rufus Müller, Charles Daniels and Don Greig. In

1998 its core membership comprised Nixon, Stephen Charlesworth, Catherine King, Steven Harrold and Julian Podger. Its recordings on the Hyperion label incorporate much of Page's research into performing practice, especially with regard to the roles of voices and instruments, techniques of vocal production and text presentation. This has been particularly influential in establishing all-vocal performance in early secular repertoires. The ensemble's performances are characterized by uncommon sensitivity to matters of intonation and pronunciation. Its areas of special interest have included secular monophony, conductus repertoires, Ars Nova (with special emphasis on Machaut), early 15th-century English polyphony and 15th-century song.

FABRICE FITCH

Gothóni, Ralf (Georg Nils)

(*b* Rauma, 2 May 1946). Finnish pianist, conductor and composer. He studied the piano with, among others, Tapani Valsta, Erwin László, Detlev Kraus and Max Martin Stein. He has performed as a pianist throughout the world and can be heard on more than 70 recordings. Most acclaimed as a profound interpreter of Schubert, he has nevertheless a wide repertory that extends to 20th-century music. In addition to his solo work he has performed as an accompanist of lieder and as a chamber musician. As a conductor his activities have included the artistic directorship of the Finlandia Sinfonietta and being chief guest conductor of the Turku City Orchestra (1995–9). From 1984 to 1987 he was artistic director of the Savonlinna Opera Festival, and in 1996 he founded the Forbidden City Music Festival in Beijing; he is also its director. He was chamber music professor at the Hamburg Hochschule für Musik (1987–91) and subsequently at the Sibelius Academy in Helsinki (1991–).

His slim output as a composer presents a melodious style of free tonality. Among his more notable works are the chamber opera *Ihmeellinen viesti vieraalta tähdeltä* ('A Wonderful Message from a Strange Star', 1984), based on a text by Hesse, the Zen Buddhist cantata *Härkä ja hänen paimenensa* ('The Ox and its Herdsman', 1992) and the television opera *Hund* (libretto by Thomas Wulff, 1994), on the subject of the Russian mafia. Of his other works his lively arrangements of Finnish folksongs are popular.

KIMMO KORHONEN

Gotkovsky, Nell

(*b* Athis-Mons, nr Paris, 26 Sept 1939). French violinist. She studied first with her father and then with Max Rostal, Ivan Galamian and Joseph Szigeti. She won a *premier prix* at the Paris Conservatoire and made her début in London in 1962 with the BBC SO, receiving much acclaim for her poise and technical command in works by Bach and Beethoven. She has performed with most leading orchestras and appeared regularly at the Holland, Lucerne and Zürich festivals, among others. As a recitalist she has performed with William Glock, Christian Ivaldi and her brother, Ivar Gotkovsky, with whom she has made recordings of Beethoven and Brahms

sonatas. She has also made a speciality of the unaccompanied violin literature, with distinguished recordings of Bach, Bartók, Migot, Mannino and Prokofiev. Despite her wide-ranging sympathies it is the Classical repertory to which her style of playing is most suited. She allies a strong, pure tone to a sensitivity and delicacy that allows her to approach concertos by Mozart and Haydn, for instance, with an appropriate blend of clarity, precision and warmth. She plays a G.B. Guadagnini violin of 1770.

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LESLIE EAST/R

Gotovac, Jakov

(*b* Split, 11 Oct 1895; *d* Zagreb, 16 Oct 1982). Croatian composer. After studies in Split with Dobronić and Hatze, he attended Joseph Marx's composition classes at the Vienna Music Academy (1920). After a short period in Šibenik, from 1923 to 1957 he was a conductor at the Zagreb Opera and the director of several choirs. Gotovac wrote his most important works in the period between the two world wars; he was one of the representatives of the so-called national style, using characteristic elements of folk music in his own idiom and focussing on themes from peasant life. His first major achievements were the folk ritual *Koleda* (1925) and the *Simfonijsko kolo* ('Symphonic Reel', 1926), a popular orchestral work in which teeming rhythms converge on a powerful climax. In general his music is homophonic and simple in harmonic structure. After the romantic opera *Morana*, his most successful work is the comic opera *Ero s onoga svijeta* ('Ero the Joker'), a model of folk banter worked into a structural whole within which he was able to express his own sense of comedy. *Ero* was performed in more than 80 European theatres, and was succeeded by other fine stage works.

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KREŠIMIR KOVAČEVIĆ/KORALJKA KOS

Gotschovius [Gottschovius], Nicolaus [Nikolaus]

(*b* Rostock, *c*1575; *d* ?Stargard, Pomerania, after 1624). German composer and organist. He was the son of a schoolmaster, who moved from Rostock to Stargard in 1589. He worked as an organist at Stargard while still a schoolboy. In 1595 he matriculated at Rostock University but apparently did not complete his studies. In 1598 he obtained posts at Stargard as organist and public notary. At the end of 1604 he became organist of the Marienkirche, the principal church of Rostock. Although it was the Kantor, not the organist, who was responsible for providing polyphonic music for services, Gotschovius nevertheless published numerous sacred vocal pieces during his 15 years at Rostock. His university training was another recommendation for his appointment as a Kantor, but the Kantor of the Marienkirche, Johann Neukrantz, who had in no way distinguished himself as a composer, was succeeded in 1618 not by Gotschovius but by Daniel Friderici. A year later Gotschovius returned to Stargard as the Marienkirche organist and civic secretary. He was invited as a consultant on organ building to Wismar in 1608 and Köslin (now

Koszalin) in 1620. His music acquired a great reputation in Rostock. He was commissioned to write works for numerous weddings and other celebrations, and the five parts of the *Centuriae* found favour not only with the Kantors of Rostock but also with pastors and university professors.

While Gotschovius's four- and five-part works are strongly influenced by the chorale motets of Johannes Eccard, his compositions in six and more parts clearly show modern Venetian influences, with a preference for short melodic phrases in homophonic texture. Even the six-part works use double-choir techniques. In them, but even more in pieces for two or three *cori spezzati*, Gotschovius showed a marked feeling for sonorous effects. Also worthy of note is his way, in the wedding motet *Dialogismus* (1610), of glossing a Latin hymn, set contrapuntally for the first choir, with a homophonic German chorale for the second choir.

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MARTIN RUHNKE/ANDREAS WACZKAT

Gottfried von Strassburg.

See Gotfrid von Strassburg.

Gotthard, Johann Peter.

See Pazdírek family, (1).

Götting, Valentin

(b Witzenhausen; fl 1587–9). German Kantor. He is known principally for the *Compendium musicae modulativae, quale brevitae ordinis commoditate et facilitate nunquam visum, observatum et in usum puerorum jam primum ad musicam adhibendorum collectum* (Erfurt, 1587), a short treatise of the *musica practica* type that presents the most basic elements of music. After some preliminary definitions, the material is divided into two parts: the *claves*, dealing with the rules of solmization, and the *characteres*, dealing with the mensural music (polyphony). In the first part it is noteworthy that the soft and hard hexachords are regarded as transpositions. The few illustrative examples are extremely simple, using only ascending and descending scales for thematic material; at the end, however, are somewhat more elaborate examples demonstrating the intervals and scales. Götting's formulations appear to be his own throughout. The treatise contains a long preface by Henning Dedekind, together with Latin poems, one by Götting's brother Heinrich, another a set of distichs dedicated to the theorist Beurhaus.

Götting edited a collection of polyphonic psalms of which no complete copy survives: *Psalmus CXII: melodia suavi octo vocum ornatus figuris typographicis descriptus et gratulationis loco Dn. Ja. Steurlino dedic.* (Erfurt, 1589). He also contributed 12 pieces to Dedekind's anthology of *tricinia* (RISM 1588³⁰).

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F.E. KIRBY

Göttingen.

City in Germany, in Lower Saxony. It is the seat of a famous university and a principal centre in Germany for the performance of the works of Handel and the study of those of J.S. Bach. In the Göttinger Kirchenordnung (1531) the importance of music was stressed, but it was not until the end of the 16th century that significant developments took place; this was a consequence of the establishment of a Pädagogium in 1586. Otto Siegfried Harnisch was outstanding among its Kantors. Several of his compositions, including the *Psalmodia nova simplex et harmonica* (1621), were written for use in Göttingen churches. In 1734 the University of Göttingen was founded by George II, King of England and Elector of Hanover; it quickly

established itself as a notably progressive institution. In 1735 a collegium musicum was founded on the Leipzig model, with Johann Friedrich Schweinitz (1708–80), a pupil of Bach, as director; he began giving weekly concerts in 1736, founding the city's tradition of academic music-making. In 1769 J.N. Forkel, Bach's first biographer, entered the university as a student; after a year he became university organist and in 1771 he invited W.F. Bach to give a recital in the university church. In February 1779 Forkel, an instructor in music from 1772, replaced the violinist Georg Philipp Kress as director of the weekly academic concerts; he superintended them until 1815. During this time he developed his musicological interests, establishing a continuing tradition. The Bach revival of the 19th century reached Göttingen late; the Bach-Chor, under Woldemar Voigt, was founded in 1894. With the Gesangverein directed by Otto Freiberg (1846–1926), the choir regularly performed Bach's cantatas and other important works. The Bach Institute, an editorial centre of the *Neue Bach-Ausgabe*, was established in 1951. The history of musicology in Göttingen begins with the work of Forkel, but a university chair was founded only in 1920, for Friedrich Ludwig, under whom Göttingen became a centre of medieval studies. The university's Musikwissenschaftliches Seminar is now the home of one of the largest instrument collections in Germany.

Göttingen's renowned Handel Festival was established by Oskar Hagen. The performances of *Rodelinda* in the Stadttheater in 1920 were a milestone in the revival of Handel's operas and inspired many other enthusiasts. The festival became an annual event, and its scope broadened. In 1931 the Göttinger Händel-Gesellschaft was formed. After World War II the Göttingen Handel Festival attracted increasing international interest; its artistic directors have included John Eliot Gardiner (1980–90) and Nicholas McGegan (from 1990). Other events held in the city are an international Chopin competition and an organ festival. There are various choirs in Göttingen, including a boys' choir, and also several orchestras.

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PERCY M. YOUNG/BERND WIECHERT

Gottlieb, (Maria) Anna [Nanette]

(*b* Vienna, 29 April 1774; *d* Vienna, 4 Feb 1856). Austrian singer and actress. She came from a theatrical family; both her parents were in the German theatre company of the Nationaltheater, and, as one of four sisters

who all acted in the theatre as children, she first appeared in the Burgtheater at the age of five. She was just 12 when she created the role of Barbarina in Mozart's *Le nozze di Figaro* (1 May 1786); she also created Pamina in *Die Zauberflöte* (30 September 1791). She had been engaged by Schikaneder in 1789 for his Freihaus-Theater and stayed there three years, singing mainly in Singspiel.

In 1792 she began her long and popular career in the Theater in der Leopoldstadt. The repertory was principally Singspiel and, later, musical parodies; thus Anna Gottlieb was not an opera singer in the accepted sense. She had not only to sing and act but also to dance. In 1796 she surprised the public by playing in a piano duet in Weigl's *Idoli*. Under Hensler's direction (1803–17) she was the mainstay of the company and appeared numerous times in Ferdinand Kauer's great success *Das Donauweibchen*. In the 1790s she received favourable criticisms for her acting and singing in works such as Gluck's *Die Pilgrim von Mekka* (*La rencontre imprévue*). By 1808 the notices were lukewarm and from that year until 1811 she was absent from the stage. She reappeared with diminishing success, finally singing mainly secondary roles.

Gottlieb was praised in a review (*Wiener Zeitung für Theater, Musik und Poesie*) of *Die travestierte Palmyra* (1813), a take-off of Salieri's *Palmira*, by Perinet with music by Gebel:

If ever an artist in this theatre has the feeling and predisposition for parody, it is she. Her acting and singing are calculated to be precisely the opposite of the original character. Thus are her pathos, carriage and behaviour humorous throughout, and she parodies all the prima donnas superbly and with especial felicity sings bravura arias and difficult passages with an indistinctness exactly like the Italian florid singing no-one ever understands anyway.

In *Maria Stuttgartin* (1815), a parody of Schiller's *Maria Stuart*, she did not know her part; and in 1828 her contract was summarily terminated by Steinkeller, the new director at the Leopoldstadt. She received no pension and in the course of the next eight years she periodically petitioned the emperor for a pension, explaining that her only means of livelihood was working with her hands and that, with the approach of old age (she said at 58), this was no longer possible.

Describing the first Mozart Festival in Salzburg in 1842 Wilhelm Kuhe wrote (*My Musical Recollections*, 1896): 'there entered a very tall, thin and eccentric-looking woman who at once exclaimed as though addressing an audience, "I am the first Pamina" ... she seemed to think that she had at least an equal claim with Mozart to be an object of universal veneration'. She was the last surviving singer in Vienna who had known Mozart, and she died during the celebrations of his centenary in 1856.

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CHRISTOPHER RAEBURN/R

Gottorf [Gottorp].

Palace in Schleswig, north Germany. It was the seat of the dukes of Holstein-Gottorf from the mid-16th century to the early 18th. For a brief period it vied with Hamburg and Lübeck as a regional musical centre. The Holstein-Gottorf line was founded by Duke Johann Adolf (ruled 1544–86); from his time until the end of the 17th century there was a Hofkapelle at Schloss Gottorf, although gifted musicians tended to leave for more prominent neighbouring establishments. Johann Adolf installed an organ in the castle chapel in 1567 and a three-manual one at Husum some ten years later. A four-part mass was composed in 1574 for the city of Hamburg by the Kapellmeister Johann Fröhlich. Under Fröhlich's successors, Bartholomäus von Osterwiek, Bonaventura Borchgrevinck and Johann Harder, a small instrumental group co-existed with the chapel choir. The coming of the English viol player and composer William Brade initiated a period of rapid expansion. He was at Gottorf during the years 1614–17 and 1622–5; under his direction, music for strings was developed, and the kind of music performed at Gottorf decisively influenced north German chamber music. Nicolaus Bleyer, a pioneer in this genre, was a pupil of Brade at Gottorf. Two other Englishmen, Francis Hedgman and Christopher Gregory, were also employed there. The cornettist Johann Sommer was there in 1591; after working at Lüneburg he returned to Gottorf in 1609 as Kapellmeister.

During the Thirty Years War Gottorf was relatively undisturbed. Duke Friedrich III (ruled 1616–59) was a cultured man whose wife, Marie Elisabeth of Saxony, was a gifted musician and a pupil of Schütz. She took a personal interest in musical life at the court; among noted musicians there at this period were Gabriel Voigtländer and Franz Tunder. The duke entertained Athanasius Kircher, whose *Musurgia universalis* he had acquired. During the Swedish-Danish war of 1657–60 the court moved to Tönning, returning to Gottorf in 1661. Augustin Pflieger became Kapellmeister in 1665. He was succeeded in 1673 by Johann Theile, who left for Hamburg with his employer Duke Christian Albrecht when Danish troops invaded in 1675. The Duke returned in 1689 and a renewal of the Kapelle was undertaken by George Österreich, the palace's last distinguished Kapellmeister (1687–94).

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PERCY M. YOUNG

Gottron, Adam (Bernhard)

(*b* Mainz, 11 Oct 1889; *d* Mainz, 29 Oct 1971). German musicologist. He studied history, German and art history at the universities of Freiburg and Giessen (where he took the doctorate in 1911) and theology at the universities of Freiburg and Innsbruck and the Mainz seminary (where he

was ordained in 1917); concurrently he directed several school and university choirs and orchestras. He worked as a schoolteacher in Darmstadt and Mainz, where he became responsible for the church choirs in the diocese (1933–62).

Gottron was editor of the musical publications of the New Germany Youth Movement and later founded and edited (1947–52) the journal *Musik und Altar*; he also founded the Arbeitsgemeinschaft für Mittelrheinische Musikgeschichte (1961), publishing many of his own articles in its *Mitteilungen*. The University of Mainz awarded him an honorary chair (1960–70) and doctorate (1969); he was given the freedom of the city in 1962. His main musical interests were settings of the liturgy and church music in general, on which he published several major studies, and the musical tradition and personalities of Mainz and the surrounding area.

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RUTH SMITH

Gottschalk, Louis Moreau

(*b* New Orleans, 8 May 1829; *d* Tijuca, Brazil, 18 Dec 1869). American composer and pianist. His considerable reputation as a composer of virtuoso piano pieces did not long survive his death, but a renewed interest in his life and works began in the 1930s and he is now generally acknowledged as one of the most significant 19th-century American musicians, and his music as a direct precursor of ragtime.

1. Life.
2. Works.

WORKS

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IRVING LOWENS/S. FREDERICK STARR

Gottschalk, Louis Moreau

1. Life.

Moreau (as he was called in the family) was the first of eight children born to Edward and Marie-Aimée (Bruslé) Gottschalk. His London-born, German-Jewish father went to New Orleans in the early 1820s and established himself there as a merchant; his mother was the daughter of a prosperous Catholic baker of French ancestry who had fled from St Domingue in Haiti to Louisiana following the slave rebellion in the 1790s. The child showed an aptitude for music before his fourth birthday, and when he was five his parents engaged François Letellier, organist and choirmaster of St Louis Cathedral in New Orleans, to give him private lessons. By 1836 he was skilled enough to substitute for his teacher at the cathedral organ during Mass. Gottschalk's Father, against his wife's

wishes, sent his son to Paris for more intensive training, and on 1 May 1841 he sailed on the SS *Taglione* for France.

Gottschalk went first to Carl (later Sir Charles) Hallé and subsequently to Camille Stamaty for piano lessons; he also studied composition with Pierre Maleden. On 2 April 1845, shortly before his 16th birthday, he gave a highly successful recital in the Salle Pleyel at which Chopin warmly saluted the young man's talent. Although his *Polka de salon* appeared in print perhaps as early as 1847, the Gottschalk vogue did not begin until 1849, after *Bamboula* and *La savane* had been heard in public for the first time. *Bamboula*, with its bold syncopations, draws on West Indian songs that Gottschalk had assimilated at home from his Bruslé grandmother and her slave Sally, both from St Domingue; this was the first of many works in which he transformed West Indian (Haitian and Cuban) *contradanzas* into compositions that prefigured ragtime. Gottschalk's greatest European triumph came in January 1850 when he introduced *Le bananier* which, with *Bamboula*, *La savane*, and *Le mancenillier*, forms the 'Louisiana quartet'. This exotic *morceau* made Gottschalk a household name throughout Europe.

Gottschalk made his formal début as a professional pianist in the Salle Pleyel on 17 April 1849, in a recital including a group of his 'Creole' compositions, then the rage of Paris. The critics were captivated by his poignant melodies and syncopated rhythms, and compared his approach to the piano with that of Chopin; as a composer he was hailed as the first eloquent and authentic musical spokesman of the New World. During the summer of 1850 he played in Switzerland with spectacular success. In 1851 he undertook an extended tour in Spain, where he quickly won the enthusiastic approval of Isabella II. Under her patronage he became the country's music idol. The Spanish works that he composed at this time went beyond Liszt in incorporating distinctive Spanish harmonies and rhythms into formal compositions. After an extravagant 18 months there, he returned briefly to France before attempting the conquest of his native land.

Gottschalk arrived in New York on 10 January 1853 and gave his first concert there the following month, but success proved to be more difficult to achieve in the USA than in France, Switzerland, or Spain. His father's death in October 1853 proved to be a turning-point in his career; up to then he had been comparatively carefree, but thereafter he was forced to increase the frequency of his concerts to earn enough money to support his younger brothers and sisters and extravagant mother, all of whom were now living in Paris. Gottschalk quickly mastered the latest American musical tastes. His sentimental ballads (*The Last Hope*, 1854, *The Dying Poet*, 1863) proved immensely popular and remained so for half a century. He also contributed to the new 'Western' idiom with his genre pieces *Le banjo* (1853, 1855) and *Columbia* (1859). He often made musical reference to the songs of Stephen Foster and other popular composers, but juxtaposed and transformed his quotations in unexpected ways; in patriotic works such as *Union* he went so far as to introduce national airs concurrently, creating a carefully ordered cacophony. For three years Gottschalk toured the country, with a long interlude in Cuba (1854) and occasional visits to Canada, but by the end of 1856 he had had enough.

He sailed from New York for Havana with the youthful Adelina Patti on 7 February 1857.

Gottschalk spent the next five years in Puerto Rico, Guadeloupe, Martinique and Cuba. There he found the musical roots whose branches he had touched in New Orleans, and found his vocation as a composer. His tour with Patti completed, he settled in Guadeloupe and devoted himself to transforming *contradanzas* in somewhat the same way that Chopin had transformed the mazurka. He also worked on several operas and wrote with increasing frequency for the American and French press, much as Berlioz had done. This break from constant concert-giving was possible because of the financial success of his last year in the USA. In February 1860 he returned to Cuba to mount a major festival in which his *Symphonie romantique* ('La nuit des tropiques') for symphony orchestra and band was performed. He then undertook a season as conductor of opera at the Teatro di Tacón in Havana, which did not turn out happily. Another festival in March 1861 in Havana was less successful than the first. The Civil War had meanwhile broken out and Gottschalk, an ardent Unionist, found himself in pro-Secessionist Cuba. He was persuaded to sign a profitable contract for a tour of the USA, and on 11 February 1862 he was in New York playing again for American audiences.

In four and a half months Gottschalk travelled 15,000 miles by rail and gave 85 recitals, a brutal pace which he maintained for more than three years. During this time he did more than any other American musician to champion the Unionist cause, and also to obliterate the line between high and popular art. In any single concert he would play his 'classical' pieces as well as the accessible ballades and syncopated pieces. By the time he arrived in California for a far-western tour in April 1865, he estimated that he had given some 1100 American recitals and travelled some 95,000 miles. His visit came to an abrupt end in September 1865, when he was falsely accused of compromising a student at the Oakland Female Seminary. The affair was inflated into a scandal, and before the month was over Gottschalk was on the steamship *Colorado* bound for South America to escape the vigilantes. Ultimately his friends managed to clear his name, but he never again returned to the USA.

The last four years of Gottschalk's life were spent in a triumphant tour of South America. His first recital after leaving the USA was in Panama on 7 October 1865. He moved to Lima in November, and although Peru was in the midst of a bloody revolution, by mid-December he had performed seven times in the capital city. In April 1866 he visited Chile, where he remained for a full year; then he sailed from Valparaiso to Montevideo via the Straits of Magellan, arriving in Uruguay in May 1867, and made his Buenos Aires début in November. By February 1868 he had given 16 concerts in Montevideo alone. Throughout South America Gottschalk gave strong encouragement to local talent, and in several countries he played an important role in the development of Classical music. He also championed public education and the republican form of government, and used his music festivals as showcases for a pan-American model of civic life and culture; in the process, he became the first pan-American cultural figure. He finally arrived in Rio de Janeiro in May 1869 and began feverish musical activities which included the organization of 'monster concerts'

involving as many as 650 performers. Although plagued by malaria, he managed to carry on until 25 November. On 8 December he was moved to Tijuca, a suburb on higher ground, where he died, probably from an overdose of quinine, whose side-effects were not clearly known before the 1880s. His remains were returned to the USA in August 1870, after they had been disinterred from the cemetery of São João Baptista, and were buried in Greenwood Cemetery, Brooklyn, New York.

[Gottschalk, Louis Moreau](#)

2. Works.

Gottschalk's compositions fall naturally into six periods: 1844–51 in Paris, 1851–2 in Switzerland and Spain, 1853–6 in the USA, 1857–61 in the Antilles, 1862–5 again in the USA, and 1865–9 in South America. The best works of the Paris period are clearly those of the 'Louisiana' quartet, which even today retain much of their freshness, vitality and charm. From Switzerland there is little; from Spain date the *Souvenirs d'Andalousie*, *La jota aragonesa* and *Manchega*, a remarkable evocation of the Spanish guitar. From the first period in the USA the *Tournament Galop*, *Le banjo*, and the notorious *Last Hope* stand out, the last being something of a masterpiece within its sentimental genre. The most fruitful period of Gottschalk's life was the time he spent in the Antilles; from these years come some of his finest piano compositions, such as *Souvenir de Porto Rico*, *Réponds-moi*, *Berceuse*, *Danza* and *Suis-moi!*, as well as the *Symphonie romantique* ('La nuit des tropiques') and the brilliantly syncopated one-act opera *Esceñas campestres*. A three-act opera (*Amalia Warden*) and several partially completed operas from these years have been lost. Gottschalk composed relatively little during his second visit to the USA; the best-known work is *The Dying Poet*, a staple of the silent cinema days. More deserving of survival are *Ses yeux* (four hands) and the Cuban reminiscence *La gallina* (four hands). From the South American years the most notable works are the *Pasquinade* (another anticipation of ragtime), the *Grand scherzo*, the *Grande tarantelle* for piano and orchestra, the *Variations de concert sur l'hymne portugais* and the *Symphony no.2* ('A Montevideo').

Although Gottschalk was by no means an 'advanced' composer, even in terms of his own day, his sensitivity to local colour enabled him to forecast, with uncanny prescience, American musical developments that did not actually take place until the end of the 19th century. Thus, startling pre-echoes of Ives can be heard in Gottschalk's frequent use of quotation as both a musical and a psychological device, a typical instance of which may be found in *Le banjo* where *Roll, Jordan, Roll* and Stephen Foster's *Camptown Races* are quoted with excellent effect. The syncopated rhythms and jagged melodic lines of many pieces dating from Gottschalk's years in the Antilles (such as the *Souvenir de Porto Rico*, *Danza* and *Réponds-moi*) boldly prophesy the coming of ragtime and jazz.

Much of the credit for Gottschalk's restored reputation belongs to John Kirkpatrick, Jeanne Behrend, and Eugene List, three pianists who militantly championed his music. The most solid research has been accomplished by Robert Offergeld, Francisco Curt Lange, Robert Stevenson, and John G. Doyle, and their work has now been followed by a number of later studies.

A partial edition of Gottschalk's piano music has been published in facsimile (1969); however, the pieces are reproduced from early (and not necessarily the best) editions without showing variant readings or indicating typographical errors, which are fairly numerous. Modern editions by Behrend, Jackson, and List are more reliable. A good portion of Gottschalk's *Nachlass*, which was believed lost, surfaced in Philadelphia in the home of a collateral descendant of the composer; it was acquired by the New York Public Library in 1983 and added to the institution's extensive collection of Gottschalkiana in the Library and Museum of the Performing Arts at Lincoln Center.

Gottschalk, Louis Moreau

WORKS

Complete catalogue, including a discussion of extant MSS and details of arrangements, in Doyle (1983). In most cases only original versions are cited below. Most printed works issued by several publishers; earliest dated edition preferred in this list.

D	number in Doyle (1983)
RO	number in Offergeld (1970)
LNH	Historic New Orleans Collection/Kemper and Leila Williams Foundation

Editions: *Piano Music by Louis Moreau Gottschalk*, ed. J. Behrend (Bryn Mawr, PA, 1956) [B] *The Piano Works of Louis Moreau Gottschalk*, ed. V.B. Lawrence and R. Jackson (New York, 1969) [contains almost all extant publ pf works] [facs.] *Gottschalk: a Compendium of Piano Music*, ed. E. List (New York, 1971) [Lc] *Piano Music of Louis Moreau Gottschalk*, ed. R. Jackson (New York, 1973) [J] *Louis Moreau Gottschalk: 10 Compositions for Pianoforte*, ed. A. Rigai (New York, 1973) [R] *Louis Moreau Gottschalk: kreolische und karibische Klavierstücke*, ed. E. Klemm (Leipzig, 1973) [K] *Album for Piano Solo* (Melville, NY, 1976) [A] *The Little Book of Louis Moreau Gottschalk*, ed. R. Jackson and N. Ratliff (New York, 1976) [JR] *Gottschalk: Piano Duets*, i, ed. E. List (New York, 1982) [Li] *Gottschalk: Piano Duets*, ii, ed. E. List (New York, 1983) [Lii] *Complete Published Songs of Louis Moreau Gottschalk*, ed. R. Jackson (Newton Centre, MA, 1993)

operas

D	RO	
—	278	[untitled], 1856, lost
—	125	Isaura di Salerno (3), 1859, lost
—	52	Charles IX, 1859–60, frags. <i>US-NYp</i> , see also d87
3	4	Amalia Warden (3, A. Lorenzana), 1860, lost except Act 1 lib, <i>NYp</i>
47	77	Esceñas campestres [cubanas] (Fête champêtre cubaine; Fête cubaine) (1, M. Ramirez), 1860, <i>NYp</i>

		(New York, 1969); Havana, Teatro di Tacón, 17 Feb 1860
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instrumental

—	197	Piano Concerto, f, 1853, lost
104	255	Symphonie romantique 'La nuit des tropiques' ('Noche de los tropicos'), orch, 1858–9, <i>US-NYp</i> , ed. G. Schuller (Newton Centre, MA, 1998); Havana, 17 Feb 1860
87	157	Marcha triunfal y final de opera [Carlos IX], orch, 1860, <i>NYp</i> (New York, 1969); Havana, 17 Feb 1860
66	259	Grande tarantelle, pf, orch, op.67, 1858–64 (Paris, c1874), <i>NYp</i> ; ?Philadelphia, 29 Oct 1864
91	154	Marche solennelle (Gran marcha solemne), orch, band, 1866–8, <i>NYp</i> , ed. D. Hunsberger (New York, 1969); Montevideo, Nov 1868; arr. pf solo, seed64
99	257	Symphony no.2 'A Montevideo', orch, 1865–8, <i>NYp</i> (New York, 1969); Montevideo, Nov 1868
157a	289	Variations de concert sur l'hymne portugais du roi D. Louis Ier, pf, orch, op.91, 1869, <i>NYp</i> (New York, 1969); Rio de Janeiro, 31 Oct 1869; orig. pf solo, seed157
140	—	Sonate, vn, harp, n.d., ?spurious; Birmingham, AL, 7 Feb 1963
Other marches and dances, orch/band, 1857–69, and chamber works, 1858–69, all lost, listed in Offergeld (1970)		

piano

—	287	Valse de salon, 1842, lost
123	207	Polka de salon, op.1, 1844–6 (Paris, ?1847)
143	243	Souvenir des Ardennes (Les Ardennes), mazurka de salon, 1846 (New York, 1860), <i>US-NYp</i>

13	20	Bamboula, danse de nègres, op.2, ?1846–8 (Paris, 1849), B, J, K, R
—	222	[1re] Reflets du passé, 1847, ?pubd 1857, lost
36	58–9	Colliers d'or, 2 mazurkas, op.6 nos.1–2, ?1847–9 (Paris, 1851)
—	164	Mazurka, a, 1847–9, ?lost
109	187	Ossian, 2 ballades, op.4 nos.1–2, ? 1847–9 (Paris, 1850)
135	232	La savane, ballade créole, op.3, ?1847–9 (Paris, 1849), J, K, Lc
14	21	Le bananier, chanson nègre, op.5, ?1848 (Paris, ?1850), B, J, K; arr. C. Czerny, pf 4 hands (Paris, 1855),d14a, Lij
98	173	La moissonneuse, mazurka caractéristique, op.8, 1848–9 (Paris, 1850)
49	80	L'étincelle (La scintilla; The Spark), mazurka sentimentale, op.20, ?1848–53 (New York, 1854), NYp, R; arr. pf 4 hands, op.21 (Boston, ?1854),d49a, Lii
32a	53	[Ov. to] La chasse du jeune Henri [after Méhul], 2 pf, 1849, frag. NYp
52	32	Fatma [after A. Thomas: Le caïd], 1849–50, lost
85	142	Le mancenillier (La sérénade; West-Indian Serenade), op. II, ?1849–50 (Paris, 1851), J, Lc
27	45	Le carnaval de Venise, grand caprice et variations, op.89, 1850 (Mainz, 1877)
39	63–4	Danse ossianique (Danse des ombres), op.12, ?1850 (Paris, 1851), formerly <i>NORsm</i> , now in private collection of William L. Hawes
62	106	God Save the Queen (America), morceau

		de concert, op.41, 1850 (New York, 1860), <i>NYp</i>
77	127	Jerusalem [after Verdi: I lombardi], grande fantasia triomphale, 2 pf, op.84, 1850 (Paris, 1875)
95	167	La mélancolie, étude caractéristique d'après F. Godefroid, ?1850 (Paris, 1852)
141	240	Le songe d'une nuit d'été [after Thomas], caprice élégant, op.9, 1850 (Paris, 1850)
153	264	Tournament Galop, ?1850–51 (New York, 1854), J, R
40	65	Danse des sylphes [after Godefroid], caprice de concert, ?1850–53, ed. N.R. Espadero as op.86 (Mainz, 1877)
94	166	Mazurka rustique, op.81, 1850–53 (Boston, 1873), <i>NYp</i>
160	297	Ov. de Guillaume Tell [after Rossini], grand morceau de concert, pf 4 hands, 1850–54 (New York, 1864)
136	233	Scherzo-romantique, op.73, 1851 (Boston, 1873), <i>NORtu</i> , <i>NYp</i>
148	242	Souvenirs d'Andalousie, caprice de concert sur la caña, le fandango, et le jeleo de Jerez, op.22, 1851 (New York, 1855), J
159	296	The Water Sprite (La naïade), polka de salon, op.27, 1851–3 (Philadelphia, 1853)
28	35, 274	Chanson du gitano, ?1852, <i>NYp</i> , JR
122	—	Polka caracteristica sobre Le mancenillier, ?1852 (Madrid, ?1852)
132	—	Le réveil de l'aigle, ?1852 [under pseud. Paul Ernest], <i>NYp</i>
—	236	El sitio de Zaragoza, sym., 10 pf, 1852, parts lost, excerpts arr. as La jota aragonesa, seed79; see alsod156

86	143	Manchega, étude de concert, op.38, ?1852–3 (New York, 1860), <i>NORTu</i> , <i>NYP</i> , J
116	—	Pensée poétique [no.1], nocturne, op.18, ?1852–3 (Paris, ?1856)
96	170	Minuit à Séville, caprice, op.30, 1852–6 (New York, 1858), <i>NYP</i> , J, Lc, R
156	269	Union, paraphrase de concert on the national airs Star Spangled Banner, Yankee Doodle, and Hail Columbia [based on El sitio de Zaragoza, 1852], op.48, 1852–62 (New York, 1863), <i>NYP</i> , B, J
9	271	Ballade, AL, 1853 (New York, 1876), <i>NYP</i> , JR
19	—	Le bengali au réveil, blquette en forme d'étude, before 1853 (Paris, 1853), lost
58	98	Forest Glade Polka (Les follets; Feu follet; Le sentier dans la forêt), polka brillante, op.25, 1853 (Philadelphia, 1853), <i>NYP</i>
73	—	I'll Pray for Thee [transcr. of Donizetti: Lucia di Lammermoor, "Quando rapito in estasi"], 1853 (Philadelphia, 1853)
76	—	Italian Glories [after Donizetti], ?1853 [under pseud. Oscar Litt], <i>NYP</i>
79	130	La jota aragonesa [= excerpts from El sitio de Zaragoza, 1852], caprice espagnol, op.14, ?1853 (New York, 1855), <i>Wc</i> , <i>NYP</i> , J; arr. pf 4 hands (Mainz, 1876), d79a, Li
129	223	1[2me] Reflets du passé, rêverie, op.28, ?1853 (New York, 1857)
—	31	Bunker Hill (National Glory; The Battle of Bunker Hill) [rev.

		ofd156], fantaisie triomphale, 10 pf, 1853–4, lost
90a	147–9	Marche funèbre, op.61, 1853–4 (New York, 1870), rev. as op.64 (Paris, ?1874),d90b, R; arr. pf 4 hands (Mainz, 1875),d90c, Lii
16	24	Second Banjo, op.82, ?1853–4 (Boston, 1873)
30	49	Le chant du martyr, grand caprice religieux, ?1854 [under pseud. Seven Octaves] (Boston, 1864), <i>NYp</i>
35	57	El cocoyé, grand caprice cubain de bravura, op.80, 1854 (Boston, 1873)
80	133	The Last Hope (Dernière espérance; Ultima esperanza), méditation religieuse, op.16, 1854 (New York, 1854), <i>NYp</i> , B, J
15	22	Le banjo (Fantaisie grotesque; An American Sketch; Le caprice américain), esquisse américaine, op.15, ?1854–5 (New York, 1855), <i>NYp</i> , A, B, J, K, Lc, R
—	221	Le zapateado cubano, ?1854–5, frag. <i>NYp</i>
31	51	Chant du soldat, grand caprice de concert, op.23, ?1855 (New York, 1857), <i>NYp</i>
89	151	Marche de nuit, op.17, 1855 (New York, 1856); arr. pf 4 hands, op.17 (Mainz, 1873),d89a, Li
117	194	Pensée poétique [no.2] (L'extase), op.61/62, ?1855 (Rio de Janeiro, 1869), formerly <i>NORsm</i> , now in private collection of William L. Hawes
125	214	Printemps d'amour, mazurka, caprice de concert, op.40, 1855 (New York, 1860), <i>NYp</i> ; arr. pf 4 hands (Boston, ?1873), Li
128	220	Rayons d'azur

		(Shades of Evening), polka de salon, op.77, 1855 (Boston, 1873)
139	239	Solitude, op.65, 1855 (New York, 1871), <i>NYp</i>
142	241	Sospiro, valse poétique, op.24, 1855 (New York, 1857), A
5	8	Apothéose, grande marche solennelle, op.29, ?1856 (New York, 1858)
26	44	Caprice-polka, op.79, 1856 (Boston, 1873), <i>NYp</i>
133	227	Ricordati (Yearning; Romance), nocturne, méditation, op.26, ?1856 (New York, 1857), <i>F-Pn</i>
97	171	Miserere du Trovatore [after Verdi], paraphrase de concert, op.52, 1856–7 (New York, 1864)
110	183	[Ov. to] Oberon [after Weber], pf 4 hands, op.83, ?1857 (Boston, 1873)
147	250	Souvenir de Porto Rico (Marche des Gibaros; Recuerdos de Puerto Rico), op.31, 1857–8 (Mainz, ?1860), J, K, Lc, R
30	48	Chant de guerre, op.78, 1857–9 (Boston, 1873), <i>US-NYp</i>
41	66	Danza, op.33, 1857–9 (Paris, 1860), J, Lc
115	—	Las patitas de mi sobrina, danza, 1857–61, <i>NYp</i>
161	277	Ynés (Inez), danza, EL, ?1857–61, <i>NYp, JR</i>
138	—	El silvido, contradanza, ?1857–62, <i>NYp</i>
61	103	La gitarella, caprice caractéristique, op.35, ?1858 (Paris, 1861)
102	176	Murmures éoliens, op.46, 1858–9 (New York, 1862)
38	61	Columbia, caprice américain, op.34, 1859 (New York, 1860)
50	91	Fairy Land (Dans les nuages), schottische

		de concert, 1859 [under pseud. Seven Octaves] (Boston, 1863), <i>NYp</i>
51	94	Fantôme de bonheur, illusions perdues, caprice, op.36, ?1859 (Paris, 1861)
54	95	La favorita [after Donizetti], grande fantaisie de concert, op.68, 1859 (New York, 1871)
70	118	Hurrah Galop, galop de concert, pas redoublé, caprice de concert, 1859 [under pseud. Seven Octaves] (Boston, 1863), <i>NYp</i>
78	129	Jeunesse, mazurka brillante, op.70, 1859 (New York, 1860)
82	135	Love and Chivalry (Amour chevaleresque; Souvenir du bal), caprice élégant en forme de schottisch, ?1859, [under pseud. Seven Octaves] (Boston, 1863)
105	184	Ojos criollos (Les yeux créoles), danse cubaine, caprice brillant, contradanza, pf 4 hands, op.37, 1859 (New York, 1860), <i>NYp</i> , Lii; arr. pf solo (Havana, 1860), <i>NYp</i> , d105a, J, K, Lc
114	190	Pastorella e cavaliere (Bergère et cavalier; The Young Shepherdess and the Knight; The Gay Shepherdess and the Knight), op.32, 1859 (New York, 1862), A; arr. 1v, pf, see d114a
120	275	Polka, AL; 1859, <i>NYp</i> , JR
121	273	Polka, BL; ?1859, <i>NYp</i> , JR
124	210	Polonia, grande caprice de concert, op.35, 1859 (New York, 1861); as op.43 (Mainz, 1862)
131	225	Réponds-moi (Dí que sí), danse cubaine, caprice brillant, pf 4

		hands, op.50, 1859 (Havana, 1861), Li
134	270	Romance, EL; ?1859, NYp, JR
144	245	Souvenir de Cuba, mazurka, op.75, 1859 (Boston, 1873), NYp
145	246	Souvenir de la Havane (Recuerdos de la Habana), grand caprice de concert, op.39, 1859 (Havana, 1860), NYp, J, K
55	—	El festival, danza, ?1859–60 (Havana, 1860), lost
1	—	Adios a la Habana, pf 4 hands, ?1859–61, NYp
107	182	O ma charmante, épargnez-moi (O, my charmer, spare me), caprice, op.44, ?1859–61 (New York, 1862), J
60	100	La gallina (The Hen), danse cubaine, pf 4 hands, op.53, 1859–63 (New York, 1865), Li; arr. C. Wachtmann, pf solo (New York, 1869), J
7	—	Ay! Lunarcitos!, contradanza, 1860 (Havana, ?1862)
34	55	La chute des feuilles (Mélodie de N.R. Espadero de la Havane), nocturne, op.42, 1860 (New York, 1860), NYp
146	247	Souvenir de Lima, mazurka, op.74, 1860 (Boston, 1873), NYp
8	11	Ay pimpollo, no me mates!, contradanza, ?1860–61 (Havana, 1861), lost
20	27	Berceuse (Cradle Song), op.47, ?1861 (New York, 1862), B, J
157	253	Suis-moi! (Follow Me! Vamos a la azotea), contradanza, caprice, op.45, ?1861 (Havana, 1861), NYp, J
44	74	Drums and Cannon, military polka, ?1861–2 [under pseud. Oscar Littj] (New York, 1863)

69	117	Home, Sweet Home (Charme du foyer) [after H. Bishop], caprice, op.51, ?1862 (New York, 1864)
53	—	Valse de Faust [after Gounod], ?1862–3 [under pseud. Oscar Littl] (New York, 1863), <i>NYp</i>
119	196	Pensive, polka-rédowa, op.68, ?1862–3 [under pseud. Seven Octaves] (Boston, 1864)
—	12	Bailemos, Creole dance, before 1863, ?pubd, lost
37	60	La colombe (The Dove), petite polka, op.49, 1863 (New York, 1864), <i>NYp</i>
45	75	The Dying Poet (Le poète mourant; El poeta moribundo), meditation, arpejos de saudade, ?1863 [under pseud. Seven Octaves] (Boston, 1864), J
113	189	Pasquinade, caprice, op.59, ?1863 (New York, 1870), <i>NYp</i> , A, B, J, K, R
152	—	Marche de Tannhäuser [after Wagner], multiple pf, ?1863, <i>NYp</i>
18	62	Battle Cry of Freedom (Le cri de délivrance) [after G.F. Root], caprice héroïque, grand caprice de concert, op.55, 1863–4 (Chicago, 1865), <i>NORtu</i> , <i>NYp</i>
84	141	The Maiden's Blush (Le sourire d'une jeune fille), grande valse de concert, ?1863–4 [under pseud. Seven Octaves] (Boston, 1865)
108	186	Orfa, grande polka, op.71, ?1863–4 [under pseud. Seven Octaves] (Boston, 1864), <i>NYp</i> ; arr. pf 4 hands (Mainz, 1876), d108a, Li

127	217	Radieuse, grande valse de concert, op.72, pf 4 hands, ?1863–4 [under pseud. Seven Octaves] (Boston, 1865), Li
155	—	Unadilla Waltz, ?1863–5 (Washington, DC, n.d.)
23	30	La brise (The Breeze), valse de concert, ?1865 (New York, 1878)
137	—	Ses yeux, polka de concert, op.66, pf 4 hands [1st version], 1865 (New York, 1875), Lii; [2nd version], 1865–9 (Mainz, ?1873); 2 pf, lost, ro234; arr. A. Napoleão, pf solo (Mainz, ?1872), d137a, ro235, J
88	—	Marche, EL, ?before 1866, NYp
92	158	Marguerite, grande valse brillante, valse sentimentale, op.76, ?1866 (Boston, 1873)
17	25	Bataille, étude de concert, op.63, ?1867–8 (New York, 1870); as op.64 (Mainz, 1871)
43	73	Dernier amour, étude de concert, op.62, ?1867–9 (Paris, 1871); as op.63 (Mainz, 1870)
57	—	La flor que ella me envia, ?1868 (Buenos Aires, 1869)
100	174	Morte!! (She is Dead), lamentation, op.60, ?1868 (New York, 1869), J, R
154	265	Tremolo, grande étude de concert, op.58, ?1868 (Rio de Janeiro, 1869), A
25	38	Caprice élégiaque, op.56, ?1868–9 (Mainz, 1870)
158	295	Vision, étude, 1868–9 (Rio de Janeiro, ?1870)
46	76	The Dying Swan, romance poetique, op.100, ?1869 (St.

		Louis, 1870)
59	99	Forget me Not (Ne m'oubliez pas), mazurka caprice, ?1869 (St. Louis, 1870)
63	108	Grande fantasia triomphale sur l'hymne national brésilien, op.69, 1869 (Rio de Janeiro, 1869), NYp
64	155	Gran marcha solemne (Marcha solemne; Marche solennelle), 1869, arr. A. Napoleão (Rio de Janeiro, ?1870); orig. for orch, band, see d91
65	114	Grand scherzo, op.57, 1869 (New York, 1870), NYp, J
68	116	Hercule, grande étude de concert, op.88, ?1869 (Mainz, 1877)
74	122	Impromptu, op.54, 1869 (New York, 1869)
83	140	Madeleine, étude, ?1869 (Rio de Janeiro, 1870)
130	224	Regarde moi, idylle, ?1869 (Rio de Janeiro, ?1870)
157	290	Variations de concert sur l'hymne portugais, op.91, 1869, arr. A. Napoleão (Rio de Janeiro, 1869)
10	14	6me ballade, op.85, ?1860s (Mainz, 1877), NYp, J, R
11	15	7me ballade, op.87, ?1860s (Mainz, 1877)
12	16	8me ballade, op.90, ?1860s (Mainz, 1877), NYp
56	—	Fleur de lys, galop brillante à 4 mains [under pseud. Paul Ernest], pf solo, NYp
75	—	Innocence, grand valse de concert (Brussels, n.d.), lost [?=d84]
93	276	Mazurk, NYp, JR
—	84	Etude, cl., frag. NYp
—	165	Mazurka, A (?1850–53), ?lost
—	298	[workbook], NYp
Other transcrs. incl. opera fantasies and paraphrases, some pf,		

insts, 1850–69, all lost, listed in Offergeld (1970)

Other works, some ?identical to other pf works, some ?arrs. vocal works, 1842–69, all lost, listed in Offergeld (1970)

vocal

1v, pf, unless otherwise stated

2	278	Alone (W.H. Morris), ?1855–6 (Philadelphia, 1902)
71	120, 192	Serenade (Idol of Beauty; Viens o ma belle; Ecoute o mon adorée) (Sp., R. Mendive; Eng., W.J. Wetmore), 1861 (New York, 1863), <i>US-NYp</i>
21	28	Berceuse (Slumber on, Baby Dear), a mother's cradle song (Eng., H.C. Watson; It., J. Debrin), ?1862 (New York, 1863)
112	188	Le papillon (Fair Butterfly) (Fr., L.M. Gottschalk; Eng., L.C. Elson), ?1862 (Boston, 1874)
101	175	The Mountaineer's Song (Il canto del montanaro) (Eng., W.J. Wetmore), ?1862–3 (New York, 1863)
103	177	My Only Love, Good Bye! (Addio, mio solo amor) (It., E.C. Sebastiany), ?1862–3 (New York, 1863), <i>NYp</i>
106	181	O Loving Heart, Trust On! (Amor y fé) (Eng., H.C. Watson), 1863 (New York, 1864)
72	119	I don't see it, Mamma! (H.C. Watson), ?1863–4 (New York, 1864)
149	252	Stay, my Charmer (R. Burns), ?1863–4 (New York, 1864)
24	34	Canadian Boat Song (T. Moore), ?1864 (Philadelphia, 1870)
114a	191	Pastorella e cavaliere (The Shepherdess and the Knight) (H.C. Watson), ?1864 (New York, 1865); orig. pf solo, seed114
6	10	Ave Maria, ?1864 (Boston, 1873)
—	90	L'exile, ?pubd after

118	1869, lost
195, 219	Pensez à moi (Rappelle-toi; Romance) (J. Ruelle, after A. de Musset), ?1865–8 (Paris, 1879), NYp
22	— Berceuse (O mon trésor, dors d'un calme sommeil) (Paris, n.d.), ?spurious
42	— Day is Past and Over, 4vv, arr. L.O. Emerson (Boston, n.d.)
A few other works, 1848–57, all lost, listed in Offergeld (1970)	

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Gottschalk, Louis Moreau

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Gottschalk of Aachen [Gottschalk von Limburg, Godescalcus Lintpurgensis]

(fl 1071–98). Priest and writer of sequences. He is perhaps best remembered for his notarial work in the chancery of Emperor Henry IV, whom he served from 1071 to 1084. During his service at the court he drafted a series of epistles that defended the king's right of episcopal investiture; these letters formed the core of a propaganda campaign waged against Pope Gregory VII, who sought to curb lay participation in the administration of the Church. Aspects of Gottschalk's political allegiance can be detected in one of his compositions, the sequence *Celi enarrant*, on the Division of the Apostles.

He was appointed provost of the church of St Servatins in Maastricht by 1087 and held the same post at the Church of Our Lady, Aachen, by 1098. He retired to the abbey of Klängenmünster, where he composed an Office (now lost) and two essays in honour of Irenaeus and Abundius, the patron saints of the neighbouring monastery of Limburg-an-der-Hardt. An oversight led Dreves to believe that Gottschalk was a monk there rather than at Klängenmünster (see Erdmann and Gladiss). A 13th-century necrology (*D-AAst* KK St. Marien 204) from the Church of Our Lady in Aachen records the date of his death as 24 November, but the year is unknown.

Since the monograph by Dreves in 1897 and the publication of the texts (*Analecta hymnica*, i and liii), it has been customary to ascribe 23 or 24 extant sequences to Gottschalk. Such a large number of works would, by itself, make him an important figure of the so-called transition period of the sequence, but not all works are secure attributions. Five were claimed by Gottschalk himself: *Celi enarrant*, *Laus tibi, Christe* (for St Mary Magdalene), *A solis ortu et occasu* (on the Holy Cross), and the Marian sequences *Fecunde verbo* and *Exsulta exaltata*. In addition, a manuscript collection of his sequences still existed in Klängenmünster at the end of the 15th century; this has not survived, but the humanist Jacob Wimpheling's description of the source, published in 1499, mentions three works not claimed by the composer. 14 additions (all found in one 12th-century MS, *A-Wn* 13314) were made by Dreves on the basis of similar concepts and rhetorical technique, not of poetic form and metre, or melody. Two more attributions come from Clemens Blume, to bring the total to 24 (full list in Szövérfy). Dreves published seven melodies thought to be original; the tunes of at least ten other sequences were borrowed either from Gottschalk's own works, for example, his *Laus tibi, Christe* for Mary Magdalene, or from the earlier repertory, for example, the tune *Eia turma*. In some cases the borrowed music creates important textual connections between the associated chants, as demonstrated in the richly exegetical

relationship between his sequence *Celi enarrant* and its melodic source, *Alleluia, Non vos me*.

In addition to his sequences, decrees and polemical letters, Gottschalk also wrote six liturgical *opuscula*, or short essays, two of which have important musical content. Addressing unnamed detractors who criticised his sequences *Fecunda verbo* and *Exsulta exaltata*, Gottschalk mounted a spirited defence of his compositions, in the course of which he gave a glimpse of his compositional technique, the name of his teacher ('master Henricus, who composed the respond *Omnis lapis pretiosus*') and provided explanations of his idiosyncratic theological views. Both of these essays, along with his writings on St Irenaeus and St Abundius, are found in an early 12th-century manuscript, *A-Wn* 917. The defence of *Exsulta exaltata* in this source concludes with the controversial chant itself, notated in neumes.

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LAWRENCE GUSHEE/MICHAEL McGRADE

Gottsched, Johann Christoph

(*b* Juditten, nr Königsberg [now Kaliningrad], 2 Feb 1700; *d* Leipzig, 12 Dec 1766). German dramatist, poet, literary critic and philosopher. He was a leading figure in the literary reform movement of the German Enlightenment before the mid-18th century. He received his early education from his father, a Protestant minister. On 19 March 1714, before he was 15, he entered Königsberg University to study theology and subsequently philosophy, mathematics and the natural sciences. After earning a master's degree in 1723 he fled his native land under threat of induction into the Prussian army, moving to Leipzig. Two years later he began his university career as a lecturer. In 1727 he headed the local Deutschübenden-poetischen Gesellschaft, which he reorganized as a national society, the Deutsche Gesellschaft. He hoped to model it on the Académie Française and to create a decisive influence for the reform of German as a single national language, but he did not succeed. At this time he founded two weekly journals, *Die vernünftigen Tadlerinnen* (1725–6) and *Der Biedermann* (1727–9), both important outlets for his maturing philosophy based on reason and the imitation of nature, as well as for his efforts to establish a reformed concept of the poetic arts. He was appointed

professor of poetry in 1730 and, in 1734, professor of logic and metaphysics.

In 1730 Gottsched published his best-known literary work, *Versuch einer kritischen Dichtkunst*, which established his name in literary circles throughout Europe. The first of his stage works, the tragedy *Der sterbende Cato*, was performed in Leipzig in 1731. However, by 1727 he had become adviser to the Leipzig theatre troupe of Johann and Caroline Neubers, whom he guided in his reformed and essentially classical principles for a German theatre. Most of the dramas presented by this group were written by Gottsched or were his translations of French classical writers. Gottsched was one of the first to urge the insertion of incidental music between the acts of plays. J.A. Scheibe, for example, composed such music for performances by the Neubers theatre of Corneille's *Polyeucte* and Racine's *Mithridate* in 1738 (music lost). In 1735 Gottsched married Luise Adelgunda Victoria Kulmus, well known in her own right as a writer, translator, harpsichordist, lutenist and composer; she studied with J.L. Krebs, a pupil of J.S. Bach. Gottsched's own relationship with Bach is unknown. On three occasions he supplied Bach with texts for musical settings: for the wedding of Christiana Sibylla Mencke (daughter of Gottsched's mentor in Leipzig) to Peter Hohmann in 1725 a cantata, *Auf! süß entzückende Gewalt* (music lost); the *Trauer-Ode* (bwv198) presented in Leipzig on 17 October 1727 at the memorial ceremony for Christiane Eberhardine, wife of the Elector of Saxony; and also the lost cantata, *Willkommen! Ihr herrschenden Götter der Erde* (bwv Anh. 13), commissioned by university students in honour of the visit of the Saxon King Augustus III as well as to observe the marriage of his daughter Princess Amalia to Carlo IV of Sicily. Gottsched was elected three times to the rectorship of the university, first in 1739. In 1749 he and his wife visited Vienna, where they were warmly received at the court of Maria Theresa and the attendant aristocratic society. His final years witnessed great disappointments, partly because he failed to realize many of his goals and partly as the result of a widely discussed philosophical disagreement with the Swiss poets J.J. Bodmer and J.J. Breitlinger.

Gottsched was not a musician, and his numerous literary works concern music only peripherally in his discussions of the poetic forms to the ode, cantata and opera. Nevertheless, he was a major influence on the musical thought of a number of German composers and theorists of the 18th century. As a philosopher he was the spokesman for the final stages of Rational philosophy based on the works of Leibniz and especially J.C. Wolff. Wolff's philosophy was popularized in Gottsched's *Erste Gründe der gesamten Weltweisheit* (Leipzig, 1733–4). Gottsched attracted wide attention not only through his numerous published works, but also by the loyalty of students attending his lectures on rhetoric, poetry and philosophy at the university. Among those influenced in this way as students were Scheibe, Mizler, J.A. Hiller and the philosopher A.G. Baumgarten.

Gottsched's goal was to reform the German language, literature and theatre along national lines. He hoped to systematize a philosophical concept of the arts based on imitating nature and the tasteful application of the rhetorical arts. He criticized the unnatural and extreme language in what he called the bombastic style of such writers as Lohenstein and

Hofmannswaldau. To a great extent his reform principles were as much French as they were drawn from the works of Wolff, and he applied French classical doctrine derived from such writers as Batteaux, whose *Traité des beaux arts* (1746) he translated in 1751. In the *Critische Dichtkunst*, by rules of reason and by example, Gottsched formulated a scientific, classical method of creation for all of the poetic arts. The Baroque rationalism of imitating emotional states, the Affections, received considerable emphasis as a goal of these arts. Rhetorical doctrine was the mechanism by which this goal was to be reached, and the centrality of the rules of rhetoric to Gottsched's reforms was in one sense the final outcome of more than a century of reawakened interest in rhetoric by German Baroque writers on music as well as the literary arts. Gottsched's most controversial stand on music concerns his absolute rejection of opera (see Birke, 1960), which he described as 'the most absurd work ever discovered by human intelligence', and condemned for several reasons: it was a new invention without precedent in ancient poetic forms; its text did not follow the rules of tragedy or comedy as given by Aristotle and others; it was unnatural, in violation of the rules of imitation of nature; and its text and music, as well as staging, were immoral and often indecent. Gottsched's anti-opera stand derived much of its vitriol from French writers, and he drew support from La Bruyère, Racine, Boileau and especially St Evremond. Yet the strength of Gottsched's reputation and the forcefulness of his own rhetoric could not be ignored. His criticisms of opera stimulated many discussions from musicians. Mizler, for example, though a pupil and admirer, was compelled to take issue with Gottsched when reprinting his article on opera in his own *Musicalische Bibliothek*, where he also included the essays on the ode and the cantata. The same applies to J.A. Scheibe, also Gottsched's pupil and the musician most powerfully influenced by him. In his *Critischer Musikus* (modelled in title as well as method on Gottsched's *Critische Dichtkunst*) Scheibe rejected Gottsched's views on opera. Clearly, while Gottsched had an intimate familiarity with opera texts (his own library included some 660 librettos), he had experienced very little opera in the theatre, and there is no evidence that he appreciated the distinctions of style and expression between French, Italian and German operas. However, much of his criticism of operatic weakness of form and style was valid, and his extremism, if not leading directly to the opera reforms of Gluck, certainly raised the issues that made such reforms inevitable.

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GEORGE J. BUELOW

Gottuvādyam.

See *Vīnā*, §6.

Gottwald, Clytus

(b Bad Salzbrunn [now Szczawno-Zdrój], Silesia, 20 Nov 1925). German musicologist, choir director and composer. He studied singing with Hüscher, choir directing with Kurt Thomas, and musicology at the universities of Tübingen and Frankfurt, with sociology, Protestant theology and folklore as subsidiary subjects. In 1961 he received the doctorate at Frankfurt under Helmuth Osthoff with a dissertation proving through style criticism that Ghiselin and Verbonnet were the same person; he has also edited the complete works of that composer. He was Kantor at St Paul's in Stuttgart (1958–70) and in 1960 he founded the Stuttgart Schola Cantorum, which he led until it disbanded in 1990. He was adviser for new music for the South German Radio in Stuttgart (1969–88). In 1972 Pierre Boulez

selected him to help in the planning of the Centre Beaubourg in Paris. His musicological estate is held by the Paul Sacher Stiftung.

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EDITIONS

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Göttweig.

Benedictine abbey near Krems, Lower Austria. It was founded in 1083 by Bishop Altmann of Passau as a monastery for prebendaries. In 1094 it was taken over by Benedictines from St Blasien in the Black Forest, and rapidly became an important centre of religious and intellectual life. After a period of decline during the Reformation, Göttweig flourished in the Baroque era, particularly under the abbot Gottfried Bessel (1714–49), who, after a fire in 1718, instigated the rebuilding of the monastery in Baroque style. Despite the misfortunes which befell the monastery during the Enlightenment and the Napoleonic Wars, and the disruption caused by World War II, Göttweig remained an important religious and cultural centre. It has a long musical tradition; choral singing was fostered from the abbey's foundation, and its choir school dates from the Middle Ages. By the 15th century an organist had been appointed, and polyphony was sung in the 16th century. An inventory of 1612 lists works by many important Dutch, German and Italian composers; in the mid-17th century the repertory became dominated by Venetian music. Johann Stadlmayr dedicated the second part of his *Musica super cantum gregorianum* (1626) to Georg Falb, abbot from 1612 to 1631. The latter was succeeded by David Gregor Corner (1631–48), who had compiled the comprehensive *Gross Catholisch Gesangbuch* (1625).

During the second half of the 17th century the abbey was influenced by the imperial court in Vienna; Leopold I stayed at Göttweig in 1677, and his court organists Poglietti and Kerll visited the abbey, teaching monks who subsequently took charge of music there. The earliest known composer in Göttweig is Johannes Baptista Gletle (1653–99), son of J.M. Gletle, who was Kapellmeister of the Augsburg Cathedral. The most outstanding of Göttweig's composers was J.G. Zechner (1716–78), organist from 1736 to 1743, who, in addition to composing church music and instrumental works, was responsible for ceremonial music in honour of abbots Bessel and Odilo Piazol. Under his influence Göttweig became an important centre of the Classical style.

In addition to their religious duties, the monks gave concerts in the monastery, performing symphonies, divertimentos, oratorios and even operas. In the 1760s the symphonies of Joseph and Michael Haydn were played, and a pupil of the latter, Virgil Fleischmann (1783–1863), became *rector chori*. Fleischmann's successor, Heinrich Wondratsch, compiled a thematic catalogue in 1830, containing the entire repertory performed since the early 18th century; this includes numerous symphonies and other works by Joseph Haydn.

In the 19th century, up to about 1880 when the scope of church music became restricted by the puritanical [Cecilian movement](#), music played an important part in the church services. In addition, Beethoven's symphonies were performed by the monks, and the playing of string quartets was especially cultivated. After World War II, Baroque and Classical music was again regularly performed at Göttweig, and interest in the musical tradition of the monastery revived.

Despite many wartime losses (including the autographs of four Haydn symphonies), Göttweig's music archive is one of the most important collections in Austria. It consists largely of church and instrumental music of the 18th and 19th centuries, both in manuscript and in print, in addition to a part of the library of the Viennese collector Aloys Fuchs.

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FRIEDRICH W. RIEDEL

Götz, Franz

(*b* Strašice, nr Rokycany, bap. 29 July 1755; *d* Kroměříž, bur. 17 Dec 1815). Bohemian composer and string virtuoso. He was trained as a chorister at the shrine of Svatá Hora, Příbram, and studied in Prague at the Jesuit seminary of St Václav, which he entered in 1768. It is thought that he studied the violin with his elder brother Antonín (*d* 1804), an excellent violinist. He graduated as Bachelor of Theology and prepared for his entry into the Benedictine order, but suddenly changed his plans and accepted the post of first violinist in the Brno theatre. In the 1770s he made a concert tour of Silesia, and in Breslau became acquainted with Dittersdorf, who engaged him (?1778) as first violinist for Bishop Schaffgotsch in Javorník (Jauernig). When the orchestra was disbanded the recommendation of Baron Kaschnitz gained him the post of Kapellmeister of the Brno theatre for about two years. In April 1788 he became Kapellmeister to the Archbishop of Olomouc, Cardinal Anton Theodor Colloredo-Waldsee (1777–1811), with an annual salary of 550 florins. Apart from several concert tours to Prague, he remained until his death at the archbishop's Kroměříž residence or in Olomouc, where his employer was one of the main patrons of the local collegium musicum. In 1790 he attended the coronation of Leopold II in Prague and aroused great interest as a violinist and composer, gaining the notice of both Mozart and Salieri. The following year, at the coronation of Franz II, he had much success as a viol player. In 1794 he applied unsuccessfully to become Kapellmeister at Olomouc Cathedral. According to Dlabacž, Götz composed many sonatas, duets,

trios and concertos for the viol, which at the time was played 'in various places in Bohemia'. However, in Czech archives no music for viola da gamba by Götz has been found, whereas many of his works for viola d'amore are known; it seems that Dlabacž may have been mistaken. Only a negligible amount of his other instrumental music mentioned by Dlabacž (sonatas, concertos, symphonies) has survived. Götz owned a valuable music collection, valued at 150 florins at his death.

WORKS

MSS in CZ-KRa, unless otherwise stated

7 masses; cant., *A-Wgm*; 11 Latin arias, duets and choruses; aria, *Se d'una alma costante*

Concerto, c, pf, *A-Wgm*; 6 duets, va d'amore; 5 nocturnes; 12 *écossaises*; 6 minuets and *Musica à la turca*, C

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JIRÍ SEHNAL

Götz, Johann [Joes] Michael

(bap. Mannheim, 7 Feb 1740; *d* Worms, 15 Feb 1810). German music publisher. By his own account he founded a firm of music engravers in Mannheim in 1768, but documentary evidence of his publications exists only from 1773. He soon incorporated a music shop into his publishing enterprise, buying new publications for it on his travels, especially in Paris; the publisher's catalogue he printed for the Frankfurt book fair includes works by Gossec, Rigel, Hüllmandel and Boccherini. On 23 August 1776 Elector Carl Theodor granted his application for an exclusive patent for 20 years within the Palatinate, which was extended to include Bavaria in 1782. In view of the rapid rise of Götz's publishing business, Mozart's comment that he could not get his piano and violin sonatas printed in Mannheim (28 February 1778) is surprising. Eschstruth praised Götz's prospectus (*Musicalische Bibliothek*, i, 1784), and he was soon able to open branches in Munich and Düsseldorf. His business began to suffer during the war which began in 1794, and the firm moved to Worms in 1799. The extended patent in the Palatinate was transferred in 1802 to his partner Joseph Abelshausen, who directed the firm without success until 1819.

The main publications of the firm's finest years (1776–94) were Holzbauer's *Günther von Schwarzburg* (score, 1777), Benda's melodramas *Medea* and *Ariadne auf Naxos* and symphonies by Cannabich and Fränzl. The catalogue consisted predominantly of piano music, and included works by the Mannheim composers L.A. Lebrun, Johann Toeschi, G.J. Vogler, J.B. Wendling and Peter Winter. The firm also published Zumsteeg's songs to Schiller's play *Die Räuber* (1782) and the first edition of Beethoven's Variations for piano on a march by Dressler (1782), the composer's first published work.

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ROLAND WÜRTZ

Goudimel [Godimel, Godimell, Godymel, Jodimel, Jodymel, Jodrymel, Jodimey etc.], Claude

(*b* Besançon, 1514–20; *d* Lyons, 28–31 Aug 1572). French composer, music publisher and editor. The suggestion that he was Palestrina's teacher has long been discounted. He was studying at Paris University in 1549 when chansons by him first appeared in print. In 1551 he became a proofreader with the publisher Nicolas Du Chemin, and from 1552 to 1555 he was Du Chemin's partner (although even by this later date he was still described as 'estudiant en l'Université de Paris'). He played an important role as both composer and editor in the time he worked for Du Chemin. The *Moduli undecim festorum* (RISM 1554⁷; ed. in RRMR, lvi, 1983), for instance, includes as part of its liminary materials a Latin poem by Goudimel in which he counselled his readers to 'buy this book with money, you will see (believe me) no uncorrected work'. His music was well represented in this book as well as in others he prepared for his employer. Through Jean Brinon, to whom he dedicated his first book of psalms (1551), he met Ronsard, and he later set several sonnets and odes from Ronsard's *Amours* (he contributed one of the 'model' sonnets to the famous musical *Supplément*, issued by Du Chemin in 1552, to Ronsard's great cycle). His most fruitful years were from 1551 to 1558, when he published most of his chansons, psalms, motets, odes and masses. From 1557 he lived at the Huguenot city of Metz, where he worked with the poet and dramatist Louis des Masures on his first complete psalter (1564). He must have left Metz by 1567. His correspondence with the humanist poet Paul Schede, alias Melissus, dates from this period. He addressed his last letter to him from Lyons on 23 August 1572. A week later he was a victim of the St Bartholomew's Day massacres that between 28 and 31 August decimated the Huguenot population of the city.

He continued his editorial work during the last years of his life. In 1572 the Lyonnaise printer Jean II de Tournes brought out an edition of Arcadelt's chansons (*L'excellence des chansons musicales*) with spiritual contrafacta texts prepared by Goudimel (the book was reprinted in Geneva in 1586).

Goudimel is noted principally for his psalms. They are of three types: a free motet style, in which the Genevan melodies are generally used either as a cantus firmus or as motifs in imitative paraphrase; strict cantus-firmus settings in which only the first verse is set, the traditional melody appearing throughout in one voice (usually the superius) while the other voices act as imitative counterpoint to it; while in the third the Genevan melodies are (usually) in the tenor part of note-against-note harmonizations. There are 67 psalm motet settings, in eight volumes published between 1551 and 1566. The first volume does not use the traditional Genevan settings; from the third volume (1557) onwards the Genevan melodies are used to varying degrees. There are complete settings of the Psalter in the note-against-note and imitative styles, although the order in which they appeared has been a matter of some confusion (see Pidoux, 1958). The *Psaumes* of 1562 (of which the bassus partbook only survives) contains 82 settings of the note-against-note type. The *150 pseumes de David* (1564) consists mostly of note-against-note settings, but melodies that were used in more than one psalm are set more elaborately on their second appearance and 28 of the settings are in this imitative style; some of the latter settings are actually by Thomas Champion (Mithou). The volume was reprinted in 1565 with a supplement containing the complete psalm texts. The *Pseumes mises en rime françoise* (1565) is a modified version of the 1564 publication: it not only adds peripheral texts common to many editions of the Genevan Psalter, but there are also some musical modifications, possibly made by Genevan musicians. The publication of 1580, containing works of the imitative type, is a reprint of a volume published by Le Roy & Ballard in 1568 that re-used some of the contrapuntal settings from 1564.

Goudimel's Latin works – five masses, three *Magnificat* settings and ten motets – are extremely concise and concentrated; this is specially true of the masses 'Audi filia' and 'De mes ennuys'. Many of these works set texts from the Catholic liturgy, and they share much with sacred music by French contemporaries such as Certon and Maillard. Consistently imitative in their textures and featuring clearly-profiled, triadic melodies, the musical style of these works is also recalled in Goudimel's more motet-like settings of French psalms. He also composed over six dozen secular songs and *chansons spirituelles*, works of intrinsic interest to anyone concerned with the history of French music of the mid-16th century: in these works, procedurally distinct from the psalm settings, his output strikingly reveals the continued interest of French composers in counterpoint and polyphonic elaboration of borrowed material.

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psalms

Premier livre, contenant 8 pseumes de David traduitz par Clément Marot ... plus les commandemens de Dieu, 3–5vv (1551)

Premier livre de psalmes de David, avec les comandemens de Dieu ... nouvellement par luy mesme revu, corrigé, et augmenté du psalme, Quand Israel, 4, 5vv (1557); P i

Tiers livre contenant 8 pseumes de David traduits en rythme françoise ... par Clément Marot ... (en forme de motetz), 4, 5vv (1557); P iii

Second livre de psalmes de David ... nouvellement revu et corrigé par le dit auteur, 4–6vv (1559); P ii

Quart livre contenant 8 pseumes ... avec le cantique de Symeon ... (en forme de motetz), 4, 5vv (1560); P iv

Cinquiesme livre contenant 10 pseumes (en forme de motets), 4, 5vv (1562); P v
Psaumes ... 'dont le subject se peu chanter en taille ou en dessus', 4vv (1562)

Les 150 pseumes de David nouvellement mis en musique, 4vv (1564, 2/1565); P ix

Les pseumes mis en rime françoise, par Clément Marot et Théodore de Bèze, mis en musique, 4vv (Geneva, 1565) [rev. edn of Les 150 pseumes (1564)]

Sixième livre de pseumes de David, mis en musique en forme de motetz, 4vv (1565); P vi

Septième livre de pseumes de David, mis en musique en forme de motetz, 4vv (1566); P vii

Huitième livre de pseumes de David, mis en musique en forme de motetz, 4vv (1566); P viii

Les 150 pseumes de David, nouvellement mis en musique, 4vv (Geneva, 1580); P x

7 psalms, 4, 6vv, 1555¹⁴, 1555¹⁶, 1597⁶

masses

Missa ad imitationem cantionis 'Il ne se treuve en amitié', 4vv (1552); P xii

Missae tres ... ad imitationem modulorum: ut sequens tabula indicabit: 'Audi filia' ... 'Tant plus ie metz' ... 'De mes ennuy's', 4vv (1558); P xii

Missa 'Le bien que j'ay', 1558²; P xii

other sacred vocal

[19] Chansons spirituelles de M.-A. de Muret, mises en musique, 4vv (1555), lost
3 Magnificat

10 motets, 3–5vv: 1551¹, 1553³, 1554⁷, 1557⁸, 1565², 1565³; 5 in P xi

chansons

Quinti Horatii Flacci poetae lyriici odae omnes quotquot carminum generibus differunt ad rhythmos musicos redactae (1555), lost

Ode, in Opuscules poétiques de P. Enoc (Lyons, 1572); P xiii

69 chansons, 3, 4vv, 1549²⁵, 1549²⁶, 1549²⁷, 1550⁷, 1550⁹, 1550¹⁰, 1550¹¹, 1550¹², 1551⁹, 1552⁴, 1552⁶, 1553²⁰, 1554²⁰, 1554²¹, 1556¹⁵, 1557⁹, 1557¹², 1557¹⁵, 1559², 1559¹⁰, 1559¹², 1559¹³, 1561⁵, 1562⁴, 1572², 1573⁹, 1574¹, 1577², 1577³, 1583⁷,

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PAUL-ANDRÉ GAILLARD/RICHARD FREEDMAN

Gougeon, Denis

(*b* Granby, PQ, 16 Nov 1951). Canadian composer. He studied musicology and guitar (1971–5) at the Ecole Vincent-d'Indy in Montreal, and completed BMus (1978) and MMus (1980) degrees in composition at the University of Montreal, where his principal teachers were Andre Prévost and Serge Garant. He taught for brief periods in the 1980s at the University of Montreal and McGill University, but otherwise has earned a living from his many commissions. In 1988 he was appointed to a one-year term as a composer-in-residence with the Canadian Opera Company (which resulted in the première of his opera *An Expensive Embarrassment*) and from 1989 to 1992 he served as the Montreal SO's first composer-in-residence. Gougeon has described himself as an intuitive composer, and has drawn his inspiration from composers as diverse as Mozart and Messiaen. His music is typically ebullient, energetic and virtuoso, but often has a contrasting slower middle section that is poetic and reflective. Although orientated towards atonality, his musical language is nevertheless frequently consonant. Gougeon is a firm believer in the necessity of communicating with a broad audience, and so writes in a directly appealing manner, but with an intelligent, well-thought-out underlying structure. (*EMC2*, J.-P. Vachon)

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(selective list)

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after A. Chekhov: *Predlozheniye* [The proposal,] 1989, Toronto, 16 May 1989; Emma B. (ballet), 1998, S, S, orch, Munich, 24 March 1999; incid music for plays Vocal: *Prophétie 2* (Gougeon, Bible: *Revelation*), S, perc, 1980; *Voix intimes* (Gougeon), S, S, 4 cl, perc, 1981; *Heureux qui, comme ...* (Gougeon), S, pic, eng hn, bar sax, str qnt, db, perc, 1987; *Chants du monde* (folksong texts), S, S, vn, vc, pf, 1993, rev. S, S, orch, 1996; *Le diable et le champignon* (M. Tremblay), nar, fl + pic, cl + b cl, vn, va, vc, pf, perc, 1994

Orch: *Conc. dello spirito*, 1980; *Dialogues*, mar, orch, 1981; *Le choral des anges*, pf, orch, 1984; *Le jardin mystérieux*, 1984; *Eternité*, S, orch, tape, 1985; *Musique en mémoire*, S, S, orch, 1985; *La fête sacrée*, pic, 2 fl, a fl, str orch, 1987; *Récit*, concert band, 1987; *An Expensive Embarrassment Suite*, 1989; *Enfant de la terre et du ciel étoilé*, 1989; *Jardin secret*, eng hn, orch, 1989; *A l'aventure*, 1990; *Fragile*, fixe, fugace, 1991; *Un fleuve, une île, une ville*, 1992; *Primus tempus*, 1993; *Canto del piccolo*, pic, orch, 1996; *Pf Conc.*, 1997; *Concertino*, gui, str orch, 1998

Chbr: *Ludus*, 4 perc, 1980; *Chants de la nuit*, 3 gui, hp, 1982; *Et je danse*, 2 perc, 1983; *Plaisirs d'amour*, pf, 1983; *Rondeauaujourd'hui*, hpd, 1985; *Lettre à un ami*, fl + pic, eng hn, vn, vc, pf, synth, perc, 1986; *L'oiseau blessé*, fl, 1987; *Dix millions d'anges*, ondes martenot, str qnt, perc, 1988; *Suite privée*, fl + pic + a fl, vc, pf, 1988; *6 thèmes solaires* (1990): *Soleil*, pf, *Mercure*, a sax, *Venus* (J.W. von Goethe), v, pf, *Terre*, cl, pf, *Mars*, tpt, pf, *Jupiter*, hn, pf, *Saturne*, fl, *Uranus*, vn, *Neptune*, va, pf, *Pluton*, vc; *Fantaisie*, fl, vib, 1991; *4 inventions*, sax qt, 1993; *Un train pour l'enfer*, 6 perc, inst ens, 1993; *Une petite musique de nuit d'été*, gui ens, 1994; *Jeux de cordes*, str qt, 1995; *3 mouvements*, vn, pf, 1998

Principal publishers: Doberman-Yppan, Musigraphe

ROBIN ELLIOTT

Gough, Hugh (Percival Henry)

(*b* Heptonstall, Yorkshire, 31 Jan 1916; *d* New York, 14 April 1997). English maker of clavichords, harpsichords, pianos and lutes. He was educated in London at Westminster School and University College. Gough became interested in early keyboard instruments in 1933, and after making his first clavichord in 1935–6 he took clavichord lessons with Arnold Dolmetsch. During this period he worked on instruments in Benton Fletcher's collection, the start of a lifelong interest in restoration. Recognizing the tonal superiority of antique instruments, Gough also studied examples in other private collections and museums. In 1939–40 he made a five-octave clavichord suitable for the Classical repertoire, unlike the smaller instruments then fashionable. While in service with the RAF in Egypt he made a small instrument, perhaps the first modern fretted clavichord, completed in 1944. After the war he returned to London where, working alone or with one or two assistants, he made clavichords, harpsichords, virginals, spinets and, in 1954, a reconstruction of a *Cembal d'amour* from 18th-century descriptions of this lost instrument. A few of his harpsichords included the then nearly obligatory 16' stop and registration pedals, but most were smaller instruments in common with the majority of historical harpsichords. Although Gough made few copies of specific antique instruments, he was a pioneer in the application of historical principles of design and construction. He was also a leader in the revival of the early

piano, first through restoring antique specimens, and then by making new instruments, beginning in 1952–3 with one in the style of J.A. Stein. He was a mentor to many younger makers, including Frank Hubbard who worked for him in 1948. Ten years later, discouraged about his prospects in England, Gough went to America and for five months worked in Boston for Hubbard and his partner William Dowd. He soon established a workshop in New York, but for several years shuttled between there and London. By 1962 he had settled permanently in New York, where, while continuing to build and restore keyboard instruments, he began to make lutes. During the 1970s he was active in promoting concerts of early music and became prominent as a dealer of antique instruments.

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JOHN KOSTER

Gough, John

(*d* 1543). English music printer and publisher. He printed Myles Coverdale's *Goostly Psalmes and Spirituall Songes*. Long conjectured on textual grounds to date from just before Gough's death, this work has been located in John Rastell's will, suggesting a publication date of before 20 April 1536. It employs the same type originally used by Rastell, with whom Gough had business connections; no other piece of music printing by Gough has survived. He worked at the 'Sign of the Mermaid', Lombard Street, London.

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MIRIAM MILLER

Goulart, Simon

(*b* Senlis, 20 Oct 1543; *d* Geneva, 3 Feb 1628). French music publisher. He studied law in Paris but then devoted himself to the Reformation movement. He left Paris for Geneva in 1566 and was ordained there on 20 October. He carried out his ministry first at Chancy and Cartigny, and then,

after serving in several French parishes, was appointed in 1571 to St Gervais, Geneva. He succeeded De Bèze as head of the Church in Geneva on the latter's death in 1605. Between about 1576 and 1597 he published works by Lassus, Arcadelt, Crecquillon, Gérard de Turnhout, Jean de Castro, Noé Faignient, Goudimel, Séverin Cornet, Guillaume Boni, Antoine de Bertrand and others, with modified, and in some cases new, texts. The only composer whose works he published in their original form was Jean Servin. All the known Genevan music printers of this time printed his works (Jean Le Royer, Pierre de Saint-André, Jean II de Tournes) and some of them were commissioned by foreign booksellers (Charles Pesnot in Lyons or Jérôme Commelin in Heidelberg). The prefaces he wrote to his publications (in 1597 under the pseudonym of 'Louis Mongard') throw light on relations between theologians and musicians.

EDITIONS

- O. de Lassus:** *Thrésor de musique d'Orlande de Lassus contenant ses chansons*, 4–6vv (Geneva, 1576⁴)
- O. de Lassus:** *Premier [–Second] livre du meslange des pseumes et cantiques*, 3vv (Geneva, 1577²⁻³)
- J. Servin:** *Premier [–Second] livre de chansons nouvelles*, 4–8vv (Lyons, 1578)
- J. Servin:** *Meslanges de chansons nouvelles*, 4vv (Lyons, 1578)
- G. Boni:** *Sonets chrestiens ... premier [–second] livre*, 4vv (Geneva, 1578/9)
- J. Servin:** *Psalmi Davidis a G. Buchanano versibus expressi*, 4–8vv (Lyons, 1579)
- A. de Bertrand:** *Premier [–Second] livre de sonets chrestiens mis en musique*, 4vv (Lyons, 1580)
- O. de Lassus:** *Theatrum musicum ... liber primus [–secundus]*, 4–5vv (Geneva, 1580³⁻⁴)
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- E. Droz:** 'Simon Goulart, éditeur de musique', *Bibliothèque d'humanisme et Renaissance*, xiv (1952), 265–76
- C.S. Adams:** 'Simon Goulart (1543–1628), Editor of Music, Scholar and Moralist', *Studies in Musicology in Honor of Otto E. Albrecht*, ed. J.W. Hill (Kassel, 1980), 125–41
- P. Broisat-Richard:** *La musique à Genève au XVIe siècle* (diss., U. of St Etienne, 1981)
- L. Guillo:** *Les éditions musicales de la Renaissance Lyonnaise* (Paris, 1991), 98–103, 455–9

PAUL-ANDRÉ GAILLARD/LAURENT GUILLO

Gould, Glenn (Herbert)

(*b* Toronto, 25 Sept 1932; *d* Toronto, 4 Oct 1982). Canadian pianist, writer and composer. He studied theory (1940–47), the organ (1942–9) and the piano (1943–52, with Alberto Guerrero) at the Toronto (later Royal) Conservatory of Music, earning his Associate Diploma by the age of 12. He

made his orchestral début in 1946 and his professional recital début in 1947, and was soon known across Canada through concerts, radio (from 1950), television (from 1952) and commercial recordings (from 1953). He began composing in his youth, and favoured late Romantic and 12-note idioms; his early works include piano pieces and a bassoon sonata. His only major work is a long, one-movement string quartet, composed 1953–5 and later published and recorded.

In January 1955 Gould made his American début, with recitals in Washington, DC, and New York. His unorthodox programme (Gibbons, Sweelinck, Bach, late Beethoven, Berg, Webern), distinctive style and platform mannerisms immediately marked him as an iconoclast. The day after his New York début he signed a contract with Columbia Records, for whom he recorded exclusively thereafter. His first recording, of Bach's Goldberg Variations, was released in 1956 to critical and popular acclaim. From 1955 to 1964 he gave concerts throughout North America, and made three overseas tours (1957–9), playing in the USSR, Western Europe (including London) and Israel.

In 1964 Gould retired from public performance, citing moral and musical objections to the concert medium, and became a leading champion of the electronic media. Throughout his career he produced radio and television recitals and other programmes for the CBC, including a series of innovative contrapuntal radio documentaries. He made a series of four films for French television (*Chemins de la musique*, 1974) and a series of three films for German and Canadian television (*Glenn Gould Plays Bach*, 1979–81). He explored many musical and non-musical topics in periodical articles, liner notes, broadcast scripts and interviews, and in the mid-1960s he gave several public lectures. He arranged music for two feature films: *Slaughterhouse-Five* (1972) and *The Wars* (1982).

Gould played little early-Romantic or Impressionist music, preferring the Baroque, Classical, late-Romantic and 20th-century Austro-German repertoires, along with more unusual fare (virginal music, transcriptions, Canadian music). His recordings include most of the keyboard music of Bach and Schoenberg, the composers most influential on his musical tastes, aesthetic ideas and 'classical' approach to the piano. His idiosyncratic interpretations, published pronouncements and personal eccentricities made him a controversial figure, but he was also widely admired for his virtuosity, probing intellect, command of musical architecture, rhythmic dynamism, precise fingerwork and extreme clarity of part-playing. In July 1982 he began what was to have been a new career as a conductor, with a recording of Wagner's *Siegfried Idyll*. On 27 September, shortly after the release of a new recording of the Goldberg Variations, he suffered a massive stroke.

Since his death Gould's work has been widely disseminated. His published writings were collected in 1984 and have appeared in translations. In 1992 Sony Classical began releasing his live and studio recordings, films and broadcasts in two comprehensive audio and video series, and the CBC began releasing some of his radio documentaries and early broadcast performances. In 1995 Schott undertook an edition of his compositions.

Gould has posthumously inspired a large and diverse literature, two international societies, radio and television documentaries, and even novels, plays, poems, works of art and a feature film. The Glenn Gould Foundation, created in Toronto in 1983, awards a triennial Glenn Gould Prize in music and communications. His papers are housed at the National Library of Canada in Ottawa.

WRITINGS

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N. Canning: *A Glenn Gould Catalog* (Westport, CT, 1992) [discography]
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KEVIN BAZZANA

Gould, Morton

(*b* New York, 10 Dec 1913; *d* Orlando, FL, 21 Feb 1996). American composer, conductor and pianist. He was born in the New York City borough of Queens to an Australian-born estate agent and his Russian wife. At the age of four he showed a musical talent, playing the piano by ear, and two years later wrote his first work, *Just Six*, a waltz for piano. He entered the Institute of Musical Art (later Juilliard School) in New York at the age of eight on a scholarship, with additional studies at New York

University. His principal teachers were Vincent Jones (theory, harmony and composition) and Abby Whiteside (piano). During his teens he gave piano recitals in and around New York, devoting part of each to improvisations on themes and phrases contributed by the audience, a skill he exercised at recitals and lectures throughout his life. By the age of 18 his 3 *Conservative Sketches* (1932) had been published by G. Schirmer, his publisher for most of his life.

In the Depression, Gould performed in piano vaudeville acts, cinemas and dance studios, and toured in the piano duo of Gould and Shefter. He was on the staff of Radio City Music Hall when it opened (1932), and came of age during the golden era of radio: beginning at the age of 21 and for the following eight years he conducted, arranged and composed for the weekly programme 'Music for Today' on WOR, New York. In 1943 he was appointed the director of the 'Chrysler Hour', for which he composed one of the early commercial jingles. Through network radio he attained national recognition, as well as the discipline to write to a deadline and the habit of providing descriptive titles for movements rather than just tempo indications. From the symphonettes (short orchestral works written to fit the radio format) came the 'Pavane', which rivalled another work of the period, *American Salute* (1943), as his most popular work.

Gould's career as a symphonic composer began with the première by Stokowski and the Philadelphia Orchestra of *Chorale and Fugue in Jazz* (1933). *Spirituals*, his first work to enter the orchestral repertory, was first performed by Gould himself at a New York festival in 1941; performances followed shortly afterwards by, among many others, the New York PO and the Cleveland Orchestra. During the 1940s Gould continued to compose for the concert hall and radio, but also wrote for film, stage and ballet. Capitalizing on his popular appeal in radio, the composer and his orchestra starred with Jane Powell in the film *Delightfully Dangerous* (1945). The Broadway musical *Billion Dollar Baby*, written with Comden and Green, followed in the same year. Though the abstract *Interplay* (1945; with music from *American Concertette*) was Gould's first work with the choreographer Jerome Robbins, his ability to compose descriptive music to order served him well in such later collaborations as *Fall River Legend* (1947; Agnes De Mille), *I'm Old Fashioned* (1983; Robbins) and *Audubon* (1969–83; George Balanchine). The uncompleted *Audubon* project produced several concert works, including the *Apple Waltzes* (1983) and a concerto grosso for four violins and orchestra (1969).

In the 1940s Gould attended a performance by the exemplary University of Michigan band under Frank Revelli, and was astonished by their musicality. He dedicated *Jericho Rhapsody* (1941) to the group, and several major works for concert band followed, including two symphonies. Several of his orchestral works are transcribed for band, and his music is an important part of the American band repertory.

Gould also hosted and composed for television shows including the educational 'World of Music' series and the 'World War I' and 'Holocaust' broadcasts, which, like radio, generated several works for orchestras and band. In addition to his work in radio and television he was a noted concert conductor, leading many orchestras in guest appearances and over 100

recordings. Gould joined the board of ASCAP (1959) and served as its president (1986–94); he was also a member of the American Academy and Institute of Arts and Letters. His credits as an arts administrator include tenure on the board of the American Symphony Orchestra League and work with the National Endowment for the Arts. In 1994 he received a Kennedy Center Honor for his contributions to American culture and the following year his final orchestral work, *Stringmusic*, written for the farewell of Rostropovich from the National SO, won the Pulitzer Prize.

WORKS

(selective list)

dramatic

Musicals: Billion Dollar Baby (B. Comden and A. Green), 1945; Arms and the Girl (D. Fields), 1950

Ballets: Interplay (American Concertette) (choreog. J. Robbins), 1945; Fall River Legend (choreog. A. De Mille), 1947 [see orchestral]; Santa Fe Saga (choreog. E. Feld), 1956 [see band]; Half Time (Formations) (choreog. Feld), 1964; Clarinade (Derivations) (choreog. G. Balanchine), 1964; Audubon (choreog. Balanchine), 1969–83, inc. [see orchestral]; I'm Old Fashioned, Astaire Variations (choreog. J. Robbins), 1983

Cant.: Something to Do (C. Leigh), 1976

Film scores: Ring of Steel, 1941; Delightfully Dangerous, 1945; San Francisco Conference, 1946; Cinerama Holiday, 1955; Windjammer, 1958

Radio and television scores: Cresta Blanca, 1943 [theme]; The Secret of Freedom, 1960; The Turn of the Century, 1960; Verdun, 1963; World War I, 1964–5 [see orchestral]; The World of Music, 1965; F. Scott Fitzgerald in Hollywood, 1976; Holocaust, 1978 [see orchestral]; Celebration '81, 1981

orchestral

Syms.: Symphonette no.1 (American Symphonette), 1933; Symphonette no.2 (Second American Symphonette), 1935; Symphonette no.3 (Third American Symphonette), 1937; Symphonette no.4 (Latin-American Symphonette), 1941; Sym. no.1, 1942; Sym. no.2, 1944; Sym. no.3, 1947, rev. 1948; Sym. of Spirituals, 1976

Solo insts with orch: Conc. for Pf, 1937; Conc. for Vn, 1938; American Concertette, pf, 1943; Conc. for Va, 1943; Guajira, cl, 1949; Tap Dance Conc., tap dancer, 1952; Dance Variations, 2 pf, 1953; Hooper Suite, tap dancer, 1956; Dialogues, pf, 1958; Vivaldi Gallery, str qt, 1968; Conc. Grosso, 4 vn, 1969 [from Audubon; see dramatic]; Troubadour Music, 4 gui, 1969; Conc. for Fl, 1983–4; American Sing, vocal qt, 1984; Diversions, t sax, 1990

Nar with orch: Rhythm Gallery, nar, 1958; Salutations, nar, 1966 [also nar, band]; The Jogger and the Dinosaur, nar, 1992; Hosedown, nar, 1995

Suites for orch: Folk Suite, 1941; Fall River Legend Suite, 1947 [see dramatic]; Family Album Suite, 1951; Cinerama Holiday Suite, 1955; Declaration Suite, 1956; Sarajevo Suite, 1964–5 [from World War I; see dramatic]; Holocaust Suite, 1978 [see dramatic]

Other orch: Chorale and Fugue in Jazz, 1933; Swing Sinfonietta, 1936; A Homespun Ov., 1939; Foster Gallery, 1939; American Caprice, 1940; Spirituals, 1941; Lincoln Legend, 1942; American Salute, 1943; Conc. for Orch, 1945; Harvest, 1945, Yankee Doodle, 1945; Minstrel Show, 1946; Holiday Music, 1947; Philharmonic Waltzes, 1948; Serenade of Carols, 1949; Americana, 1950; Big City Blues, 1950; Showpiece, 1954; Jekyll and Hyde Variations, 1957; Spirituals, strs,

1961; Calypso Souvenir, 1964; Festive Music, 1964; Columbia, Broad­sides, 1967; Venice, double orch, 1967; Soundings, 1969

Serenade, Orfeo, 1970 [from Audubon; see dramatic]; American Ballads, 1976; Chorales and Rags, 1970 [from Audubon; see dramatic]; Cheers!, 1979; Elegy, 1978 [from Holocaust; see dramatic]; Burchfield Gallery, 1981; Celebration Strut, 1981; Housewarming, 1982; Apple Waltzes, 1983 [from Audubon; see dramatic]; Flourishes and Galop, 1983; Classical Variations on Colonial Themes, 1984–5; Flares and Declamations, 1987; Notes of Remembrance, 1989; Minute-Plus Waltz/Rag, 1990; Stringmusic, 1993

band

Soloist with band: Concertette, vla, 1943; Inventions, 4 pf, 1953; Derivations, cl, 1956; Salutations, nar, 1966 [also nar, orch]

Concert band: Cowboy Rhapsody, 1940; Jericho Rhapsody, 1941; Fanfare for Freedom, 1943; Ballad, 1946; Buckaroo Blues, 1950; Sym. no.4, West Point Sym., 1952; Santa Fe Saga, 1956 [see dramatic]; Café Rio, 1958; Saint Lawrence Suite, 1958; Prisms, 1962; Dramatic Fanfares, 1964; Mini-Suite, 1968; Centennial Sym., Gala for Band, 1983; Festive Fanfare, 1991; Hail to a First Lady, 1991; Global Greetings, 1994; Remembrance Day, 1995

Marching band: Formations, 1964; New China March, 1943; American Legion Forever; American Youth; Bombs Away; Commemoration March; March of the Leathernecks; Paratroopers; Red Cavalry

chamber

2 or more insts: Suite, vn, pf, 1945; Parade, 3 perc, 1956; Benny's Gig, cl, db, 1962; Colombian Fanfares, 7 brass, 1967; Tuba Suite, 3 hn, tuba, 1971; Suite, vc, pf, 1981; Conc. Concertante, vn, wind qnt, 1981–2; Duo, fl, cl, 1982; Cellos, octet or multiples, 1984; Two Pianos, 1987

Pf solo: 3 Conservative Sketches, 1932; Marionette in Motley, 1932; Sonata no.1, 1933; Sonata no.2, 1933; Mystic Fantasy, 1933; Fantasie impromptu, 1934; Rumbolero, 1934; Americana, 1935; Sonata no.3, 1936; Deserted Ballroom, 1938; Tropical, 1938; Caricatones, 1939; Sonatina, 1939; Boogie the Woogie, 1941; Boogie Woogie Etude, 1943; Prelude and Toccata, 1945; Pop's Serenade, 1945; Prologue, 1945; Colonial Portrait, 1947; Dance Gallery, 1952; Abby Variations, 1962; At the Piano, 1964; Ten for Deborah, 1965; Patterns, 1984; Rag Waltz, 1984; Pieces of China, 1985; Ghost Waltzes, 1991; The Anniversary Rag, 1994

vocal

Choral: A Song of Freedom, 1941; Of Time and the River, 1946; Declaration, 1956; Come Up from the Valley, Children, 1964; Hello Song, 1964; Dancing Days, 1966; Two for Chorus, 1966; Quotations, 1983; A cappella, 1987; There Are No Children Here, 1996

Other: No Longer Very Clear, 1994

Principal publishers: G. Schirmer; Mills

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Recorded interviews in *US-NHoh*

ED MATTHEW

Gould, Nathaniel Duren

(*b* Bedford, MA, 26 Nov 1781; *d* Boston, 28 May 1864). American singing school teacher and tune-book compiler. He was the son of a renowned builder of churches, Reuben Duren, but was adopted in 1792 by a maternal uncle in New Ipswich, New Hampshire, in whose honour he changed his name to Gould in 1806. He studied vocal music under Reuben Emerson (c1772–1860) and first taught his own singing-school at Stoddard, New Hampshire, in 1798. During the next 50 years, he claimed to have taught in 'some 115 singing-schools' and 'more than 50,000 scholars' (Crawford). He organized a military band in New Ipswich in 1804, and the following year became conductor of the newly formed Middlesex (Massachusetts) Musical Society.

In 1819 he moved to Boston and thence to New York. In 1829 he settled permanently in Boston, where he spent the rest of his life teaching vocal music and penmanship. His magnum opus, *Church Music in America* (Boston, 1853/*R*), although digressive and often inaccurate, remains a classic work of history.

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ROBERT STEVENSON

Goulding & Co.

English firm of music sellers, publishers and instrument makers. The business was founded in London by George Goulding in 1785. Early in 1798 he entered into partnership with Thomas D'Almaine (c1784–1866) and a certain Phipps (who in 1810 left to form his own company); they obtained royal patronage, becoming 'music-sellers to the Prince and Princess of Wales', and from 1803 to 1816 operated an agency in Dublin which was first known as Goulding, Knevett & Co. Until 1823, when it was known as Goulding & D'Almaine, or Goulding, D'Almaine & Co., the firm existed under various names, and accepted a Potter and James Wood into the partnership. Goulding's name was dropped by about 1834, the firm

becoming D'Almaine & Co. Soon after 1840 Thomas Mackinlay, a nephew of D'Almaine, joined the business and for a time some works were issued with the imprint D'Almaine & Mackinlay. D'Almaine retired in 1847 to be succeeded by Mackinlay. About 1848 the firm issued a booklet, *A Day at a Music Publishers*, which offers valuable insights into the business. With the death of both D'Almaine and Mackinlay in 1866, the firm was discontinued and the plates and stock sold by auction in May 1867.

George Goulding's early publications were of a minor character, but from 1800 the firm expanded its publishing interests to encompass much of the vocal music of the day, including the operas of Mazzinghi and Reeve. After moving to Soho Square in 1811 it entered its most active period, during which it published most of Henry Bishop's music. John Parry was its chief musical arranger for some time, being responsible for collections such as *The Vocal Companion* (1829), *The British Minstrel* (1830) and *Flowers of Song* (1837). *The Musical Bijou* was a popular annual album, issued from 1829 to 1851. The D'Almaine firm was an early convert to lithographic methods of printing, and vast quantities of popular dance and vocal music continued to be issued up to the 1860s.

As instrument makers, the firm was known especially for wind instruments (James Wood was a skilled woodwind maker) and for pianos, of which all types were made, except apparently full concert grands. String instruments bearing the firm's name all appear to have been bought in and were commonly of French or German origin. After the demise of the publishing business, Joseph Emery bought the name and goodwill, and Thomas D'Almaine & Co. continued to exist as piano (and for some time organ) makers until 1934.

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Langwilll7

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Goumas, (Jean-)Pierre(-Gabriel)

(*b* Mesnil-sur-l'Estrée, 2 Jan 1827). French maker of woodwind instruments. He took over the firm of his wife's uncle, Jean-Louis [Buffet-Crampon](#).

Gounod, Charles-François

(*b* Paris, 17 June 1818; *d* Saint-Cloud, 18 Oct 1893). French composer. Best known today as the composer of the opera *Faust* and an *Ave Mariadescant* to the first prelude of J.S. Bach's *Das wohltemperirte Clavier*, Gounod wrote in most of the major genres of his day, sacred and secular. That his reputation began to wane even during his lifetime does not detract from his place among the most respected and prolific composers in France during the second half of the 19th century.

1. Youth, early career, ambitions in the church.
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Gounod, Charles-François

1. Youth, early career, ambitions in the church.

Gounod's father, François-Louis Gounod, was a painter and engraver of considerable talent and, like two generations of ancestors, worked for royalty. According to the composer, his father was prevented from achieving greater fame only by modest ambition. Gounod's mother, née Victoire Lemachois, studied piano with Louis Adam and was gifted in the visual arts. When her husband died prematurely in 1823 she supported her two sons by establishing a piano teaching studio. The young Charles Gounod demonstrated enormous precocity not only in music but also in drawing; extant sketches and paintings bear witness to the remark Dominique Ingres later made at the French Academy in Rome that Gounod might have competed successfully for a Prix de Rome in fine arts.

From a young age Gounod was sent to board at various Parisian schools. At first reluctant to encourage his musical gifts, his mother arranged for him to leave school one day each week for private lessons in harmony and counterpoint with Antoine Reicha. Gounod poured his energies into composition rather than performance, although by all accounts he developed a fine tenor voice and acquired some ability at the keyboard. Following the death of Reicha, he enrolled at the Paris Conservatoire to study counterpoint and fugue with Halévy and composition with, in turn, Henri Berton, Le Sueur and Ferdinando Paër. The group represented an eclectic mix of compositional styles in 1830s Paris and each instructor passed away before Gounod had studied with him for 18 months. None proved to have a lasting influence on Gounod's style and aesthetics, although he undoubtedly derived some of his admiration for Gluck from Le Sueur. Gounod competed for the Prix de Rome for the first time in 1837 at

the tender age of 19 and won second prize. After a failed attempt the next year, he finally earned the Grand Prix in 1839 with the cantata *Fernand*.

Gounod arrived at the French Academy in Rome at the end of January 1840. Little there sustained his musical interest. He excoriated performances of operas by Donizetti, Bellini and Mercadante, composers he later characterized as mere 'vines twisted around the great Rossinian trunk, without its vitality and majesty' and unable to match that composer's spontaneous melodic gifts. Gounod was, however, genuinely moved by performances of Palestrina at the Cappella Sistina and more generally by the cultural legacy of Rome in the other arts, a legacy he felt that musicians could ill afford to ignore. His Roman experience laid the foundation for the stark comparison he drew in his aesthetics between, on the one hand, a universally appealing combination of beauty, truth and Christianity and, on the other, egoism, artifice and insularity. He described *stile antico* counterpoint as a selfless analogue to Michelangelo's frescoes issuing from pure Faith. During his stay in Rome Gounod was drawn to the circle around the charismatic Dominican Père Lacordaire; his mother became concerned that he might enter the priesthood. At the same time, Gounod read the Romantic poetry of Lamartine as well as Goethe's *Faust*: he set the former's *Le vallon* and *Le soir* and dreamed of the day when he might adapt Goethe's play. None of this was inconsistent with his attraction to Lacordaire, a liberal theologian given to fiery rhetoric about social progress that appealed to many in the Romantic generation. Fanny Mendelssohn, whose path crossed with Gounod's for a few months in Rome, depicted a character beset by rapid mood changes ranging from excitable, effusive and eminently charming to contemplative, aloof and mystical (see [fig. 1](#)). Gounod pursued his religious inclinations by writing a mass with orchestra as well as an *a cappella Te Deum* with ten independent parts that he presented as one of his obligatory offerings to the authorities of the Institut.

Like other Prix de Rome winners, Gounod spent part of his third-year government stipend in Austria and Germany. Letters from Vienna record his ecstatic impressions of living in the city of Mozart and Beethoven. In Rome he had mused about writing a choral symphony on the life of Christ and now he confessed to Ingres that it became particularly difficult to escape the 'imperious influence of the idea of Beethoven'. That influence would later be strongly felt in his Second Symphony. Gounod obtained a Viennese performance of his Roman mass as well as of a new requiem and a Lenten *a cappella* mass. Although he set his sights upon rekindling sacred music in France, he was also keenly interested in new German work. On his journey home he stopped in Leipzig to visit Felix Mendelssohn, who regaled him with a private performance of the Scottish Symphony by the Gewandhaus orchestra and praised the compositions in Gounod's portfolio. The imprint of Mendelssohn's style would emerge often in Gounod's later career, for example in the second movement of his First Symphony, the instrumental offertory in the *Messe solennelle de Sainte Cécile* and the evocation of the supernatural in the third act of *Mireille*.

Gounod returned to Paris in 1843 to take up a position that his mother had negotiated on his behalf as *maître de chapelle* at the Séminaire des Missions Etrangères church. Here he was free to put his artistic programme for sacred music into effect: he sung at mass and office

frequently and trained the small choir to perform his *a cappella* music in the style he wished. He intended the Missions Etrangères to become nothing less than the centre of a sacred music revival to which believers would flock from all corners of Paris. His few publications in this period were given over to simple service music. Despite his own earlier disparagements of the low artistic standard of the French *romance*, he did not even publish songs during these years. 15 months after his return Gounod told acquaintances that he intended to begin studies for ordination into the priesthood. He delayed this until autumn 1847, at which time he formally enrolled as a day student at St Sulpice seminary. His resolve, however, was short-lived, for by the February Revolution of 1848 he had abandoned theological studies. The worldly influences that came into play in this decision remain unclear, but it should not be assumed (as it sometimes has) that Gounod was driven entirely by opportunism or whim: serious personal reflections about vocation must surely also have been a factor in this change of course. His Christian beliefs would remain deeply felt, and his decision to forsake the cloth should at least partly be seen in this light. The biographer's vision is clouded by the opinion of many contemporaries who held that Gounod's faith must have been only skin deep because he plied social circuits with grace, charm and eloquence (qualities which emerge strongly in a voluminous correspondence of considerable literary merit). Moreover, there would be persistent rumours of a wandering extra-marital eye. Whatever the inconsistencies, real or imagined, they do not necessarily negate the existence of a spiritual dimension in a complex personality.

[Gounod, Charles-François](#)

2. Emergence into prominence.

Having left his post at the Missions Etrangères, and after several years on the periphery of Parisian musical life, Gounod began to expand his social contacts and seek out venues for his music. He was soon introduced to the singer Pauline Viardot and her husband, the critic and impresario Louis Viardot. She proved instrumental in securing for him a libretto from Emile Augier and a commission at the Opéra, something of a coup for a relatively untried composer. The work was *Sapho*, a return to the ancients at the Opéra after more than two decades, but one updated with techniques of boulevard theatre. Pauline Viardot's own taste for Gluck's operas must have played a role in the selection of a classical subject conceived as a vehicle for her. The Viardots also provided support following the sudden death of Gounod's older brother Louis Urbain in April 1850 by inviting the composer and his mother for a prolonged stay at their country estate in order to enable him to complete *Sapho* in tranquillity. Turgenev, another intimate of the Viardot household, was also present and he associated closely with Gounod during the period *Sapho* was composed; indeed, the tone of their correspondence suggests that at the time both men were enthralled, and possibly romantically involved, with the singer. *Sapho* did not do well at the box office after its première on 16 April 1851. Pauline Viardot's prestige carried the work to a Covent Garden staging in August of the same year, also a failure. Gounod's attempt to rejuvenate contemporary French music by juxtaposing pastiche of 18th-century style with the intimate lyricism of the salon song, Italianate ensemble writing, and numbers exuding studied simplicity fell flat with most critics, but several

prominent writers were supportive, including Berlioz and Henry Chorley. They praised qualities that had appealed to the Viardots and Turgenev in the first place, including prosodic accuracy and a willingness to challenge prevailing operatic taste.

On the evening of the *Sapho* première, Gounod accepted an invitation from François Ponsard to write incidental music for his tragedy *Ulysse* at the Comédie-Française. Around the same time, he also entertained the prospect of a collaboration with George Sand, another friend of the Viardots, but now on a rustic subject. The latter plans foundered when a rift developed between Gounod and the Viardots over the composer's apparent breach of etiquette attendant upon his marriage to Anna Zimmermann in April 1851: his new family would have nothing to do with the Viardots – probably the result of rumours about a liaison between the singer and composer (the real story remains murky) – and Gounod's loyalties shifted accordingly. The charge of opportunism has once again come easily here from the pens of biographers (as it did from that of Pauline Viardot following the brouhaha) but, while partly true, this should be balanced with consideration of what Gounod's real options were at this time. At any event, Gounod appears hardly to have been driven into marriage by passion; and he rarely acknowledged creative or intellectual stimulation from his wife, as devoted as she was to one who often was not easy to live with. Indeed, Anna Zimmermann is not even mentioned by name in Gounod's incomplete memoirs, in contrast to the many pages given over to his mother. Her father Pierre-Joseph Zimmermann was well established on the Parisian musical scene as a retired Conservatoire piano professor with many accomplished students to his credit. He was thoroughly supportive of Gounod's career: he and his wife helped finance the publication of the *Ulysse* score as well as of *La nonne sanglante*. One of Zimmermann's counterpoint students at the time of Gounod's marriage was the young Bizet. Gounod occasionally replaced his father-in-law and in this way became an important mentor to Bizet – as well as an imposing precursor when the teenager struggled to establish his own compositional voice. (Another young composer whom Gounod encouraged in these years was Saint-Saëns, laying the basis for a long friendship based on mutual respect and admiration sustained by two men of different temperament.) It is likely that it was Zimmermann who took the initiative to notate his future son-in-law's salon improvisation on the first prelude of Bach's '48' sometime early in 1852. Gounod soon adapted verses by Lamartine ('Vers sur un album') to the descant in an arrangement for violin, piano and homophonic chorus, followed by the more familiar *Ave Maria* text.

Within a few months of his marriage, Gounod's career advanced in two important respects. First, he became director of the Paris Orphéon and also director of vocal instruction in the public schools of the capital. The Orphéon, a network of choral societies with membership drawn from the working class and lower bourgeoisie, became an instrument of Second Empire egalitarian social policy. The view of Gounod as something of an official musician for the eight years he occupied the post could only have been stimulated by the patriotic choruses he wrote for the Orphéon, such as the ubiquitous 'Vive l'Empereur', as well as large festivals where he organized and conducted several thousand choristers. This period saw him compose some of his best *a cappella* choral music, including a fair amount

of fine part-music for children. The second spark to Gounod's career came from another Opéra commission, *La nonne sanglante*, to a five-act libretto by Eugène Scribe and Germain Delavigne. Berlioz had already set a few scenes from the work before dropping it; *La nonne* passed through the hands of several other composers before Gounod signed his contract in 1852. With its atmosphere informed by the gothic novel, it is difficult to imagine a scenario with greater contrast to *Sapho* and *Ulysse*. After its première on 18 October 1854, *La nonne* received little support from a new Opéra directorship intent upon turning a page in the destiny of that institution. The failure earned Gounod a personal rebuke from Scribe (even though most of the press fell more harshly upon the libretto than the score). But Gounod remained undaunted and as prolific as ever. He consoled himself for his problems in the opera house with two symphonies written in rapid succession, the important *Messe solennelle de Sainte Cécile*, and the publication of his first collection of six *mélodies*. All of these works proved popular: for example, within a little more than a year after its première by the conductor Jules Pasdeloup on 4 February 1855, his First Symphony achieved eight performances in the capital. There can be no doubt about Gounod's ambitious nature at this stage of his career, as he plied his talents for state, church, salon, concert hall and theatre. Such was his assessment of his own reputation and professional contacts that he ran for the Institut chair vacated by the death of Adolphe Adam in 1856. Quite understandably, Berlioz out-poled him on this occasion; Gounod's time would come ten years later.

By the beginning of 1856 Gounod had a new Opéra commission on his plate as well, a historical opera called *Ivan le terrible* that he would eventually drop (it was picked up, in much modified form, by Bizet). That year also saw the inception of *Faust* with Michel Carré and Jules Barbier, to whom Gounod had probably been introduced the year before. Léon Carvalho, director of the upstart Théâtre-Lyrique, took an early interest in the project, doubtless in part because he saw in it an opportunity to raise the artistic status of his theatre. Goethe's *Faust* had already been adapted several times before on Parisian stages, including by Carré himself in a three-act *drame fantastique* entitled *Faust et Marguerite*. The styling of Carré's *drame* as 'fantastique' and the pairing of the protagonists in its title gives a good indication of the orientation and tone of the libretto. Although Carré's play did furnish the scaffolding for the opera, elements from Goethe that he had omitted were restored. Gounod began to compose *Faust* sometime in 1856, but dropped it in February 1857 (having drafted three acts) when Carvalho maintained that he could not proceed with a production due to a rival *Faust* at the Théâtre de la Porte-St-Martin. Instead, Gounod and he settled on another subject with Barbier and Carré, Molière's *Le médecin malgré lui*. That project, however, was also nearly scuttled. Now the problem was a bureaucratic verdict that the text of the *opéra comique* violated the privilege of the Comédie-Française because it adhered so closely to the Molière original. Only the intervention on Gounod's behalf of the first Napoléon's niece, Princess Mathilde, saved the day – more evidence of official favour. Although *Le médecin* certainly did not take Paris by storm following its première on 15 January 1858, Gounod thought of the work as his first operatic success and was able to interest a publisher in it.

Later in 1858 Carvalho agreed to return to *Faust* and Gounod finished the opera. Rehearsals began in the autumn; by the time of the première on 19 March 1859 about one quarter of the music he had written had been cut (including a dramatic *air* for Marguerite in the prison scene) and Hector Gruyer, the tenor who first learned the role of Faust, had been replaced at the eleventh hour by Joseph Barbot. Many of the more progressive critics, Berlioz and the young Ernest Reyer among them, painted over their aesthetic differences with Gounod and strongly supported *Faust* by making common cause with Gounod for a style of French opera responsive to the poetry of its subjects. Other quarters of the press were hostile and by the end of 1859 Parisian enthusiasm for the opera had not built to the point where it could survive casting problems and the temporary departure of Carvalho from the directorship of the Théâtre-Lyrique. Soon afterwards, Gounod set the spoken dialogue of the original work to music with a view toward performances in the provinces and abroad (fig.3). These plans were greatly abetted by Gounod's business relationship with the publisher Antoine de Choudens, who bought the rights to *Faust* for a modest fee and during the next decade proved to be an aggressive agent for the composer. *Faust* soon swept over houses in Germany and elsewhere, much to the chagrin of Richard Wagner who in *Deutsche Kunst und deutsche Politik* (1867) would lambast it as a feeble French travesty of a German literary monument. Gounod's opinions about Wagner, positive enough during the latter's stay in Paris from 1859 to 1861, cooled noticeably after this.

Gounod, Charles-François

3. Career apogee.

Faust would soon have its share of success in Paris as well: it was the opera chosen by Carvalho for the inauguration of the Théâtre-Lyrique's new hall on the Place du Châtelet in 1862 (later reincarnated as the Théâtre Sarah Bernhardt and the Théâtre de la Ville) and, when the Théâtre-Lyrique went bankrupt, it was immediately claimed by the Opéra in 1869. Encouraged by the favourable response to this opera as well as to *Le médecin*, Gounod composed five more operatic works in the eight years following the *Faust* première, all with Barbier and/or Carré: *Philémon et Baucis* (1860), *La colombe* (1860), *La reine de Saba* (1862), *Mireille* (1864) and *Roméo et Juliette* (1867).

The first two were *opéras comiques* based on fables by La Fontaine, and followed closely upon Gounod's popular Orphéon choral settings of that poet's work. *Philémon et Baucis* was initially conceived in two acts for the 1860 summer theatre season at Baden-Baden managed by Edouard Bénazet. Carvalho persuaded Gounod to direct the work to the Théâtre-Lyrique and to expand it artificially with a new act of colourful choruses reminiscent of those in the incidental music for *Ulysse*. As a mythological comedy underlining the virtues of stable marriage, it posited an alternative of bourgeois morality to the ribald allegories of Offenbach that were so popular with Parisians in the same period. In place of *Philémon*, Bénazet received *La colombe*, a work of smaller dimensions with no chorus. The grand opera *La reine de Saba* was based on one the longest narrative sequences in Gérard de Nerval's *Le voyage en orient*, a book which rapidly became a classic in French literary encounters with the Near East. A turn

to this milieu seems to have been part of a more generalized tendency to broaden the scope of the genre. Gounod, however, responded minimally to the *couleur locale* of his source. His score was subject to the usual production modifications and cuts. The latter even included the entire second act, which showed both the artist-hero Adoniram tumble from great heights to the lowest ebb of his fortunes, and also included the opera's most brilliant spectacular scenic effect. For all of Gounod's official favour at this period – he was even invited to visit the court at Compiègne where the Empress Eugénie had fancifully proposed that they collaborate on a ballet – *La reine de Saba* was a dismal failure in 1862. Gounod took the many attacks in the press very much to heart and sought respite in a long trip to Rome with his family. The city had lost none of its appeal. Indeed, the significant point about Gounod's artistic mettle is that renewed exposure to Rome's close entwining of Christianity and classical culture energized him for the travails of his career back in Paris.

His new opera was *Mireille*, based on a recent epic poem in the Provençal language by Frédéric Mistral that just then was attracting much attention among Parisian literati. Now Gounod was more responsive to *couleur locale*, even visiting the site of each tableau of his work. As a five-act tragedy in a peasant setting *Mireille* did in some sense pave the way for veristic works of the *fin-de-siècle*, but such a contextualization must be tempered by recognition of a Gounodian aesthetic that gave elegance precedence over stark brutality and unbridled passion. A failure during its first run in 1864, the opera was much tampered with over the years: it was condensed to three acts for an Opéra-Comique production in 1889 and eventually settled to the original size in an edition overseen by Henri Busser (though important differences from Gounod's conception still remained). *Mireille* gained a strong following in France, where its regional flavour has always been appreciated more than elsewhere (fig.4). *Roméo et Juliette* had more widespread appeal as a subject. It proved to be Gounod's most rapid-fire international success following its première at Carvalho's Théâtre-Lyrique during the International Exposition of 1867. The steady stream of *mélodies* and smaller devotional works he had written since *Faust* reaped benefit in the light of this triumph. It was the high point of his career, a time when, according to Saint-Saëns, 'all women sang his songs, all young composers [in France] imitated his style'. Gounod's name could be credibly mentioned in the same breath as Verdi and Wagner by Auguste Mariette as he set about to find a composer to write the first work for the Cairo opera house two years later (a commission that led famously to *Aida*).

Shortly before the *Roméo* première Gounod befriended the sculptor Marcello (the pseudonym of the Duchesse Castiglione Colonna). The extent to which the composer's infatuation was reciprocated remains unclear in available correspondence, but the two certainly did have a close and warm relationship based on a lively exchange of ideas. That they shared thoughts on Dante undoubtedly led to Gounod's serious ruminations about an operatic project on Francesca da Rimini which, however, he soon abandoned. Indeed, for much of 1868 Gounod developed a general lassitude about professional matters that may well have been partly connected to the Marcello episode. He complained to Opéra director Emile Perrin about 'mental fatigue' that impeded his

composition of the *Faust* ballet for that house, a task that he had taken on with little enthusiasm. He was ministered to at the clinic of his friend Dr Blanche, one of several periods of withdrawal that occurred at various times of his life and that give evidence of a fragile temperament often ill-suited to business and career pressures. Once again, Gounod turned to Rome for relief and new inspiration: on a trip at the end of 1868, the creative seeds were sown for two of the principal works of his later career: the opera *Polyeucte*, on the subject of early Christian martyrs, and the oratorio *La rédemption*. The Opéra was most eager to acquire the first of these following the success of its new production of *Faust* in 1869.

Gounod, Charles-François

4. England.

The Franco-Prussian War indirectly affected the future of both of these projects as well as the course of Gounod's life. After the declaration of hostilities on 19 July 1870 Gounod moved his family to the countryside near Dieppe while he assumed a patriotic stance with *A la frontière!* In September the family joined a wave of French emigration to England to wait out the fall of Paris and a restoration of order. Gounod's letters from the period reveal profound distress about the fate of his country. The war reinforced his long-standing aesthetic predispositions. To his brother-in-law Edouard Pigny he opined that Germany's superior technology had led to the hollowest of victories: 'For five months humanity has contemplated the dreadful spectacle of relentless destruction in a century that has pompously draped itself in the mantle of the word *progress* ... But what is progress, if not the advance of human understanding towards the light of love?'. According to Gounod, progress did not reside in scientific complexity but in recognizing the 'simplicity of truth, and the truth of simplicity' unencumbered by a preoccupation with the self. He readily transposed such interpretations of putatively 'eternal' Christian precepts to musical style and criticized the mere self-absorption of those whom he thought pursued syntactical complication as end in itself under the guise of progress.

Gounod's own house in Saint-Cloud was destroyed in the final Prussian assault on Paris and as the Commune unfolded it soon became clear that his stay in England would stretch out several more months. Gounod compared himself to Noah waiting for a rainbow of peace over France. He also sprung to action with English publishers, undertaking this initiative out of sheer necessity to support his family. He sold several compositions to the publisher Littleton and accepted an offer from the organizing committee of the London International Exposition to write a choral piece for the grand opening of the Royal Albert Hall on 1 May 1871. This became the Latin motet *Gallia*, to a text that Gounod pieced together from the lamentations of the prophet Jeremiah about the invasion and destruction of Jerusalem. Like the biblical passage, the motet proceeds from general description to a personal plea in direct discourse – a mirror of the composer's own nationalistic-spiritual anguish – and ends with a characteristically Gounodian entreaty for the city to return to God for salvation. Later Gounod would remember that *Gallia* 'exploded in my head like an artillery shell' rather than being merely composed, almost as if it were a spontaneous patriotic reflex. Its success caused Gounod to be sought out as director of

a large choral society created at the Albert Hall, reflecting his experience with Orphéon.

In February 1871, Julius Benedict, then director of the Royal Philharmonic Society, introduced Gounod to an amateur singer and teacher named Georgina Weldon and to her estranged husband William Henry Weldon. Mrs Weldon had set her sights on disseminating her own approach to vocal tuition, appearing increasingly in public herself and, above all, founding an orphanage given over to musical instruction. She soon ingratiated herself with Gounod, whose good name could offer patronage to her school and support for her career. Though Mrs Weldon's accounts are almost certainly embellished, Gounod thought favourably enough of her voice to shepherd her to the French première of *Gallia* at the Conservatoire in October 1871, and to promise her the role of Pauline in *Polyeucte*. Admittedly, however, he was not the most objective judge of her talent because of a close friendship that soon developed. According to Mrs Weldon, Anna Gounod returned to France in May 1871 in a jealous rage. Soon afterward, Gounod took up residence with the Weldons at Tavistock House in London, which they had recently acquired for her orphanage. Yet Mrs Weldon always maintained that Anna Gounod's suspicions were unjustified, implicitly supporting her case in her memoirs with a description of how physically unattractive Gounod first seemed to her: 'muddy complexion ... clothes scrubby and too short ... short neck, round stomach'. This, then, was ostensibly the platonic attraction of a woman who claimed to have long esteemed Gounod as the leading light among contemporary composers. Now she presented herself to him as his guide to business complexities brought on by his fame and talent. Throughout his career Gounod had had a generally accommodating temperament in his dealings with impresarios and publishers; it was entirely in character for him to lean upon the advice of others in the management of his affairs.

And lean heavily upon Mrs Weldon he did. Possessed of a headstrong temperament and litigious inclination that Gounod himself would come to regret, she demonstrated to him how he had been taken advantage of in the past. Irregularities in recent arrangements concerning Littleton's lump-sum payments for compositions figured prominently at first and Weldon quickly urged Gounod to insist upon sales royalties in his subsequent dealings with him. A method of payment already put into effect by some other British publishers, publication royalties were generally not distributed to composers in France. In July 1871 Gounod began to pressure Choudens to adopt the practice in a pugnacious cross-Channel epistolary exchange, the tone of which betrays the strong influence of Weldon on Gounod. The composer also now laid the blame squarely at Choudens's feet for not having ensured back in 1859 that the *Faust* score had been properly registered at Stationers' Hall to allow him to draw performance royalties for this work in Britain; Gounod estimated that his lifetime loss from this putative negligence was 250,000F. Choudens was unrepentant and his continuing refusal to pay publication royalties led to a break with Gounod in 1872 (a temporary one, as it turned out) and the composer's transferral of his French interests to the more accommodating house of Henry Lemoine. But, according to Gounod-Weldon, even the royalty system was not without its flaws, which included the practice of assigning additional sales royalties to performers who allowed their names to be used

in association with individual works, usually songs and arias. Gounod saw this as a method of publicity that benefited the publisher at the expense of the composer. He also railed against the latitude publishers enjoyed to disseminate unauthorized arrangements. In 1873 he ended up in court with a suit against Littleton, who initiated a counter-suit. During the proceedings it emerged that Weldon had sent a libellous letter to the press in Gounod's name. This did not prevent the composer from being fined, and when he refused to pay, it looked for a while that he might be briefly imprisoned. Despite the comical side of this and other misadventures with Mrs Weldon, flattering to neither party, they should not obscure the many valid points that they expressed about artistic property nor Gounod's contribution to improving the financial lot of composers in France. In his *Autobiographie*, published privately by Weldon in 1875, Gounod advocated an international congress to debate and coordinate legislation and conventions concerning the music publishing industry. One of his more revolutionary ideas was the abolition of the category 'public domain' entirely, to be replaced by nationally administered organizations that would collect royalties and distribute them to poor artists.

Gounod lived in Mrs Weldon's household for nearly three years. The French press was rife with rumour and before long unfriendly critics wondered whether he had renounced his homeland. Public gossip was exacerbated by the fact that when the Conservatoire directorship became vacant in June 1871, Gounod rebuffed the high-level presidential overtures made to him as the preferred successor to Auber. With rather dubious altruism, Mrs Weldon later claimed to have dissuaded him from undertaking this responsibility. It is difficult to deny that Gounod's productivity served her well in England: he continued to work on *Polyeucte* (allowing her to give performances of parts of the role of Pauline), to write assorted English songs for Weldon and to compose music for a choral society she founded under his patronage. Other compositions from this period include the Italian song cycle *Biondina* and, perhaps to demonstrate that the heart of a Frenchman still beat in his breast, the incidental music for Barbier's *Jeanne de'Arc*. Gounod also drafted parts of an *opéra comique* based on Molière's play *George Dandin*. That this project came to naught over a disagreement with Camille Du Locle, director of the Opéra-Comique, is to be much regretted, not only because of the high quality of Gounod's previous Molière setting *Le médecin malgré lui*, but also because he set the playwright's original prose instead of a customary verse arrangement. His published explanatory preface about this novelty became an important *point d'appui* for French composers and librettists later in the century as they justified their own prose librettos. During the London years Gounod also completed the incidental music to Ernest Legouvé's play *Les deux reines* (begun in 1864 but abandoned when the play was disallowed by censors), the *Messe brève pour les morts* and the *Missa angeli custodes*, as well as over 60 additional songs, duets, partsongs and piano pieces. This, then, was a period of enormous productivity; considering that it was also a time when Gounod was often incapacitated by insomnia and depression (Mrs Weldon was ever present to minister to his needs), the bursts of creativity must have been particularly intense. A less sympathetic view would hold, however, that the rapidity with which Gounod was able to work sometimes led him in these years (and at other times as well) to formulaic repetition.

Gounod's disposition was tested by prolonged estrangement from his family, by the gentle disapproval of his reliance upon the Weldons expressed by friends such as Jules Barbier, and by the continuing caustic innuendo in some quarters of the Paris press. A severe relapse into illness in May 1874 caused Gounod to send a distress signal to his friend Gaston de Beaucourt, who made the trip to England to be at his side. On 8 June they effected a hasty departure from Tavistock House while the Weldons were out. Within a few months Gounod was reconciled with his wife, but also involved through his attorney and the French embassy in London in extended negotiations to recover various personal effects and manuscripts that he had left behind at Tavistock House. Mrs Weldon adamantly refused to return Gounod's belongings unless he came to get them himself. The issues that would rankle her for many years accumulated like a dark cloud in her mind. These included calumnious rumours that Gounod and his wife supposedly circulated about her, as well as his alleged renegeing upon commitments to write music for the orphanage and donate English royalties to it. Among the articles Gounod had left were the score and draft of *Polyeucte*. Because bargaining with Mrs Weldon was attached to unacceptable conditions and seemed as if it might drag on indefinitely, Gounod began to set the score on paper again, partly so as not to forget what he had written. He had nearly finished this task when Mrs Weldon sent the original music back to him in September 1875 through the intermediary of his friend, the critic Oscar Comettant, an event widely reported in the Paris press. Having scrawled her name across each page of the *Polyeucte* draft, she did not let Gounod forget about her easily.

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5. Later career.

Reinstalled on French soil, Gounod returned to operatic composition. He finished *Polyeucte* and negotiations ensued about a production at the Opéra. Because Carvalho's Théâtre-Lyrique had gone bankrupt before the war, many of Gounod's past operas, including *Roméo et Juliette*, were taken up by the Opéra-Comique under Camille Du Locle. When Carvalho succeeded Du Locle as director of that theatre in 1876, he quickly commissioned Gounod once again with the obvious hope of replicating past successes. That work would be *Cinq mars* to a book by Paul Poirson and Louis Gallet, a writer who soon became a mainstay on the French operatic scene. Secular and sacred continued to be closely entwined in Gounod's creative life: in the last six months of 1876 he was not only able to complete *Cinq mars*, a four-act historical fresco set in the time of Cardinal Richelieu, but also the large *Messe du Sacré-Coeur de Jésus* with orchestra. Despite a lavish production in 1877, *Cinq mars* fared poorly with public and press alike. *Polyeucte* did scarcely better at the Opéra the next year, a particularly bitter pill for Gounod. His disappointment was due to the feeble popular appeal of a Christian subject close to his heart. (Donizetti had gone over the same ground at the Opéra three decades earlier in *Les martyrs*, with no greater success.) Despite these setbacks, Gounod embarked on a new work for the Opéra entitled *Le tribut de Zamora*. Even before the 1881 première Gounod expressed pessimism, candidly confessing to Léonce Détrouyat at another low ebb in his disposition that the world of the stage was one where 'I no longer see clearly and which I no longer understand' and that *Le tribut* would soon be entombed along with

so many of his other operas. His prediction was correct, but that did not prevent him from undertaking a substantial revision, and expansion into four acts, of his first opera, *Sapho*. He was encouraged in this endeavour by the opportunity to rework the role of Glycère, the deceitful antagonist of the piece whom he now equated directly with Mrs Weldon: 'Just think,' he wrote to one correspondent in 1883, 'last night I dreamt of the model ... who was terrifying in satanic ugliness.'

Catholic faith manifestly provided Gounod a stable anchor through the violent emotional swings that beset him throughout his whole life. He recommended Bible reading for 15 minutes a day to one correspondent in 1880 as a way of categorically addressing fundamental questions about human nature. Papers left behind at his death show that in his last ten years he gave himself over increasingly to private theological reflections. Publicly, he defended church choir schools in the face of republican policy in the early 1880s to secularize the French school system. According to Gounod, the chant repertory offered the best training possible for singers – even opera singers – not only because of its intrinsic musical quality but also because, studied in context, it would cure any young performer from the pernicious influence of that 'daughter of vanity', the quest for effect. The sincerity of such defences of probity cannot be doubted, despite the blurred edges between, on the one hand, Christian altruism, and, on the other, Gounod's very secular desire to assert control over realization of his artistic vision (an aim frequently foiled in practice, as witnessed by many successive changes introduced to the score of *Mireille* or his bitter complaints about some aspects of the way *Faust* was rendered when it was translated to the Opéra). It is fitting that Gounod's greatest public successes in his later career were religious works, the two large oratorios *La rédemption* and *Mors et vita*.

Because choral festivals played a more important role in Victorian musical culture than in France, England offered good possibilities for his ambitions. Gounod had carried a torso of *La rédemption* in his portfolio since 1869. Organizers of the Birmingham Festival had inquired about the work as early as 1873 and when the matter came up again in 1879 Gounod proposed it for as large a fee as he would then have received for publication of an opera, 100,000F. That was far beyond what the organizers could afford, but with the financial involvement of the publisher Novello Gounod finally completed the project and travelled to Birmingham to conduct the 270-strong choir himself at the première on 30 August 1882. Queen Victoria received the dedication of what Gounod styled a 'sacred trilogy', with its telescopic prologue describing the Creation and fall of man and main parts entitled Calvary, the Resurrection and Pentecost. *La rédemption* did well at several other English centres as well as abroad, so the Birmingham Festival followed with the commission for *Mors et vita*. With the text of the requiem mass embedded in its first part, that work was no less massive than *La rédemption*. Gounod was prevented from conducting the première in 1885 by a libel case won against him in the English courts by Mrs Weldon, which he did not contest. Unable to collect in France nor to have the royalties of *Mors et vita* seized, Mrs Weldon did nevertheless have the option of having Gounod arrested if he stepped on English soil; there seems to have been little doubt that she would have exercised this right. Gounod was compensated for these tribulations by

Queen Victoria's request for a performance of the work at the Albert Hall in February 1886 and her personal congratulations. Saint-Saëns once noted the irony in the success of a Catholic and Latin work in England. He fondly remembered one occasion during a dark and rainy day ('a London speciality') when 8000 attentive and silent listeners sat enthralled by a rendition of *Mors et vita* by over 1000 performers. For many Victorian listeners, Gounod was a worthy successor to Handel and Mendelssohn.

Gounod continued to compose industriously late in life. He took an interest in the new pedal piano, writing several works for an enthusiastic proponent of the instrument named Lucie Palicot. The *Petite symphonie* for nine wind instruments, one of the gems of the 19th-century wind ensemble literature, dates from this period, as does a string quartet in A minor written for the Nadaud Quartet (one of Gounod's several attempts in the genre, but the only one he allowed to be published). A set of preparatory preludes and fugues for *Das wohltemperirte Clavier* bespeaks Gounod's continuing reverence for Bach. His last major work was a setting of *Les drames sacrés* (1893), a stage piece by Armand Silvestre that featured a succession of *tableaux vivants* of well-known Renaissance paintings depicting New Testament scenes. Ill and weakened by a variety of afflictions in his final year, Gounod breathed his last on 18 October 1893 in what he had once very characteristically anticipated as 'the last modulation resolving to the tonic of the eternal concert'. He was a natural beneficiary of a state funeral at the Madeleine church; the only music was chant, at his own request.

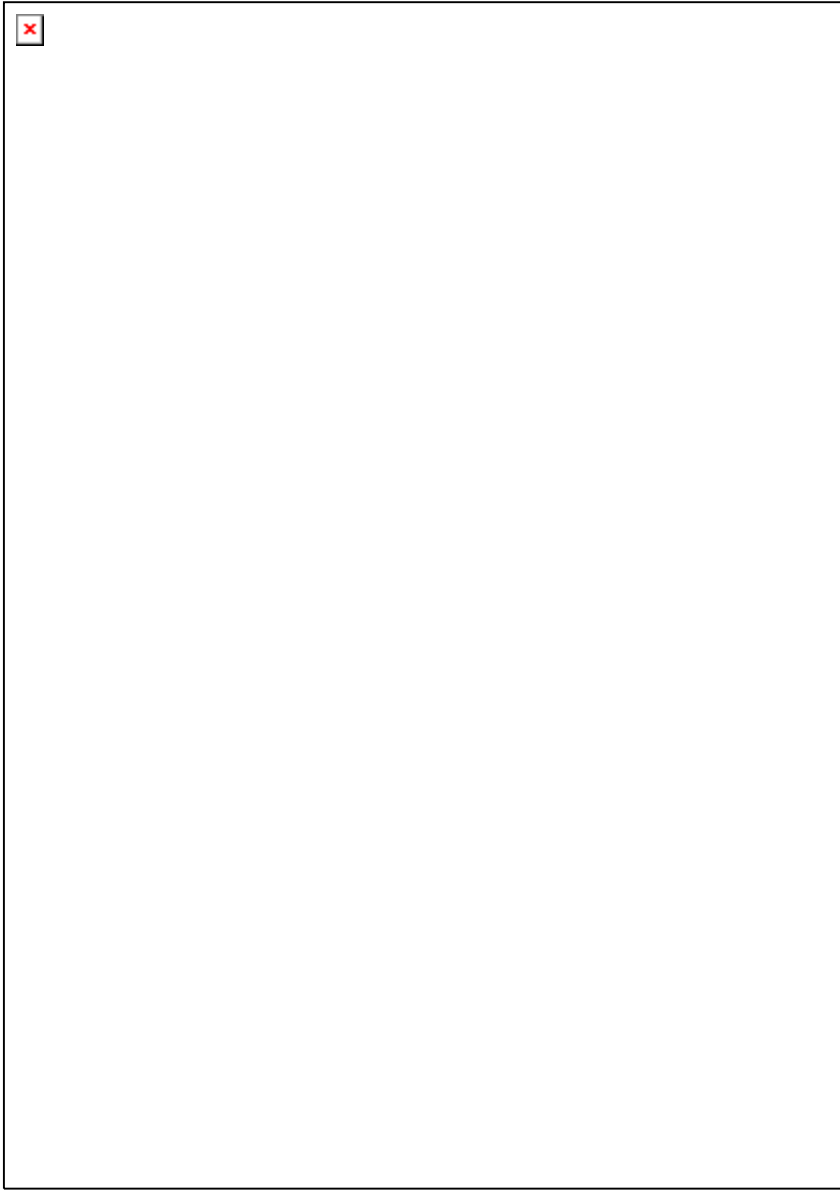
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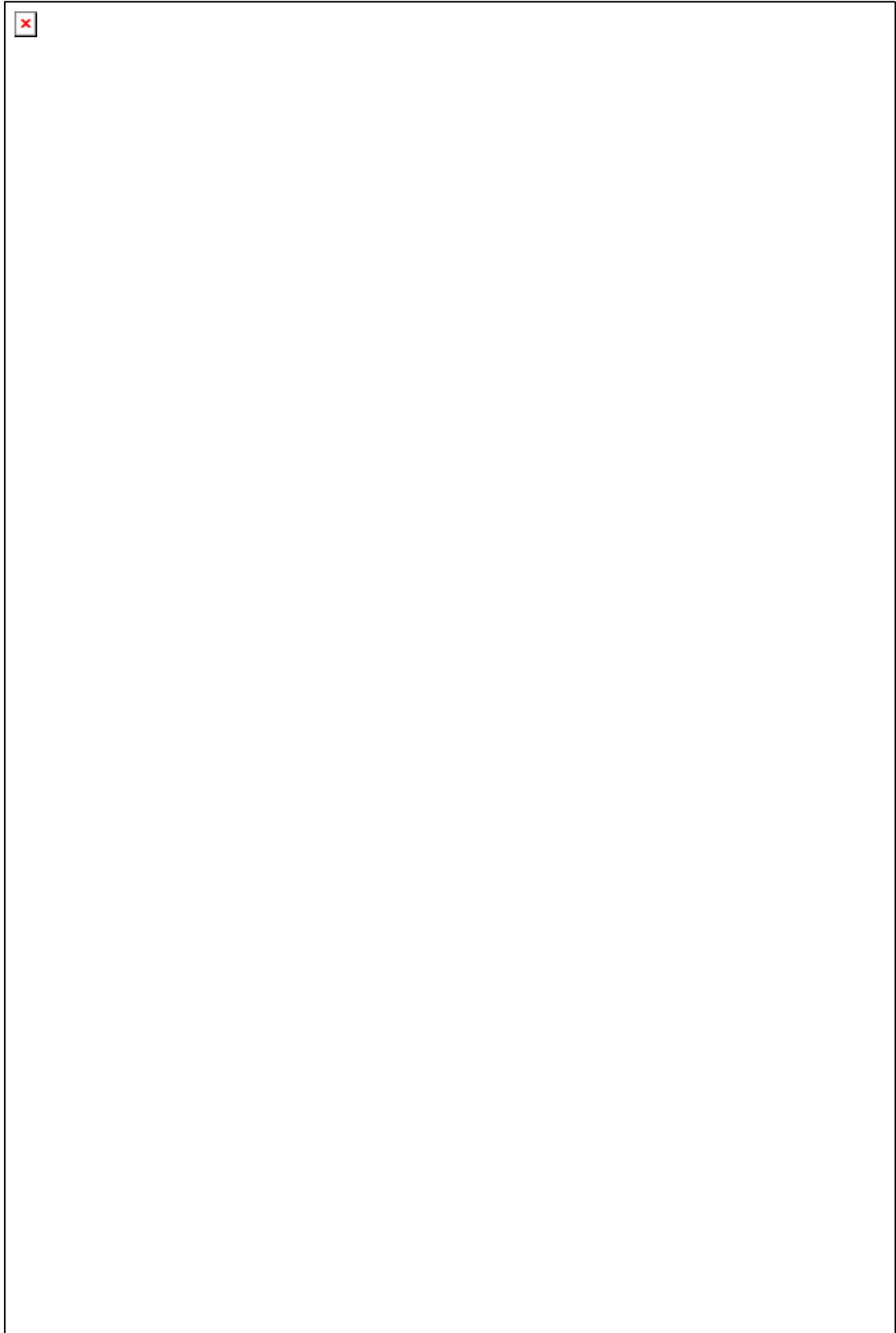
6. Songs and choruses.

Many of the finer points of Gounod's musical style emerge in over 100 French secular songs (to which he added over 30 more in English and Italian for the British market). His first publication was *Où voulez-vous aller?* (Gautier) in 1839 and during his stay in Rome shortly thereafter Gounod composed some of the most striking *mélodies* of his entire career. In *Le vallon* (Lamartine) Gounod already exhibits an ambition to raise the artistic aims of the contemporary French *romance* to the level of the lied, which repertory he clearly knew. Gounod's bold introductory section captures the *Weltschmerz* of the romantic wanderer with incessantly repeated, bell-like octaves on the dominant while the voice unfolds from monotone iterations of the same pitch to greater lyricism. The strophic main section of *Le vallon* (ex. 1) shows Gounod's skill at distributing Lamartine's Alexandrines for expressive effect, one of the hallmarks of his vocal style in opera and song. Gounod's chromatic language is quite developed in some of the early *mélodies*. In *Venise* (de Musset), perhaps the finest of these, he creates a splendid effect at the final cadence of each strophe by approaching the G major tonic via a tonicized A₇ chord (with an added augmented 6th above the root), and subsequently alternating the G tonic with B major harmony. *Le soir* (later adapted for the opera *Sapho*) begins on a tonic chord in second inversion and makes a feint toward the subdominant before finally settling in the home key. Gounod repeatedly elaborated upon such techniques later in his career. For instance, he extended the technique used to articulate the final tonic in *Venise* into a progression for modulations to third-related keys, and sometimes moved

through a succession of keys in this way: the song *Oh! Happy Home* (1872), for example, modulates from E \flat major to G major and then to B major, in the space of 18 bars. Having established many elements of his overall style in the early *mélodies* and more completely by the time of *Faust* (1859), Gounod remained relatively isolated from Wagnerian influences and did not push against syntactical frontiers or evolve his sound much during his remaining career.

The earliest *mélodies* also amply demonstrate Gounod's characteristic shifting among metrical, agogic and registral accents for prosodic accuracy and expressive effect. The accentuation of the word 'seul' by durational stress on a weak beat (ex.1) is a thumb print of his style. A different configuration of the same technique occurs in Gounod's 1872 setting of Ronsard's *Heureux sera le jour* (ex.2), one of several settings of Renaissance French poets (also including Baif and Passerat) that have always ranked among his most popular songs (together with his renditions of Hugo, Lamartine and de Musset). Unlike in *Le vallon*, Gounod hardly varies his rhythmic approach to each of the short lines in *Heureux sera le jour*, creating an artful simplicity that well matches Ronsard's tone. Despite the regularity of the rhythmic pattern and Gounod's characteristic quadratic phrase structure, the whole is shaped with a dynamic sense of direction towards the cadence.



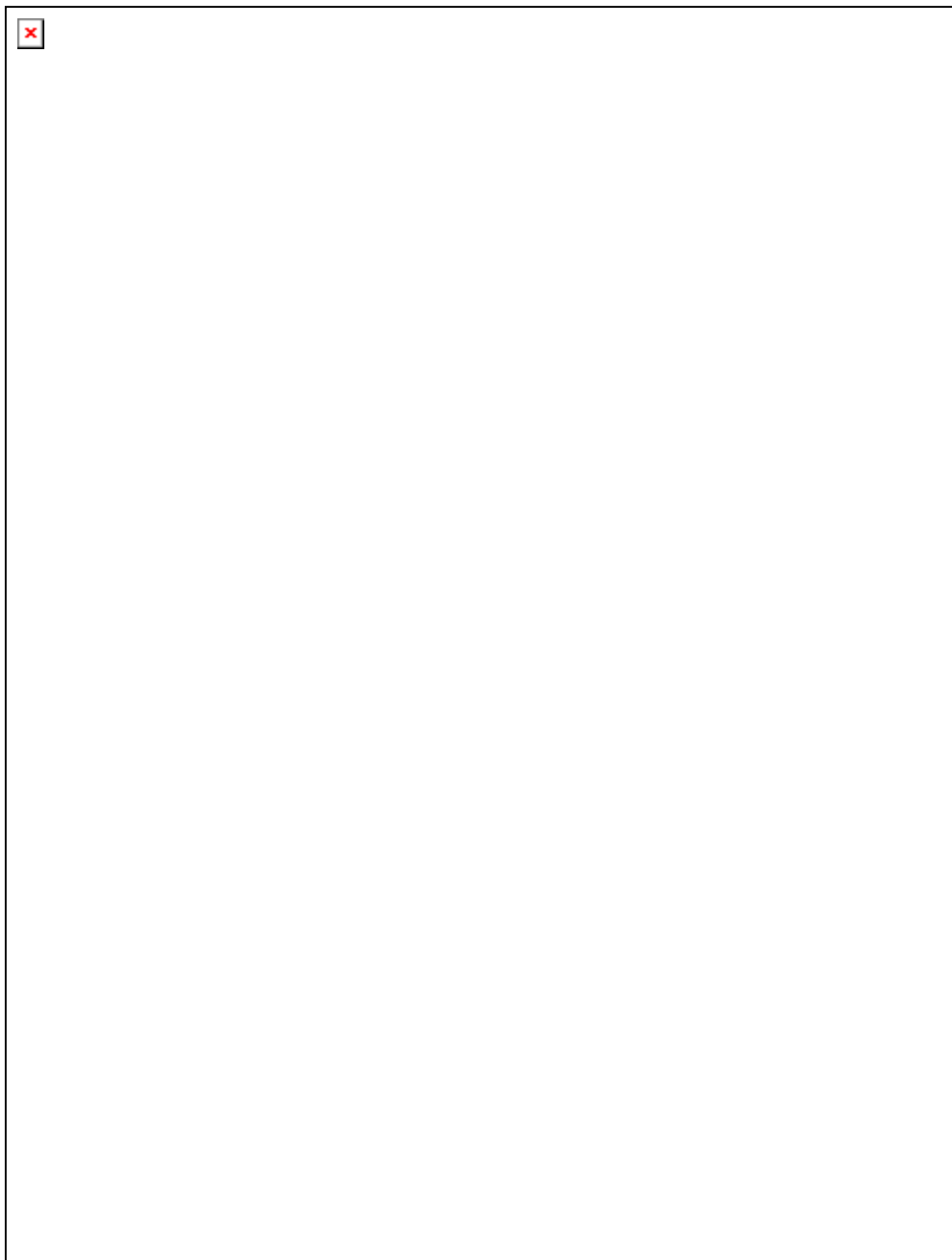


As with most of his *mélodies*, Gounod adhered to the French *romance* tradition by setting *Heureux sera le jour* in strophic form. Also inherited from that genre are accompaniments that make limited technical demands upon the pianist. Gounod none the less achieved variety through evocative introductions and postludes as well as wide-ranging imagination in choice of piano textures. Sometimes an atmosphere is created with very limited means indeed: one thinks here of the austere accompaniments to *A une*

jeune grecque (1862, poetry after Sappho) or *Loin du pays* (1873). The static, repeated triplet turn and modal progressions of the former create an appropriately archaic atmosphere for a piece styled 'épitaphe'. Gounod wrote his own poetry for the latter, obviously intended as an expression of homesicknesses during his stay in England, and coloured it with simple diatonic block harmonies and secondary dominants, except for a single augmented triad strategically kept in reserve for the word 'souffrance'. Sobriety produces some of the most successful moments in his secular output. Gounod did not completely avoid other forms. He fashioned Béranger's *Le Juif errant* into an impressive set of strophic variations where each strophe becomes progressively more dramatic and forceful. *Départ* (E. Augier, 1869) is laid out on a grand scale where, after a Schumannesque prelude, agitato sections alternate with introspective ones; introspection comes to dominate the song as Gounod convincingly traces the progressive lack of resolve of the departing lover. *Mon habit* (Béranger, 1857) is in the more familiar strophic mould, but Gounod varies the speaker's apostrophe to his old coat with many different performing indications. This is of particular interest because Gounod himself was said to have sung with great sensitivity, bringing, in the words of Saint-Saëns, 'a thousand nuances of feeling' to performances of his own work even though he was not a trained singer. One can only presume that the many markings in *Mon habit* document some of these, although the piece's indebtedness to the theatricality of the cabaret song should also be acknowledged.

The Worker (F. Weatherly, 1872) is an orchestrated lyric scene, one of Gounod's few forays into the sub-genre of orchestral song which became so popular at the end of the century. This work forms part of a small number of Gounod's songs that appeal to social conscience, here executed with a slant proposing Christian salvation for the downtrodden proletariat. The generic line between secular and pious song is thin in *The Worker*: its rising triadic melody with accompanying triplet quavers portraying a voice from on high strikes a note of exaltation characteristic of Gounod's religiosity (or at least one side of it). This melody brings the piece to a rousing close but in the postlude Gounod makes a diminuendo from the final vocal cadence with one of his favourite concluding gambits: a sequence involving tonicization of the subdominant over a tonic pedal. Charges of grandiloquence frequently levelled at Gounod with good reason should be balanced by acknowledging the poignancy and restraint of such passages. The grand tune in the 'scène sous forme de prière' *Repentir* (1894) is even more extroverted and displays the lyrical sweep that many of his contemporaries found so compelling (ex.3). In this passage Gounod characteristically broadens the tune at the cadence by drawing out the last 'Pardonne à ma faiblesse' over three bars instead of two. Many of Gounod's sacred or pious songs and partsongs are much more unassuming than this. He composed a sizable corpus of music suitable for services on both sides of the Channel, and well within the grasp of amateur performers. The most famous of such pieces is the 'chant évangélique' *Jésus de Nazareth* for baritone (1856), with its four-square tunefulness, church progressions emphasizing mediant and submediant, and varied accompaniments from verse to verse. Part of Gounod's fame was attached to this kind of repertory, functional music that filled a role in mid- and late 19th-century musical culture without necessarily aspiring to the status of high art. In such instances the boundary between church and salon was

not clear: *Jésus de Nazareth* rubs shoulders with *Le vallon* and *Mon habit* in the first collection of Gounod songs brought out by Choudens in 1867.



Also in a popular vein is the music Gounod wrote for Orphéon choirs. Male *a cappella* choruses such as the La Fontaine settings *La cigale et la fourmi* or *Le corbeau et le renard* represent an updating of the 16th-century Jannequin-type chanson. *La cigale et la fourmi* contains imitative entries in quick succession, rapid 'la-la-la's on single pitches, and 'bouche fermée' passages with staccato notes against sustained harmonies. Gounod is meticulous in his performance directions for the dialogue of this fable, as he is in *Le corbeau et le renard*, which offers many portamento effects and piquant harmonies. *L'enclume* from the same period is also filled with much onomatopoeia. Among the very best examples of Gounod's choral writing are many of the numbers in the much-admired incidental music to Ponsard's *Ulysse*. The five swineherd choruses respond to the story rather like a Greek chorus and span a range of affects from their hatred of the suitors triggered by diminished 7th chords (acerbically scored for trumpet

and winds) to a sense of awe before Ulysse's great bow much later in the play. Gounod's skill as an orchestrator came into full bloom in *Ulysse*, not only in the novel effect of the glass harmonica with muted triangle and strummed harp chords in the first chorus of nymphs but, more generally, in the transparent counterpoint woven with soloistic winds throughout. The chorus for unfaithful servants in Act 3 is coloured with a rich variety of figuration and timbres; its relatively simple harmonic vocabulary (mainly tonic and dominant pedals) produces an especially apt evocation of pagan insouciance and shallowness.

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7. Church music.

A striking characteristic of Gounod's career is that the composer of such successful depictions of the classical world should also have written 21 masses, three oratorios and a great many cantatas, motets and smaller scale religious works. His approach to sacred choral music was in itself varied, as evinced by the two unpublished masses he wrote in Rome and Vienna at the beginning of his career. The Roman mass (1841) is set with an orchestral accompaniment containing divided string parts and virtuoso passages for solo violin. The Vienna mass (1843), to the contrary, is in a severe *a cappella* style that Gounod would often return to throughout his career. A prominent instance late in life is the white-note double chorus 'A custodià matutinà' from *Mors et vita*. Although Gounod comes very close to replicating the style of Palestrina here, certain details betray an eclectic approach characteristic of many of his 'white-note' works. For example, the dramatic succession of third-related block chords before the final chord progression in 'A custodià matutinà' brings to mind 17th-century composers such as Schütz or Carissimi in their own *stile antico* writing more than Palestrina. The *Missa angeli custodes* is also in austere white-note style (now with organ) but despite a generally limited harmonic language of tonal, diatonic progressions on the local level, Gounod does make sudden plunges to large areas in the flattened mediant and flattened supertonic that are more characteristic of a 19th-century composer. Nor is all of Gounod's *a cappella* mass music as restricted in chromatic part-writing as these examples. On several occasions in his *Deuxième messe pour les sociétés chorales* (1862), for example, he works in his favourite technique of *rosalia* – a complete melodic phrase that rises up degrees of the scale – and brings the Kyrie to a close with chromatic part-writing over a pedal. Some chromatic writing as well as dialogue between *grand orgue* and choir are incorporated into the *Messe solennelle sur l'intonation de la liturgie catholique* (1888), although in a generally very sombre context, lent an especially archaic flavour by frequent 4–3 suspensions and textures that merge seamlessly between homophony and points of imitation. Gounod weaves a chant incipit throughout this mass with the ingenuity of a Renaissance master: in cantus firmus style, as the bass of the texture, at the beginnings and ends of homophonic choral passages, or in a bed of organ chromatic part-writing.

On the other side of the coin from Gounod's austere sacred style is the *Messe solennelle de Saint, Cécile* (1855) with orchestral accompaniment, his most famous essay in the genre. The work is not without its moments of introspection. The Benedictus provides another illustration of the moving

effect that Gounod often achieves with very simple means: the entire B \flat setting is hushed and set with primary diatonic triads until the 'Hosanna in excelsis', sung *fortissimo* and only once, and triggered by an A \flat harmony (as a dominant of IV) that sounds especially imposing in this tonal context. Elsewhere in the mass Gounod employs the full chromatic palette of the mid-19th century. The 'Cum sancto spiritu' of the Gloria is driven by a twofold chromatic ascent of the soprano from tonic D to dominant pitch A which is harmonized differently the second time around through enharmonic respellings of the melody notes. The bulk of the Credo is grandiosely conceived with a motoric rhythm in the bass to accompany a wide-arching melody in choral unison; the affect imparted by this music is suggested by Gounod's re-use of substantially the same melodic cut and accompaniment 30 years later as the grand 'Rex tremendae' in *Mors et vita*. At the reprise of this motif in the Credo, the orchestration does not escape a certain heavy-handedness in repeated trumpet chords and cymbal crashes, engendered, perhaps, by Gounod's eternally youthful religious enthusiasm. The mass ends with a blaze of patriotic fervour in the form of a threefold prayer to the Emperor Napoleon (changed to Queen Victoria in English editions) invoking church, army and nation. Brass chords emulating bells in the last prayer bring the mass to a boisterous close and confirm the impression of a work that sits astride liturgy and functional music for the state.

Also of undeniably populist cut are the two large oratorios, *La rédemption* and *Mors et vita*. Gounod paints with broad brush strokes in melody, texture and orchestration, sometimes very broad strokes indeed, so that, especially in *Mors et vita*, long choral declamatory passages and almost reflexive reliance upon chromatic scales for suffering will wear thin for many listeners. The recurring melody to represent the promise of redemption in the first work is a simple threefold rise (ex.4). The critic is caught between, on the one hand, the almost tiresome ubiquity of such sequences in Gounod's output (especially when deployed on a somewhat larger timescale) and, on the other, the sincerely touching legibility of such music as an emblem of Christian hope. Gounod uses this melody in narrative/dialogue sections of the passion story in *La rédemption*, one of several techniques to bridge the traditional gap in musical styles between exposition and reflection in the passion music tradition. *Mors et vita* is tied together by a number of recurring musical elements as well, including a whole-tone descent through the interval of a tritone meant to represent the implacability of divine justice and the sufferings of the condemned. Gounod employs the motif in a variety of ingenious ways, including as a link between choral phrases and as a way to prolong the arrival upon a final tonic with chromatic colour. It never, however, threatens the clarity of tonal direction. In Gounod's way of thinking about the music of his time, the tritone motif had larger significance in which issues of syntax and faith were entwined. For the tritone – a sign of tonal dissolution, and, by extension, confusion at an abysmal post-Wagnerian moment of music history – stands in contrast to the purity of the perfect 5th, the progenitor (for Gounod) of tonal stability and, in turn, a metaphor for faith. That the soprano begins the Agnus Dei in *Mors et vita* with a melody containing no fewer than five perfect 5th leaps in six bars (ex.5) was a promise of redemption not only in the context of the work but also in contemporary musical culture.



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8. Operas.

Gounod's 12 operas span a range of the generic types available in French lyric theatre. Smaller works such as *Philémon et Baucis* and *La colombe* strike a balance between spoken dialogue and set pieces typical of *opéra comique* of the second quarter of the 19th century: relatively small-scale numbers, with many strophic types among them, are joined by long passages of dialogue. Musical depictions of frivolity are relatively few by standards of the genre, contributing to the general tenor of these pieces as sentimental comedy. Somewhat more lighthearted is the *opéra comique* *Le médecin malgré lui*, a work where Gounod shows his real gift for pastiche of past styles (also heard in *Sapho* and *Cinq mars*) and fine flare for musical comedy. *Le médecin* (perhaps unlike several of his other works for the stage) does not deserve the relative neglect into which it has fallen. In

contrast to the relative intimacy of these compositions stands the scope of Gounod's efforts in grand operas such as *La nonne sanglante*, *La reine de Saba* and *Polyeucte*. All contain processions, ballets, several large multi-partite ensemble pieces and plots where the love interest is set against a more or less clearly drawn historical backdrop. It is less clearly drawn in *La nonne* where the Crusades, which provide the reason for two feuding families to make peace, are soon forgotten. The supernatural element predominates (as in Meyerbeer's *Robert le diable*) in the unravelling of the treaty. *La reine de Saba* contains a strong element of predestination in the love between the tenor Adoniram and the Queen of Sheba, an element that is however weakly articulated in the music. Gounod builds to impressive concerted finales in his grand operas but often without convincing musical projection of the characters against this.

Gounod's most successful operas – *Faust*, *Mireille* and *Roméo et Juliette* – are personal hybrids of existing generic tendencies. All three were initially conceived with spoken dialogue that was converted, at different points in their compositional histories, to recitative (if only in a formal sense, since Gounod often went considerably beyond declamation accompanied by punctuating chords in such linking sections). In *Mireille* the spoken dialogue was exceptionally cast in verse in keeping with the lyrical level that Mistral applied to his peasant characters in the literary model. Five-act form and a tragic conclusion differentiate this opera substantially from pastoral *opéra comique*, as does the musical transformation of Mireille from a simple country girl to a tragic heroine. At her death (brought on by sunstroke) the heroine, transported by a heavenly vision, sings a broad, uplifting melody of the sort that Gounod also effectively deployed in *Repentir*, at the end of *Gallia*, in the soprano solo 'Sed signifer sanctus Michael' in *Mors et vita* and in Marguerite's effusive 'Anges purs, anges radieux' at the end of *Faust*. In Gounod's hands romantic transcendence takes the form of Epiphany, and it is one of his strongest suits indeed.

Faust and *Roméo et Juliette* were exceptional achievements in their day and continue to hold a well-deserved position in the international repertory. It is easy to forget just how bold the understated first appearance of Marguerite in the second act of *Faust*, or her declamation above motivic development in the orchestra during her soliloquy at the end of third, seemed to contemporaries. So too did the first act, with its heterogeneous combination of extended arioso passages, offstage choral intervention, *buffo* writing for Méphistophélès and gossamer scoring for the vision of Marguerite. On the other hand, the first act is brought to a close with the more ordinary, motoric *cabaletta* 'A moi les plaisirs', a juxtaposition of the novel with the well-worn that is typical for Gounod. The church scene is also a highly effective mosaic of different textures. Attention to prosodic detail in *Faust* often equals that of the finest *mélodies*. The relatively undifferentiated but supple surface rhythms in later arias such as Faust's 'Salut! demeure chaste et pure' caused many contemporary critics to see Gounod as wanting in melodic gifts. The final act of *Roméo et Juliette* is another continuous collage of different textures, with musical coherence achieved through block repetitions of music heard previously in the opera. Gounod's smooth harmonic language is at its ripest in this opera. But what is most important about these works is the emotional register that Gounod introduced to French opera. The composer-critic Alfred Bruneau astutely

identified Gounod's personal contribution as the evocation of love with 'a tender language of infinite insight and delicious exquisiteness' and his union of the 'pure simplicity of Mozart' with the 'troubling poetry of Schumann'. The accent in Bruneau's assessment is not on passion, eroticism, or emotional grandstanding, but on tenderness, produced by unaffected lyricism, delicate orchestral hues and gentle chromatic part-writing.

Gounod, Charles-François

9. Position in French music.

Gounod left a major mark on the course of French music but also rapidly fell from favour. Ravel once wrote with good reason that Gounod was the real founder of the *mélodie* in France. That many of Gounod's settings pale in comparison with later examples by Fauré and Duparc should not obscure his role in establishing a tradition of prosodic finesse and bringing an up-to-date harmonic vocabulary to the transformation of the *romance* into the *mélodie*. Gounod was one of the most prolific composers of religious music in 19th-century France, an area where his role still remains to be assessed in the context of evolving church doctrine and the place of Christianity in increasingly secularized French (and English) bourgeois society. Gounod the opera composer influenced Bizet, Massenet and Saint-Saëns. The famous recurring melody for tenor and baritone in the duet 'Au fond du temple saint' in *Les pêcheurs de perles* (1863) has an undeniably Gounodian flavour, as does much else in that opera and even certain passages in *Carmen* (1875). Massenet took up many of Gounod's techniques, though he applied them with greater erotic charge, more freedom in phrase structure and melodic shapes, and finer psychological profile. Saint-Saëns's operas show that he learned a great deal from Gounod the melodist and orchestrator.

Yet in a fractured post-Wagnerian critical climate Gounod had little claim to leadership on the French musical scene towards the end of his life. He consistently upheld the artist's privileged role in society to present absolute principles of immutable beauty that would be intuitively grasped by listeners unencumbered by ideological prejudices (a position that in itself, of course, was an ideological *parti pris*). Realism in its many stripes, doctrines of progress, factionalism and extended self-justifying polemic were little to his taste. For Gounod, the work of the artist stood or fell on its own merits as a representation of reality, but a representation that was necessarily beautiful and fertilized by intuitions about the ideal. Like many of his contemporaries he was profoundly ambivalent about the aesthetic autonomy of the composer: although he felt that the opinions of audiences should not decisively shape the artist's decisions, he also believed that these opinions could not be entirely ignored. All of this, not to mention his refusal to pursue the implications of Wagner's musical style, put Gounod at loggerheads with Wagnerian writers and critics at the end of his life.

As with the Wagnerian Vincent d'Indy, Gounod's France was a Catholic France, but even such a natural affinity did not produce concord between them. What for Gounod was an upholding of simplicity and a direct appeal to aesthetic intuition, was for a critic like d'Indy an overly facile appeal to a common denominator of bourgeois taste. The latter opinion has muffled

Gounod's own aesthetics in the reception of his work. Slippage between high art and the bourgeois middle-brow came quickly in the propagation of even his most 'advanced' pieces. The garden scene in *Faust*, for example, though initially seen as rarified, soon came to be numbered among the mass-market works that included the *Ave Maria*, at least by the critical gatekeepers of High Art. For all of Gounod's upholding of artistic sincerity – perhaps especially because of this – he himself was a frequent victim of charges of insincerity. As a counterpoint to such perspectives, which implicitly denigrate middle-brow taste, it is worth bearing in mind Gounod's substantial place in the upward cultural aspirations of the 19th-century *petit bourgeoisie* (and, occasionally, even those lower on the social ladder). Nonetheless, sensitivity to social position can only go so far: Gounod's great prestige in the middle part of his career also makes it difficult completely to abandon value judgment based implicitly on a comparison to the musical craft and imagination exhibited by the very best products of élite culture. Ironically, given his own lack of religious inclination, it was Saint-Saëns who became one of Gounod's great defenders at the end of the 19th century, in part because of his utility as a counterpoise to Wagnerism. This consideration also stands behind Debussy's observation that 'Gounod, for all his weaknesses, is necessary'. Setting aside Gounod's weaknesses and Debussy's obviously nationalistic agenda, there is still much to recommend Debussy's view that 'the art of Gounod represents a moment in French sensibility. Whether one wants to or not, that kind of thing is not forgotten'.

[Gounod, Charles-François](#)

WORKS

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Gounod, Charles-François: Works

stage

first performed in Paris unless otherwise stated

title	genre, acts	libretto	first performance
Sapho	opéra, 3	E. Augier	Opéra, 16 April 1851
dates of composition, publication details, remarks : 1850–51, 1858, 1883; in 2 acts, Opéra, 26 July 1858; in 4 acts, Opéra, 2 April 1884; vs (1860) [3 acts]			
Le bourgeois gentilhomme	(comédie) incid music	Molière	Français, 9 Jan 1852
dates of composition, publication details, remarks : 1851; unpubd; [1 piece; remaining music by Lully]			
Ulysse	(tragédie) incid music, 5	F. Ponsard	Français, 18 June 1852
dates of composition, publication details, remarks : 1851; fs, vs (1852)			
La nonne sanglante	opéra, 5	E. Scribe and G. Delavigne, after M.G. Lewis: <i>The Monk</i>	Opéra, 18 Oct 1854
dates of composition, publication details, remarks : 1852–4; vs (1854) [another issue with changes, 1860]			
Le médecin malgré lui	oc, 3	J. Barbier and M. Carré, after Molière	Lyrique, 15 Jan 1858
dates of composition, publication details, remarks : 1857; vs (1858)			
Faust	opéra, 5	Barbier and Carré, after Carré: <i>Faust et Marguerite</i> and J.W. von Goethe:	Lyrique, 19 March 1859

dates of composition, publication details, remarks :

1856–9, 1868 (ballet); with recits., Strasbourg, April 1860; with ballet, Opéra, 3 March 1869; vs (1859 [with spoken dialogue], 2/1860 [with recits.], 3/1861 [several issues with changes], 4/1869); ed. Oeser (1972); fs (1860) [with recits.]; ballet (1869)

Philémon et Baucis	opéra, 3	Barbier and Carré, after J. de La Fontaine	Lyrique, 18 Feb 1860
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dates of composition, publication details, remarks :

1859–60; in 2 acts, OC (Favart), 16 May 1876; vs (1860) [several issues in 3 or 2 acts]; fs (1883 or 1884)

La colombe	oc, 2	Barbier and Carré, after La Fontaine: <i>La faucon</i>	Baden-Baden, Stadt, 3 Aug 1860
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dates of composition, publication details, remarks :

1860; vs (1860) [several issues with changes]

La reine de Saba	opéra, 5	Barbier and Carré, after G. de Nerval: <i>Le voyage en Orient</i>	Opéra, 28 Feb 1862
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dates of composition, publication details, remarks :

1861–2; vs (1862) [earliest issue in 5 acts, several later, with changes, in 4], new edn by H. Busser (c1900); fs (1890s)

Mireille	opéra, 5	Carré, after F. Mistral: <i>Mirèio</i>	Lyrique, 19 March 1864
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dates of composition, publication details, remarks :

1863–4; in 4 acts with recits., London, CG, 5 July 1864; in 3 acts with spoken dialogue, Paris, 15 Dec 1864; vs (1864) [several issues with changes, the later ones in 3 acts]; fs (1885 or 1886) [in 3 acts, with another issue c1900 in 5 acts]; new edn by Busser of 5-act version, with Gounod's recits. (c1947)

Roméo et Juliette	opéra, 5	Barbier and Carré, after W. Shakespeare	Lyrique, 27 April 1867
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dates of composition, publication details, remarks :

1865–71, 1888 (ballet); OC (Favart), 20 Jan 1873; with ballet, Opéra, 28 Nov 1888; vs, arr. H. Salomon (1867 [several issues with changes], 2/c1885, arr. A. Bérel [incl. much of 1st edn with addl changes]); fs (1867 or 1868) [several issues with changes, incl. 1888 version]; ballet (c1888)

Les deux reines	(drame) incid music, 4	E. Legouvé	Ventadour, 27 Nov 1872
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dates of composition, publication details, remarks :

1864; vs (1873)

Jeanne d'Arc	(drame) incid music, 5	Barbier	Gaîté, 8 Nov 1873
<p>dates of composition, publication details, remarks : 1873; vs (1873 or 1874) [several issues]; orch suite (c1894)</p>			

Cinq mars	opéra, 4	P. Poirson and L. Gallet, after A.V. de Vigny	OC (Favart), 5 April 1877
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dates of composition, publication details, remarks :
1876–7; with recits., Lyons, 1 Dec 1877; vs (1877) [several issues with changes]; ov., fs (?1880)

Polyeucte	opéra, 5	Barbier and Carré, after P. Corneille	Opéra, 7 Oct 1878
<p>dates of composition, publication details, remarks : 1869–78; vs (1878) [later issue in 4 acts (?1887)]; ballet, fs (?1890)</p>			

Le tribut de Zamora	opéra, 4	A.-P. d'Ennery and J. Brésil	Opéra, 1 April 1881
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dates of composition, publication details, remarks :
1878–81; vs (1881) [several issues with changes]; fs (1881 or 1882)

Les drames sacrés	incid music, 11 tableaux	A. Silvestre and E. Morand	Vaudeville, 17 March, 1893
<p>dates of composition, publication details, remarks : 1892–3; unpubd; [4 pieces; remaining music by Lavren; Léon]</p> <p>Unfinished ops: Le songe d'Auguste (Musset), begun 1853; Ivan le terrible (H. Trianon and F. Leroy), begun 1856; George Dandin (Molière), begun 1873; Maître Pierre (Gallet), begun 1877 [on Abélard and Héloïse]</p>			

Gounod, Charles-François: Works

masses

Messe à grand orchestre, 1839, unpubd

Messe à grand orchestre, a–E♭, A, T, TTB, 1841, unpubd (*F-Pn*)

Requiem à grand orchestre, 1842, unpubd

Messe, unacc., 1843, unpubd

Messe, C, TTB, org, 1845, unpubd (*F-Po*)

Messe brève et salut, c–E♭, TTBB, unacc., op.1 (1846)

Messe, c–C, TTB, 2 S ad lib, unacc. (1853, 2/1853 as Messe aux Orphéonistes, 4/1863 as Messe no.1 aux Orphéonistes, with org ad lib)

Messe solennelle de Sainte Cécile, G, S, T, B, SATB, orch, org (1855), vs with new 2nd Offertory (London, 1874)

Messe, G–C, TTBB, org ad lib (1862 as 2ème messe pour les sociétés chorales;

1882 for 3 equal vv, org ad lib as Messe no.3 aux communautés religieuses 1893 for S, A, T, B, SATB, org as Messe no.6 aux cathédrales)

Messe brève, C, T, T, B, TBB, org (1871, 2/1892 as Messe brève no.5 aux séminaires)

Messe brève, pour les morts (Requiem), F, solo vv, double chorus SATB, orch, vs (London, 1873)

Missa angeli custodes, C, S, A, T, B, SATB, org (London, 1873)

Messe du Sacré-Coeur de Jésus, C, S, A, T, B, SATB, orch, vs (1876)

Messe, C, 2 equal vv, org/hmn (1877; c1890 as Messe brève no.7 aux chapelles, solo vv, SATB, org/pf)

Messe funèbre, F, SATB, org ad lib (1883) [arr. from Gounod's music by J. Dormois]

Messe solennelle no.3 de Pâques, E♭, SATB, orch, vs (London, 1883)

Messe à la mémoire de Jeanne d'Arc précédée d'un prélude avec fanfare sur l'entrée dans la cathédrale de Rheims, F, S, A, T, B, SATB, org (1887) [Prélude, SATB, 8 tpt, 3 trbn, org]

Messe solennelle no.4 sur l'intonation de la liturgie catholique, g–G, SATB, org, for beatification of J.B. de La Salle (1888) [preceded by a TeD]

Messe de St Jean, d'après le chant grégorien, C, SATB, org (1895)

Messe dite de Clovis, d'après le chant grégorien, C, SATB, org (1895)

Requiem, C (S, A, T, B, vv, pf)/(S, A, T, B, pf/org)/(2 equal vv, pf/org) (1895) [Gounod's last work, arr. and ed. H. Busser]

[Gounod, Charles-François: Works](#)

other latin liturgical

unaccompanied unless otherwise stated

TeD, 2 choruses SSTTB, 1841, unpubd; Offices de la Semaine Sainte sur la psalmodie rythmée de l'Epistolier parisien, op.2 (1847); Domine salvum fac, C, 3 equal vv (1853); Ave verum, C, 3 equal vv (1854); Sancta Maria, A♭, 4vv (1854); Ecce panis, F, SATB (by 1856); O salutaris, 4vv (1855); Regina coeli, A♭, 5vv (1855); Ave verum, 4vv (by 1856); Virgo singularis, a, 4 equal vv (by 1856); Ave verum, 5vv (by 1856); Sancta Maria, 2vv (by 1856); O salutaris, 4vv (by 1856); Ave regina, C, 4 equal vv (by 1856); Da pacem, G, 2 equal vv (by 1856); Da pacem, F, STB (by 1856); Pater noster, G, SATB (by 1856); O salutaris, 4vv (1856)

Inviolata, C, 4 equal vv (1856); Regina coeli, B♭, 2 equal vv, pf/org (1856); Laudate Dominum, C, 2 equal vv, pf/org, db (1856); Ave verum, B♭, S/T solo, pf/org (1856); Ave verum, e, B/A solo, org (1856, 2/1863); O salutaris (4 motets solennels no.1), A♭, Mez/T, SATB (orch, org)/org (1856, 2/1864); Inviolata, 2 equal vv, in *La maîtrise*, iii (1859–60) [possibly arr. from the earlier setting]; Ave verum, C, 2 S, in *La maîtrise*, iv (1860–61); Ave verum, C, 4 equal vv (1863)

Ave verum (4 motets solennels no.2), E♭, SATB, orch/org (1863); Ave verum (4 motets solennels no.3), C, S/T, SATB, orch/org (1864); Veni Creator Spiritus, G, TTBB, unacc. (1864); O salutaris (4 motets solennels no.4), E♭, T/S, Bar/Mez ad lib, org, hp, hns, vc, db (1866); Ave regina coelorum, A♭, S, T, org (1866), with text Ave Maria (1883); Adoro te supplex, F, SSTTB (by 1867); 3 jolis motets faciles, 2 equal vv, org ad lib (1868): Ave verum, F, Tota pulchra es, B♭, Sub tuum, B♭, Christus factus est, B♭, S/T, orch, pf/org, hmn ad lib (?1868); Ave verum, E♭, SSATB (1868, 2/1868 with pf/org)

Sicut cervus, A♭ (SATB)/(TTBB) (1868, 2/1869 with org ad lib); De profundis, c–C, S, A, T, B, SATB, orch (London, 1871); O salutaris, A, SATB, kbd (London, 1871);

O salutaris, A♭, Mez, T, org (1871); Vexilla regis, g, SATB, org (London, 1873); Pater noster, SATB, org (London, 1873); Ave verum, C, SATB, org (London, 1873); 60 [Lat.] chants sacrés (Paris, 1876–8, 2/?1887) [collection of mass movts, motets, hymns, etc, incl. many of the preceding and Adoramus te, F, 4vv; Per sanctissimam virginitatem, A♭, 4 equal vv; Alma redemptoris, A♭, 4 equal vv; Deus meminerit, c, 4 equal vv; Domine salvum fac, G, 4vv, on 'God save the Queen'; O salutaris, D♭, SSTTB; O salutaris, D, S/T, org; O salutaris, D (another setting), S/T, org; O salutaris, E, 2 equal vv]

Laudate Dominum, pubd with edn of Messe de Sainte Cécile (1879);

Miserere, 4 solo vv, 4vv, org ad lib, (1880); O salutaris, C, SST, pf/org (1887); Quam dilecta tabernacula tua, Bar, ?org (1888); TeD, G, 4 solo vv/small chorus, vv, hps, org (?1888); In principio erat verbum, SATB, org (1888) (also as 'Le jour de Noël (epilogue)' 1895); Vivat (also Fr., Hymne pour la réception d'un évêque), equal vv, org (1892); Pater noster, 5 solo vv, 5vv, org (1893); O salutaris, A, solo v, pf/org, in *L'illustration* (1898), suppl. to no.2880

Gounod, Charles-François: Works

sacred or pious part-music in french or english

L'éternité (M.O. Malory), strophes, SATB, unacc. (1854, 2/?1883 with pf/org in 14 grands choeurs)

Tout l'univers est plein de sa magnificence (Racine), 2 choruses SATB/SATTBB, unacc. (before 1856, 2/1862 with pf/org)

Oraison à la très sainte vierge, SATB (1856)

Cieux, fondez-vous en pleurs, cantique du XVIIe siècle, 4vv (1856)

Les sept paroles de N.S. Jésus-Christ sur la croix, SATB, unacc. (1858, 2/1866)

Fixer ici ton sort, cantique du XVIIe siècle, 4vv (1859)

Dans cette étable, pastorale sur un Noël du XVIIIe siècle (4 grands choeurs no.2), SATB, orch (1859); many arrs. as Bethléem

Près du fleuve étranger (4 grands choeurs no.1) (A. Quételard, Ps cxxxvii), SATB, orch/pf/org (1861)

Prière à Marie (E. Bouscatel), SATB, pf/org (1861)

Le Vendredi-Saint (A. Badou), SATTBB, unacc. (1865/6, 2/1868 with pf)

Prière du soir (E. Manuel), SATTBB, unacc. (1866, 2/1869 with pf, org ad lib in 12 choeurs et une cantate) [also pubd as solo song (1872)]

Noël (J. Barbier, after Uhland), chant des religieuses, S, A, SSA, pf, org ad lib (1866); as Chantez Noël, S, A, pf (1867), 1v, pf (c1869)

Le crucifix (Hugo), SATTBB (1866, 2/1869 with pf/org in 12 choeurs et une cantate) [also pubd as solo song]

Stabat mater (Fr., Abbé Castaing), SATB, orch (1867)

D'un coeur qui t'aime (from Racine: *Athalie*), 2 choruses SATB, unacc., composed 1851 (n.d., 2/1869 with pf/org in 12 choeurs et une cantate)

Les martyrs (A. Quételard), scène chorale, TTBB, unacc./pf (1871)

A New Morning Service, SATB, org (London, 1872): TeD (Eng.), C; Bs (Eng.), G

An Evening Service, SATB, org (London, 1872): Mag (Eng.), D Nunc (Eng.), B♭

Omnipotent Lord (J. Mason), sacred ps, SATB, pf (London, 1872/3) [6 New Part Songs no.1]

Adam could find no solid peace, SATB, pf (London, 1872 or 1873) [6 New Part Songs, 2nd ser., no.5]

Grandeur de Dieu, SATB, unacc. (Nancy, 1876)

Je te rends grâce, ô Dieu d'amour (P. Collin), cantique, SATB, pf/org (1892); other

arrs., 1–2vv, org

Toujours à toi, Seigneur (Collin), 4vv, pf/org (1892); other arrs., 1–2vv, org
Gounod, Charles-François: Works

secular partsongs

Choeur de chasseurs, 'Où sommes-nous?' (1855); Hymne à la France (A. Baralle) (?1856, 2/1879); L'enclume (E. Barateau) (1856); Vive l'empereur (Lefranc), chant national (1856), also for 6vv [middle section, Prière, repubd as Tantum ergo (1883)]; La cigale et la fourmi (La Fontaine) (1856); Le corbeau et le renard (La Fontaine) (1857); Le retour des guerriers, in *La musique populaire*, i (1863); La chasse, 'Au fond des bois' (1867): all TTBB, unacc., most repubd for 3 equal vv, pf ad lib

Le vin des gaulois et la danse de l'épée, légende bretonne, TTBB, unacc. (1854), arr. SATB, orch (1879/80) [as 4 grands choeurs no.4], arr. pf solo (1878); with new text Chant des compagnons (4 grands choeurs no.3), TTBB, orch/pf (by 1858), arr. SATB, orch (1859/60)

La nuit (Crèvecoeur), T, SATTBB, unacc. (1867, 2/1868 with pf acc.)

L'affût (A. de Ségur), TTBB, unacc./pf, in 12 choeurs et une cantate (1869)

Matinée dans la montagne (E. Tourneux), solo vv, SATB, pf, in 12 choeurs et une cantate (1869)

A la frontière (J. Frey), chant patriotique, solo vv, chorus, orch, Paris, Opéra, 8 Aug 1870, unpubd, *F-Po*

6 New Part Songs (London, 1872 or 1873): [1 Omnipotent Lord (J. Mason), sacred ps, SATB, pf]; 2 Little Celandine (Wordsworth), SATB, pf [pubd as solo duet (1872)]; 3 Gitanella (F.E. Ashley), SATB, pf; 4 Bright Star of Eve, 2 choruses SATB, pf; 5 My true love hath my heart (P. Sydney), SATB, pf [also pubd as solo song]; 6 Take me, Mother Earth (Mrs Jameson), SATB, pf

6 New Part Songs, 2nd ser. (London, 1872 or 1873): 1 The Farewell (T. Hood), TTBB, pf; 2 Go, lovely rose (E. Waller), SATB, pf; 3 The Bell (I. Bröchner), 2 choruses SATB, pf; 4 Far from my native mountains (Miss Horace Smith, after Gounod), SATB, pf [arr. from solo song Loin du pays]; [5 Adam could find no solid peace, SATB, pf]; 6 Le loup et l'agneau (La Fontaine, with Eng. trans.), TTBB, pf
En avant! (P. Deroulède), chanson militaire, solo vv, vv, pf 2/4 hands (1875), many arrs.

Cantate pour la fête du T-C Frère Libanos (Fr. A. Marie), SATB, pf (by 1876)

La liberté éclairant le monde! (E. Guiard), TTBB, orch (1876)

Le ruisseau (Quételard), solo v, 3 equal vv, unacc. (1883)

Les petits glaneurs (Quételard), 3 equal vv, unacc. (1883)

Gounod, Charles-François: Works

oratorios, cantatas etc.

Marie Stuart et Rizzio, scène lyrique, solo vv, orch [second prix de Rome, 1837] unpubd, *F-Pn*

Fernand, scène lyrique, solo vv, orch [premier grand prix de Rome, 1839] unpubd, *F-Pn*

Pierre l'ermite, scène dramatique, solo vv, chorus, orch, 1849, unpubd (arr. pf 4 hands, Stockholm, Stiftlesen musikkulturens främjande)

Tobie (H. Lefèvre), petit orat, vs (1865)

Le temple de l'harmonie (cant., Barbier and Carré), S, Mez, A, SSTTBB, pf/orch, vs in 12 choeurs et une cantate (1869)

Gallia: lamentation (Gounod), motet, S, SATB, orch, org, for opening of London International Exposition, 1871 (London, 1871)

Jésus sur le lac de Tibériade, scène biblique, solo v, chorus, orch, (1875), vs (1878)

La rédemption (Gounod), sacred trilogy, solo vv, chorus, orch, vs (London, 1882), fs (London, ?1883)

Mors et vita (Gounod), sacred trilogy, solo vv, chorus, orch, vs (London, 1885), fs (London, 1885)

Saint-François d'Assise, diptyque musical, T, B, vv, orch, 1891, unpubd, *F-Pn*

Gounod, Charles-François: Works

duets

Deux vieux amis (P. Véron), scène intime, T, Bar, pf (1856)

Les châteaux en Espagne (Véron), T, Bar, pf (1858)

Par une belle nuit (A. de Ségur), nocturne, S, A, pf (1870)

La siesta (Sp., anon.), S, S, pf (London, 1871)

The Message of the Breeze (F.T. Palgrave), S, S, pf (London, 1872) [sequel to La siesta; in Fr. (C. Ligny) as La chanson de la brise (1872)]

Little Celandine (Wordsworth), S, A, pf (London, 1872) (in Fr. (Ligny) as Fleur des bois (1872))

Barcarola (It., G. Zaffira), S, Bar, pf (London, 1873)

Blessed is the man (Ps i), S, A, pf (London, 1873) (in Fr. (J. Barbier) as Bienheureux le coeur sincère (1875))

Sous le feuillage (J. Barbier), duettino, S, A, pf (by 1876)

D'un coeur qui t'aime (from Racine: Athalie), S, A, pf (1882) [different from the choral setting]

Memorare (Lat., St Bernard), S, A, pf/org (1883)

Gounod, Charles-François: Works

sacred and pious songs

for solo voice, piano/organ unless otherwise stated

A la reine des apôtres (Gounod), chant pour le départ des missionnaires du Séminaire des missions étrangères (1852, 2/1856 as Chant pour le départ des missionnaires du Séminaire des missions étrangères, 3/1869 as Le départ des missionnaires (C. Dallet), 1v/2vv/4vv, pf/org)

Jésus de Nazareth (A. Porte), chant évangélique, Bar, pf, org ad lib (1856); arr. Bar, STB, orch (1864); innumerable arrs., in Eng. as Nazareth

Ave Maria, mélodie religieuse adaptée au 1er prélude de J.S. Bach (1v, pf)/(1v, vn, org, pf)/(1v, vn, org, pf, orch) (1859); many arrs.; for earlier versions see Instrumental Chamber and Secular Songs

Jésus à la crèche (Noël) (R.P.) (1864), also as Jesus à l'autel, souvenir de 1ère communion (R.P.) in *La musique populaire*, iv/13 (?1866)

Le ciel a visité la terre (A. de Ségur), cantique après la communion, 1v/unison vv, pf, org/hmn (1869); several arrs.

Cantique pour l'anniversaire des martyrs: Séminaire des missions étrangères (C. Dallet) (1869)

Prière pour l'empereur et la famille impériale (Mme Baëlen) (?1869)

6 cantiques (1870), incl. Le nom de Marie (Séгур), Chantez, voix bénies (L. Gallet) [hymn in honour of Pius IX], Notre Dame des petits enfants (Séгур)

There is a green hill far away (Mrs C.F. Alexander), sacred song (London, 1871)

Thy will be done (C. Elliot, Ps i) (London, 1872); Fr. as Que ta volonté soit faite (1873)

Prière du soir (C. Ligny) (1872)

Entreat me not to leave thee (Ruth's Song) (London, 1873); other arrs.

To God, ye choirs above (P. Skelton), sacred song (London, 1873)

Abraham's Request (Anita) (London, 1873)

My beloved spake (Song of Solomon), 1v, pf, vc obbl (London, 1873); Fr. (J. Barbier) as Viens mon coeur (1873)

Cantique pour la première Communion (R.P. Dulong de Rosnay) (1874)

La salutation angélique (Gounod), 1v, pf, vn/vc, org ad lib (1877) (alternative Lat. text: Ave Maria]

The King of Love my shepherd is (H.W. Baker) (London, 1884); Fr. (P. Collin) as Le roi d'amour (1892)

Quand l'enfant prie (G. Boyer) (1884)

Glory to thee, my God, this night (Bishop Ken), evening song, composed 1872 (London, 1884)

Hymne à St Augustin (Abbé Ribolet), unison vv, org (1885)

Forever with the Lord (J. Montgomery), composed 1872 (London, 1886)

Ce qu'il faut à mon âme (F. Sédillot), cantique (1887)

The Holy Vision (F. Weatherly), sacred song (London, 1888)

Hymne de la patrie: Notre Dame de France (G. Boyer), orch, vs in *Le figaro* (15 Aug 1888); also pubd separately (1888)

Ave Maria no.2, meditation on a second prelude by J.S. Bach (London, 1889); several arrs.

L'Ave Maria de l'enfant, composed ?1872 or 1873 (1891)

Ave Maria, BL (1894) [pubd as Gounod's last composition]

Repentir, scène sous forme de prière, Mez, orch, vs in *Revue de Paris* (15 Dec 1894), 673; also pubd separately (1895)

L'Eucharistie (Frère Eucher), cantique (1895)

L'hymne à l'Eucharistie (E. Julliotte) (1900)

La paix de Dieu (A.L. Hettich, after M. Henry) (1913)

Gounod, Charles-François: Works

secular songs

solo voice, piano unless otherwise stated

Joseph en Egypte, 1835, unpubd (*F-Pn*); Où voulez-vous aller? (T. Gautier), barcarolle, v, pf, vn/vc/fl/hmn (1839); Venez douces compagnes, by 1842, unpubd (*F-Pn*); La fleur au papillon (Hugo), by 1842, unpubd; Premier prélude de J.S. Bach (Lamartine: *Vers sur un album*) (1852), arr. vv, solo vn, orch (1856), originally for insts (1853), with text Ave Maria (1859); 6 mélodies (1855): 1 Le premier jour de mai (Passerat), 2 O ma belle rebelle (Baïf), 3 Aubade (Hugo), 4 Chant d'automne, 5 Le lever (Musset), 6 Venise (Musset), composed 1842; Mon habit (Béranger) (1857); Sérénade (Hugo), v, pf, hmn/vc ad lib (1857), numerous arrs.; Chanson de printemps (E. Tourneux) (1860), arr. pf as 5e romance sans paroles (1866); L'âme de la morte (Banville), mélodie (1860)

Le vallon (Lamartine), composed c1840–42 (1861); Le juif errant (Béranger) (1861); A une jeune grecque (P. Yraven, after Sappho and P. Collin), épitaphe (1862); 20 mélodies, 1er recueil (1863), incl. Les champs (Béranger), Seul (Lamartine: *La pensée des morts*), L'âme d'un ange (Banville), mélodie, Le soir (Lamartine) [composed c1840–42, arr. pf as 3e romance sans paroles (1861)]; Medjé (J. Barbier), chanson arabe (1865); Solitude (Lamartine), mélodie (1865)

Stances: si la mort est le but (L. Bertin) (1866); Crépuscule, mélodie ('P. et M.') (1866); Tombez mes ailes! (E. Legouvé), romance (1866); Au rossignol (Lamartine), harmonie poétique (1867); Primavera (T. Gautier), mélodie (1867); Au printemps (Barbier), mélodie (1868); Donne-moi cette fleur (L. Gozlan) (1868); Ce que je suis sans toi (L. de Peyre) (1868); Hymne à la nuit (Barbier) (1868); Chant

d'amour (Lamartine), orch, 1868, unpubd; A une jeune fille (E. Augier) (1869); Envoi de fleurs (Augier) (1869); A une bourse (Augier), confidence (1869)

Départ (Augier), scène (1869); Boire à l'ombre (Augier) (1869); Hommage à Madame la comtesse Herminie de Léautard (Mme Baëlen) (1869); Je ne puis espérer (A. Delpit), mélodie dramatique (1870); Absence (Séгур), mélodie (1870); Mignon (L. Gallet, after Goethe), mélodie (1871); Le souvenir (J. Collin), mélodie (1871); La pâquerette (Dumas fils), chanson (1871); Beware (Longfellow) (London, 1871); Bolero (J. Barbier; Eng. trans. B. Kelt) (London, 1871); Sweet baby sleep (G. Wither), lullaby (London, 1871); The sea hath its pearls, v, pf, hmn/vn ad lib (London, 1871)

Oh! that we two were maying (C. Kingsley), v, pf, hmn and va ad lib (London, 1871); Queen of Love (F.T. Palgrave) (London and New York, 1871); The fountain mingles with the river (Shelley) (London, 1871); It is not always May (Longfellow) (London, 1871); Woe's me (Campbell) (London, 1871); Good Night (Shelley) (London, 1871); There is dew (T. Hood) (London, 1871); 20 mélodies, 3e recueil (1872), incl. A toi, mon coeur (Barbier), Aimons-nous (Barbier), Prends garde (Barbier), Sur la montagne (Barbier), Chanter et souffrir (A. Delpit), Rêverie (Barbier)

Chanson d'avril: sérénade du passant (F. Coppée) (1872); The Worker (F. Weatherly) (London, 1872), also orchd; Ma belle amie est morte (Gautier), lamento (1872) [same text as Chanson du pêcheur]; Oh! dille tu! (G. Zaffira), madrigale (London, 1872); Perche piangi? (C. Pavesi) (London and New York, 1872); Passed away (E. Saunders) (London, 1872); Oh! Happy Home (E. Maitland) (London, 1872), also orchd; Maid of Athens (Byron) (London, 1872)

Biondina (Zaffira), poemetto lirici [song cycle] (London, 1872); prol, Da qualche tempo, 1 Biondina bella, 2 Sotto un cappello rosa, 3 Le labbra ella compose, 4 E stati alquanto, 5 Ho messo nuove corde, 6 Se come io son poeta, 7 Siam iti l'altro giorno, 8 E le campane hanno suonato, 9 Ell'è malata, 10 Jer fu mandata, 11 L'ho compagnata, [12 Ho sempre nel orecchio and Epilogue not composed]; Quanti mai (Metastasio) (London, 1872); Le pays bienheureux: question d'enfant (Gounod, after Mrs Hemans: *The Better Land*) (1872); Heureux sera le jour (Ronsard) (1872); Si vous n'ouvrez votre fenêtre (Dumas fils) (1872); La fauvette (Millevoeye), chanson, (1872); If thou art sleeping (Longfellow) (London, 1873)

Loin du pays (Gounod), mélodie (London, 1873), also arr. vv; Peacefully Slumber, lullaby (London, 1873), arr. vn, pf as Berceuse (1875); Roy's Wife of Aldivalloch (folksong arr.) (London, 1873); Chidlock Tichborne (old ballad) (London, 1873); Welcome to Skye (old Jacobite song) (London, 1873); Ilala: stances à la mémoire de Livingston (Lord Houghton) (London, 1873), also orchd; Parlez pour moi (Barbier), romance (1875); Le memorare du soldat, prière, Bar solo, orch, vv ad lib (1875)

A une soeur (O. Pradère), romance (1875); A la brise (Aura gentil che mormori) (Fr. trans. Barbier) (1875); Mon amour a mon coeur (Barbier), mélodie (1875); Viens, les gazons sont verts (Barbier), chanson (1875); Les lilas blancs (P. Bourguignat), valse chantée (1876); When in the early morning (E. Maitland), (London, 1876); Le banc de pierre (P. de Choudens) (1876); Ma fille, souviens-toi (Louise Marie B.), mélodie (1876); Prière (Sully-Prudhomme) (1876); Compliment (Dumas fils) (1876); L'absent (Gounod), mélodie (1877)

My daddy is a cankered carl (old Scots song) (London, 1877); 20 mélodies, 4e recueil (1877): Le départ du mousse (P. Barbier), barcarolle, and several of the above; Vive la France (P. Déroulède), chant patriotique (1878), also with vv ad lib; Mélancolie (Coppée), rêverie in *Gil-Blas* (1880), also separately (1881); Ring out, wild bells (Tennyson, In memoriam) (London, 1880); A Cécile (G. Dubuffe), mélodie (1881); Réponse de Medjé (M. Barbier), mélodie (1882); Chant des sauveteurs

bretons (A. Ségalas) (1882); Pauvre Braga (G. Nadaud) (1882); Elle sait! (G. Boyer) (1882); Les deux pigeons (La Fontaine) (1883)

La chanson de la glu (J. Richepin) (1883); Dernières volontés (L. Veillot) (1883); Vaguons sur les flots, barcarolle (1884); Blessures (H. Taupin) (1885); Voix d'Alsace-Lorraine (R. Rousseil) (1885); The Arrow and the Song (Longfellow) (London, 1885); Le temps des roses (C. Roy) (1886); Vincenette (P. Barbier), chanson provençale (1887); Passiflora (J. de Chambrun) (1888); A la nuit (Gounod) (1891); Tout l'univers obéit à l'amour (La Fontaine) (1893); L'aveu (J. Rameau) (1894) [Gounod's last mélodie]; Chanson printanière (J. Barbier) (1895); La chanson du pêcheur (Gautier), composed 1841 (1895) [2nd setting of text as Ma bella amie est morte (1872)]; Soir d'automne (Gounod) (1896)

Gounod, Charles-François: Works

children's songs and partsongs

for equal voices, unaccompanied unless otherwise stated

* later published for solo voice, piano

La prière et l'étude, ou L'emploi de la journée (C. Turpin), 3–4vv (?1853–5): L'arithmétique, La musique, La récréation, La géographie, L'écriture, La lecture, La grammaire, Le dessin, L'histoire de France, L'histoire sainte, La prière du matin, La prière du soir, Reine des cieux, L'action de grâce, Le catéchisme, Le béatitude, L'angélus

Paraissez, roi des rois, chant de prix, 3vv (1854); Les pauvres du bon Dieu, 3vv (1854); *Le temps qui fuit et qui s'envole, 3vv (1855); *Les vacances (L. Bigorie), 3vv (?1855); *La distribution des prix, 3vv (1855); Le jour des prix (E. Scribe), 3vv (?1855); Un rêve (M. Spenner), 4vv (1855); *Le nid (A. Quételard), 3vv, pf (?1855); Les couronnes (E. Plouvier), choeurs composés pour distributions de prix, 2vv, pf/unacc. (1856, 2/1886): 1 Le travail béni, 2 La fête des couronnes, 3 Dieu partout; Cantate pour jeunes filles (pour la distribution des prix) (Turpin), 3vv, pf (1856)

Fêtes des écoles (A. Lefevre), 3–4vv (1856); Livrons nos coeurs à l'espérance, 3vv (1856); Aux amis de l'enfance (n.d.); *Le rosier blanc (Spenner), 3vv (1857); *Bonjour, bon soir (Spenner), 3vv (1857); *L'ange gardien (A Quételard), 4vv (1858); *Patte de velours (Spenner), 3vv (1858); *La jeune fille et la fauvette (E. de la Chauvinière), 1v, pf (1860), also for 3vv; Enfants au doux visage (La Chauvinière), 1v, pf (1868); Le mois de Marie, cantique, 1v/unison vv, pf/org (1868) [also pubd as Prière à la vierge]; La charité (La Chauvinière), 3vv (?1883)

Gounod, Charles-François: Works

orchestral and band

Scherzo, 1837, unpubd

Symphony no.1, D (1855)

Symphony no.2, E \flat ; perf. 1856 (late 1850s)

Marche pontificale (Marche romaine), for anniversary of coronation of Pius IX (1869)

Saltarello (London, ?1865)

Funeral March of a Marionette, d, pf (London, 1872), orchd (1879)

Marche-Fanfare, E \flat ; brass band, for 12th Hussars, arr. pf 4 hands (London, 1876)

Marche religieuse (Marche festive), C, arr. pf 4 hands/org/hmn (1876), fs (1878)

Marche solennelle, E \flat ; arr. pf 2/4 hands/org (London, 1878)

Wedding March no.2, A, for wedding of Duke of Albany, 1882, arr. pf 2/4 hands/org (London, 1882)

Fantaisie sur l'hymne national russe, pedal pf, orch (1886)

Suite concertante, pedal pf, orch, arr. 2 pf by Saint-Saëns (1888)

Danse roumaine, pedal pf, orch, arr. Band (1890), 2 pf (1896)

Gounod, Charles-François: Works

instrumental chamber

6 mélodies, g, E♭; B♭; c-C, F, B♭; hn, pf (c1840–48)

Méditation sur le 1er Prélude de piano de J.S. Bach, pf, vn/vc, org/vc ad lib (1853) [arr. solo song]

Méditation sur Faust, pf, hmn, vn/vc (1861)

Hymne à Sainte Cécile (vn solo, hps, timp, wind, db) (vn, org, pf) (1865); other inst arrs.; arr. as Ave verum (c1878)

Méditation, B♭; pf, org, vn/vc (1873); arr. from an aria in *La nonne sanglante*; earlier arr. as *Le calme*, 4e chanson sans paroles, pf solo (1865)

Cinq mars, fantaisie concertante, pf, vn (1878)

Wedding March no.1, C, 3 trb, org, for wedding of Duke of Albany, 1882 (London, 1882)

Petite étude-scherzo, D, 2 db (1885)

Meditation on The Arrow and the Song, D, pf, vn/cornet, vc, org (London, 1886)

String Quartet, g, unpubd

Petit quatuor (str qt), C, unpubd, *F-Pn*

String Quartet no.2, A (ded. Morsick, Rémy, Van Waefelghen, Delsart), unpubd, *F-Pn*

String Quartet no.3 (ded. Mme. Dergenétais), unpubd, *F-Pn*

String Quartet no.3 [sic], a(1895)

Petite symphonie, fl, 2 ob, 2cl, 2 hn, 2 bn, composed 1885 (1904)

Gounod, Charles-François: Works

piano

Valse (1854); L'angélus, petit morceau très facile, C, 4 hands (1858) Menuet, g, 4 hands (1858); Valse caractéristique, D, 2/4 hands (1861); 2 romances sans paroles (1861): 1 La pervenche, B, 2 Le ruisseau, G♯; Marche nuptiale, F, 2/4 hands (1861); Les pifferari, impromptu très facile, F (1861); Le bal d'enfants, valse facile, C (1861); Musette, impromptu, a (1863); Royal-Menuet, C (1863); Georgina, valse, D (1864), as Grand Valse in D (London, 1877)

Le calme, 4e romance sans paroles, D♭ (1865) [arr. from an aria in *La nonne sanglante*]; Valse des fiancés, D, 2/4 hands (1865); Souvenance, nocturne, E♭ (1865); Le rendez-vous, suite de valse, D, composed 1847, pf 2/4 hands (1866), orch (London, 1887); Ivy (Le lierre), romance sans paroles, B♭ (London, 1871); Funeral March of a Marionette, d (London, 1872), orchd (1878); Dodelinette, lullaby, G, 4 hands (London, 1872), arr. 2 hands (London, 1873), other arrs.; Choral et musette, F (1874)

Trois petits morceaux pour enfants, 4 hands (before 1875): La nacelle, C, La rosière, G, Le page, C; La valse des sylphes, A (1874); La veneziana, barcarolle, g (1874); Prélude, c (1877); Matinée de mai, in *L'illustration* (1896), suppl. to no.2761

Gounod, Charles-François: Works

other instrumental

Org: Communion, in *La maîtrise*, ii/1 (15 April 1858); Offertorium (London, 1876); Marches, entrées et sorties à l'usage du Service divin (1896) [arrs. of earlier

works]

Pedagogical: Méthode de cor à pistons (early 1840s); [6] Préludes et fugues pour l'étude préparatoire au Clavecin bien tempéré de Jean Sébastien Bach, G, e, C, D, F, a (1895)

Gounod, Charles-François

WRITINGS

'Les contrefaçons musicales à l'étranger', *Le ménestrel*, xxxix (1873), 5

'La neuvième symphonie de Beethoven [Lettre à Oscar Comettant]', *Le ménestrel*, xl (1874), 189–90

'Les compositeurs chefs d'orchestre', *Le ménestrel* (June, July 1873); repr. in *Autobiographie* (1875); Eng. trans., OQ, xii/4 (1995–6), 5–17

ed. G. Weldon: *Autobiographie et articles sur la routine en matière d'art* (London, 1875) [1. 'Sur la routine en matière de l'art', 2. 'Le public', 3. 'La critique', 4. 'La propriété artistique' (inc.), 5. 'Urgence d'un congrès artistique international' (inc.), 6. 'Les auteurs' (inc.), 7. 'La critique musicale anglaise', 8. 'Préface au *Georges Dandin* de Molière', 9. 'Les interprètes' (inc.), 10. 'L'enseignement' (inc.), 11. 'Les compositeurs chefs d'orchestre', 12. 'Les pères de l'Eglise de la musique']

'Preface to 'Hector Berlioz: lettres intimes', *Nouvelle revue*, iv (1880), 801; pubd separately (Paris, 1882; Eng. trans., 1882, as *Life and Letters of Berlioz*, ii); preface repr. with *Mémoires d'un artiste* (1896)

'L'allaitement musical', *Le nouveau-né* (Jan 1882); repr. *Le ménestrel*, xlvi (1882), 57–9

'Le Don Juan de Mozart', *Le ménestrel* xlvi (1882), 388–9, 395–7

Review of C. Saint-Saëns: *Henry VIII*, *Nouvelle revue*, xxi (1883), 487; repr. with *Mémoires d'un artiste* (1896)

Preface to A. Mortier: *Les soirées parisiennes de 1883: par un monsieur de l'orchestre* (Paris, 1884)

Preface to *Mors et vita: a Sacred Trilogy ... Book of Words* (London, 1885)

Preface to R. Mulholland: *Une idée fantasque* (Paris, 1885)

'Considerations sur le théâtre contemporain', *Annales du théâtre et de la musique*, xi (1886)

Review of C. Saint-Saëns: 'Proserpine', *Le figaro* (18 March 1887)

Review of C. Saint-Saëns: 'Ascanio', *La France* (23 March 1890)

Le Don Juan de Mozart (Paris, 1890, 5/1909/R; Eng. trans. of 3rd edn, 1895/R)

Preface to S. Frère: *Maman Jean* (Paris, 1891)

'De l'artiste dans la société moderne', *Revue de Paris*, ii/6 (1895), 25; repr. with *Mémoires d'un artiste* (1896)

'Mémoires d'un artiste', *Revue de Paris*, ii/3–4 (1895); pubd separately (Paris, 1896; Eng. trans., 1896/R, as *Charles Gounod:*

Autobiographical Reminiscence, with Family Letters and Notes on Music), enlarged, incl. unpubd letters and the lectures 'L'Académie de France à Rome' (Jan 1882) and 'La nature et l'art' (25 Oct 1886)

Après vingt ans et autres poésies: avec quelques mots d'explication par Georgina Weldon (Paris, 1902) [poems communicated to Mrs Weldon by the spirit of Gounod]

Gounod, Charles-François

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 [Gounod–Bizet correspondence]: *Revue de Paris*, vi (1899), 677–703
- V. Glachant:** 'Deux Lettres de Charles Gounod', *RHCM*, vi (1906), 139–41
 'Lettres à Madame Augé de Lassus', *RHCM*, vii (1907), 312–16
 'Quelques lettres de Charles Gounod', *Revue hebdomadaire* (26 Dec 1908), 451–69; (2 Jan 1909), 23–42
 'Lettres de la jeunesse de Charles Gounod: Rome et Vienne 1840–1843', *Revue bleue*, xlviii/2 (1910), 833; xlix/1 (1911), 8
- A. Pougin:** 'Gounod écrivain, iii: Gounod épistolaire', *RMI*, xix (1912), 239–85, 637–95; xx (1913), 453–86, 792–820
- J.G. Prod'homme:** 'Miscellaneous Letters by Charles Gounod', *MQ*, iv (1918), 630–53
 'Six lettres inédites', *Revue politique et littéraire*, lvii (1919), 347–50
- J. Tiersot:** 'Gounod's Letters', *MQ*, v (1919), 40–61
 'Lettres de Gounod au Baron de Vendeuvre', *ReM*, xvi (1935), 110–15
- M. Pincherle, ed.:** *Musiciens peints par eux-mêmes: lettres de compositeurs écrites en français* (Paris, 1939), 138–9
- E. de Bertier de Sauvigny, ed.:** *Quelques photographies et lettres inédites de Gounod, Massenet et Saint-Saëns* (La Jourdan, 1980)

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- G. Weldon:** *Hints for Pronunciation in Singing, with Proposals for a Self-Supporting Academy* (London, 1872, 3/1882)
- C. Dancla:** *Les compositeurs chefs d'orchestre: réponse à M. Charles Gounod* (Paris, 1873)
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Goupillet [Coupillet, Goupillier], Nicolas

(*b* ?Senlis, before 1650; *d* ?after 1713). French musician, formerly thought to have been a composer. He claimed to have been a choirboy at Notre Dame, Paris, and 'for 12 years' a pupil of Pierre Robert 'while Robert was choirmaster' there. Antoine, however, maintained that he was not a choirboy at Notre Dame (and in any case Robert was choirmaster there for only ten years, from April 1653). On 17 September 1666 Goupillet signed a 12-year contract as choirmaster of Langres Cathedral; the contract was renewed on 15 May 1679 for a further 12 years but withdrawn on 2 September 1681 because he could no longer discipline the choirboys. His next position was as choirmaster of Meaux Cathedral, where he succeeded Brossard. In April and May 1683 he won one of the four positions of *sous-maître* of the royal chapel at Versailles. It is possible that his success was due to intervention on his behalf by Bossuet, Bishop of Meaux, and possibly by Robert. In 1693 it became known that for some time he had purchased compositions by Desmarets and passed them off as his own, without even paying for them. When Desmarets complained Louis XIV dismissed Goupillet and banished him from court on 13 September 1693, not, however, before making him canon of the royal collegiate church of Saint Quentin and granting him a pension (of 2000 livres according to Jal and others, but of only 900 according to Titon du Tillet). Though Fétis stated that he died shortly after 1693, Antoine maintained that he was still living in February 1704 and that he died after 1713. No works by him are known; Brenet pointed out that those referred to by Fétis are clearly in an earlier style.

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WILLIAM HAYS

Gourd.

The rind of a fleshy fruit in which the dried seeds remain and form a rattle such as the [Cabaca](#) or an instrument such as a scraper (rasp), in which case the gourd is notched and rasped with a stick or other object. See [Güiro](#).

JAMES BLADES

Gourd bow.

A [Musical bow](#) with a gourd resonator.

Goussenov, Farkhang.

See [Husseinov, farhang \(rahim oglu\)](#).

Goût du chant

(Fr. 'taste in singing', 'tastefulness in melody').

A Baroque term for ornamentation. Rousseau (*Dictionnaire*, 1768) referred to *goût du chant* as the practice of adding [Ornaments](#) ('agréments') to a vocal or instrumental piece to relieve the insipidity of the French melody ('chant'). With similar irony he also said that the term was used to refer to the practice of a singer imitating the vocal timbre of some modish actor.

Gouvy, Louis Théodore

(*b* Goffontaine, nr Saarbrücken, 3/5 July 1819; *d* Leipzig, 21 April 1898). French composer. He evinced little musical talent as a child and, after receiving a doctorat ès lettres from the college at Metz, he went to Paris in 1836 to study law. Piano lessons with Billard (a pupil of Henri Herz) impressed him more than his law courses, which he failed, and in 1839 he decided on a career in music. He frequented Adolphe Adam's salons and studied theory (with Elwart) and, from 1841, the piano (with Pierre Zimmermann). He spent several months in Berlin (1842–3), where he published his first works and had further studies with the conductor and composer C.F. Rungenhagen; later he spent a year in Italy (1844–5). His first symphony was played in Paris in 1846 by an amateur orchestra and in the following years other works were performed, often at his own expense. Padeloup conducted his compositions at the Concerts des Jeunes Artistes and, from 1861, at the Concerts Populaires. Gouvy frequently visited Germany, where his music was better received. From the mid-1850s he divided his time between Paris and various German cities, travelling to hear performances of his works but living mainly in Leipzig and Berlin; he spent proportionately more time in Germany as he grew older. His only opera, *Der Cid*, was accepted in Dresden in 1863 but never performed. Of independent means, he held no appointments. He became a member of the Berlin Academy in 1895 and a Chevalier of the Légion d'Honneur in 1896.

Gouvy's list of works numbers over 90 and includes compositions in many genres. Early in his career he concentrated on instrumental music but later he produced several large choral works. He wrote and vehemently defended 'absolute' music at a time when it had little popularity in France. His music, commonly compared with Mendelssohn's, can be elegant or weighty; it is well constructed, if traditional and sometimes too drawn out, and is characterized by attractive, lively melodies and an absence of protracted counterpoint.

WORKS

most published in Paris or Leipzig

Der Cid (opéra, M. Hartmann, after Corneille), 1863, unperf.

Sacred (most with solo vv, chorus, orch): Stabat mater (1879); Requiem (c1880); Missa brevis (?1883); Golgatha, cant.; others

Secular cants. or dramatic concert-scenes (most with solo vv, chorus, orch; most texts by Gouvy): Le dernier hymne d'Ossian, Bar, orch/pf, 1850; La religieuse, S (?1876); Frühlings Erwachen (c1882); Oedipus auf Kolonos (c1882); Iphigenie in Tauris (1885); Elektra (c1890); Egille (c1890); Polyxena (c1896); Asléga, mentioned in *RiemannL12*

Other choral: 12 choeurs (Balangé, after various authors), 4 male vv (1860); 3 choeurs (J.-J. Rousseau), 4vv, pf ad lib (c1865)

Songs etc.: La pléiade française, 12 16th-century poems (10 authors), 1v, pf (1876); 40 poèmes (P. de Ronsard) in 6 sets, 1v, pf (1876); 18 sonnets and chansons (P. Desportes), 1v, pf (1876); numerous others, incl. duos

Orch: 7 syms., 1846–92; Sinfonietta (c1886); Symphonische Paraphrasen (c1898); 2 concert ovs. (c1858); Hymne et marche triomphale

Chbr: Suite gauloise, fl, 2 ob, 2 cl, 2 hn, 2 bn (c1898); Octet, fl, ob, 2 cl, 2 hn, 2 bn (?1882); 2 serenades, fl (2 vn, va, vc, db)/str orch (c1890); Sérénade, 2 vn, va, vc, db, c1853; Qnt, pf, str qt (c1861); Qnt, 2 vn, va, 2 vc (1876); 5 str qts (1858–c1882); Sérénade, pf, vn, va, vc (1865); 5 pf trios (1853–63); Vn Sonata (c1877); Sonata, cl/vn, pf (1880); works for vn, pf and vc, pf

2 pf: Sonata (1880); other works

Pf solo: 2 sonatas, c1845, 1860; 20 serenades (1855–78); 2 études (?1843); minor works

Pf 4 hands: 3 sonatas, 1861–9; Valses de fantaisie, 1869; variations and minor works

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JEFFREY COOPER/CORMAC NEWARK

Gouy, Jacques de

(d after 1650). French composer. His family originated in the Netherlands. He was a canon of Embrun, Provence. He did not, however, live there but in Paris, where he associated with musicians: Lambert, Moulinié and members of the La Barre family were among his friends. He supported the system of notation ('musique almérique) invented by Jean Le Maire and wrote a four-part chanson using the system which was included in *Estrennes pour messieurs et dames du concert de la musique almérique* (F-Pm 4401, 1642). His only surviving publication is *Airs à quatre parties sur la Paraphrase des pseumes de Godeau* (Paris, 1650; examples in D. Launay, ed.: *Anthologie du psaume français polyphonique, 1610–1663*, Paris, 1974); there is no separate continuo part, the instrumental bass – described in the preface as essential – doubling the vocal bass. Gouy's pieces were the first published settings of the *Paraphrase* of Antoine Godeau (1648). They comprise settings of the first 50 psalms, but because they were widely thought to be too academic and thus too far removed from Godeau's intentions, Gouy was deterred from publishing the remaining 100, although they were ready for publication. His extensive preface is an important source of information about music in mid-17th-century Paris. After being forgotten for 40 years his *airs* enjoyed a new lease of life through new editions issued in Amsterdam (1691) and London (n.d.) doubtless for the use of émigrés exiled from France after the revocation of the Edict of Nantes. Gouy stated that he wrote 'motets for every feast in the calendar', several *airs* and a *Table en faveur des ecclésiastiques, pour apprendre facilement le plain-chant selon l'art de l'incomparable M. Le Maire*, but all appear to be lost.

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DENISE LAUNAY

Gow.

Scottish family of virtuoso fiddlers. They were active between 1745 and 1831.

- (1) Niel [Neil] Gow
- (2) William Gow
- (3) Andrew Gow
- (4) John Gow
- (5) Nathaniel Gow
- (6) Neil Gow jr

DAVID JOHNSON

Gow

(1) Niel [Neil] Gow

(*b* Inver, Perthshire, 22 March 1727; *d* Inver, 1 March 1807). He inaugurated a new professional era in Scottish fiddle playing and achieved national recognition as a performer and composer. For the previous century fiddle playing in Scotland had been largely a local, amateur art.

Niel Gow was mainly self-taught, but by the age of 18 had already developed a distinctive playing style. In 1745 he entered a competition at which the judge, who was blind, declared he could 'distinguish *the stroke of Niel's bow* among a hundred players'. Later he was patronized by the Duke of Atholl, the Duchess of Gordon and other Scottish aristocrats. His services were soon in demand for balls and house parties throughout Scotland. He retained, however, a personal modesty, lived most of his life in the village where he was born, and was 57 before any of his compositions reached print.

His *First Collection of Strathspey Reels* appeared in 1784, prepared for publication by his son Nathaniel. It was outstandingly successful and had a large subscription list, but erred in not distinguishing Gow's compositions from older tunes, giving rise to confusions which persist today. Niel issued two further collections in 1788 and 1792, and selections were republished posthumously by Nathaniel Gow as *The Beauties of Neil Gow*.

McKnight wrote of him:

The Highland reel ... [was his] forte. His bow-hand ... was uncommonly powerful; and when the note produced by the *up-bow* was often feeble and indistinct in other hands, it was struck, in his playing, with a strength and certainty, which never failed to surprize and delight the skilful hearer. ... We may add the effect of the *sudden shout*, with which he frequently accompanied his playing in the quick tunes, and which seemed instantly to *electrify* the dancers.

He met Burns in 1787. His portrait was painted four times by Raeburn; and he was depicted playing the violin in David Allan's painting *A Highland Wedding at Blair Atholl*, accompanied by his brother Donald on the cello (see Scotland, §II, 6(ii), fig. 3).

Four of Niel Gow's sons also became professional fiddlers.

Gow

(2) William Gow

(*b* Inver, c1755; *d* Edinburgh, 1791). Son of (1) Niel Gow. He spent his working life in Edinburgh. He took over leadership of Alexander McGlashan's dance band on McGlashan's retirement (c1787) and wrote a few reels and Scots airs.

Gow

(3) Andrew Gow

(*b* Inver, c1760; *d* Inver, 7 July 1794). Son of (1) Niel Gow.

Gow

(4) John Gow

(*b* Inver, c1764; *d* London, 22 Nov 1826). Son of (1) Niel Gow. Both (3) Andrew and John went to London, where they set up a joint music selling business, and both led Scottish dance bands in London. John Gow, like William, wrote a few original pieces in the Scottish folk style.

Gow

(5) Nathaniel Gow

(*b* Inver, 28 May 1763; *d* Edinburgh, 19 Jan 1831). Son of (1) Niel Gow. He was the most successful son. He went at an early age to Edinburgh, where he took lessons in the violin from Robert Mackintosh and the trumpet from Joseph Reinagle snr. In 1782 he was appointed one of His Majesty's Trumpeters for Scotland, and also became a professional member of the Edinburgh Musical Society's orchestra. He became cellist in Alexander McGlashan's dance band, of which his brother (2) William became leader, and then inherited the leadership on William's death. Under Nathaniel's direction the band played before royalty at Scottish social functions in London.

Nathaniel was a determined businessman. He spent three periods of his life in music-publishing partnerships (1796–1812 with John Shepherd; 1818–23 with his son Neil; 1826–7 with J.M. Galbraith), partly as a means of exploiting his own and his father's compositions. His band also commanded very high fees; at one time his fortune was said to be £20,000. Nevertheless, he was declared bankrupt in 1827, and died in reduced circumstances.

The most characteristic of Nathaniel's compositions are the airs, reels and strathspeys in his fourth, fifth and sixth *Collections of Strathspey Reels* (1808–22) and in the four-volume *Complete Repository of the Original Scotch Slow Tunes* (1799–1817). About 1800 he also wrote a few keyboard fantasias based on Edinburgh street cries, of which the most famous is *Caller Herring*, fitted with words by Lady Nairne about 1823. From about 1810 there was a change of fashion from Scottish dance music towards waltzes, quadrilles and various kinds of light piano music. Gow tried to keep up with modern trends, but was not altogether successful; his compositions in the Scottish folk style are his best work.

Gow

(6) Neil Gow jr

(*b* Edinburgh, 1795; *d* Edinburgh, 7 Nov 1823). Son of (5) Nathaniel Gow. He trained in medicine but then followed his father into music. He showed great promise as a composer of Scottish dance music but died young. A collection of his airs, reels and strathspeys was published posthumously in 1837.

(His name is nowadays conventionally distinguished in spelling from (1) Niel Gow's; both spellings were current c1800.)

See also [Scotland](#), §II, 6(ii).

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Gow, Dorothy

(*b* London, 1893; *d* London, 1 Nov 1982). English composer. Her earliest surviving work is dated 1919, but it was not until 1924 that she entered the RCM, where she studied composition with R.O. Morris and Vaughan Williams. In 1932 she won an Octavia Travelling Scholarship to study with Egon Wellesz in Vienna. Her chamber music was regularly performed at the early Macnaghten-Lemare concerts in the 1930s and her Prelude and Fugue for orchestra (1931) was broadcast by the BBC. In spite of support from friends such as Vaughan Williams and Elisabeth Lutyens, her extreme shyness and self-criticism led to her music being seldom performed in later years. Described by Lutyens as having 'an unconventional ear' and characterized by the music press of the 1930s as up-to-date and intellectual, Gow wrote chamber music of great beauty and individuality. The Three Songs for tenor and string quartet (1933) display an energetic sense of rhythm and a controlled use of dissonance. Her best-known work is the short and intense String Quartet in One Movement (1947), published by OUP in 1957. After suffering a stroke in 1978, Gow destroyed much of her music. Her remaining manuscripts are held in the British Library (Add. 63000–63007) in London.

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(selective list)

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FullerPG

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SOPHIE FULLER

Goward [Keeley], Mary Anne

(*b* Ipswich, 22 Nov 1805; *d* London, 12 March 1899). English soprano and actress. She studied with Mrs Henry Smart (sister-in-law of Sir George Smart). She sang in a concert in York in the winter of 1823, and thereafter appeared as Lucy Bertram in Bishop's *Guy Mannering* in Yarmouth and as Polly in *The Beggar's Opera* in Dublin. In 1825 she was engaged as a singing actress at the Lyceum Theatre in London where her roles included Ännchen in Weber's *Der Freischütz*. In the following year, after two other sopranos had withdrawn from the part of the Mermaid in Weber's *Oberon*, the composer declared, 'Little Goward shall sing it'. She had difficulty making herself heard (and contemporary reviews are silent about her performance), but she was praised by Weber as 'the most natural singer I ever heard'. Planché wrote that she had 'a sweet though not very powerful voice, and was even then artist enough to be entrusted with anything'. She continued to sing in opera for a while, but on her marriage to the actor Robert Keeley in 1829 she turned to the theatre and became very popular, especially in comic roles, under her married name.

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JOHN WARRACK/GEORGE BIDDLECOMBE

Goyeneche, Roberto [El Polaco]

(*b* Buenos Aires, 29 Jan 1926; *d* Buenos Aires, 27 Aug 1994). Argentine tango singer. Despite his nickname, he was of pure Basque ancestry. His first jobs as a young man were driving buses, taxis and trucks, but he entered the flourishing tango scene of the 1940s on the strength of his untrained but superb baritone voice which, with its rhythmic sensitivity and dramatic sense, was quickly recognized by the public as one of the best since Carlos Gardel's. He worked with a number of distinguished tango bands in the 1940s and 50s, notably those of Horacio Salgán and Aníbal

Troilo, with whom he made some memorable recordings. After 1964 he fully established himself as a solo artist, winning much popularity and success in theatres, nightclubs, on the radio and in the recording studio, backed by a variety of groups including Roberto Pansera's band and the Baffa-Berlingieri Trio. Goyeneche also wrote a few tangos, the best known being *Celedonio*. His bohemian life-style and fondness for whisky led to a sad decline in his vocal quality by the early 1980s, but he always retained his impressive stage presence. See also M. Longoni and D. Vecchiarelli: *El Polaco: La vida de Roberto Goyeneche* (Buenos Aires, 1996).

SIMON COLLIER

Gozenpud, Abram Akimovich

(b Kiev, 10/23 June 1908). Russian musicologist and literary critic. He graduated with a degree in literature from the Institute of People's Education, Kiev, in 1930 having studied with A.I. Beletsky and N.K. Zerov; for his musical education he was indebted to his brother Matvey Akimovich Gozenpud (1903–61), the composer and pianist, who was a pupil at the Kiev Conservatory with G.N. Beklemishev and Blumenfel'd. While working as a music history teacher at institutes for advanced education in Kiev and Sverdlovsk, he took the *Kandidat* degree at the Kiev Conservatory with the dissertation *Shekspir i muzika* in 1939 and the Candidate of Philological Sciences degree at the Shevchenko Institute of Ukrainian Literature with the dissertation *Dramaturniya Lyndviga Khol'berga* ('The Drama of Holberg') in 1941. He headed the academic department for musical theatre at the All-Union Theatrical Society in Moscow and the literary section of the State Academic Mal'iy Theatre, Moscow (the latter, 1946–9). In 1951 he moved to Leningrad and from 1953 to 1993 he held a senior academic post at the Leningrad Institute for Theatre, Music and Cinematography. He also gained the DSc at the Institute of Russian Literature with the study *Muzikal'niy teatr v Rossii ot istokov do Glinki* ('The Musical Theatre in Russia from its Origins to Glinka') in 1962. He was appointed professor at the St Petersburg University of Humanities in 1994. The author of 24 books and over 350 articles, he has specialized in the history of Russian and Western European opera and musical theatre, and the relationship between literature and music. He also wrote the libretto to Shebalin's comic opera *Ukroshcheniye stroptivoy* ('The Taming of the Shrew') and has translated works by Shakespeare, Hauptmann, Holberg and other writers. He was made a member of the St Petersburg Academy of Sciences in 1996.

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LARISA KAZANSKAYA

Gozzini [Goccini, Coccini], Giacomo

(*b* Bologna, c1682; *d* ?Bologna, 1748). Italian composer. A pupil of Perti, he was admitted to the Accademia Filarmonica, Bologna, in 1701 as an organist and composer, and was elected its *principe* in 1706 and 1712. He was *maestro di cappella* of S Maria Maggiore, Bergamo, from 29 December 1717 to 16 September 1745, when, for health reasons, he was replaced by the *vicemaestro*, Lodovico Ferronati. Gozzini's name appears in the list of salaried employees of the Consiglio della Misericordia Maggiore of Bergamo for the following two years, as 'retired' *maestro di cappella*. He wrote an opera and two oratorios for Bologna but the music of only one of the oratorios survives. A number of other sacred works survive in manuscript.

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stage

all performed at Bologna; music lost unless otherwise indicated

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La vittoria navale predetta dal B. Pontefice Pio V Ghislieri (orat), 1705, *I-Bsp*
Amor fra gl'incanti (trattenimento baschereccio per musica, T. Mengozzi), carn. 1713

sacred

Omnipotente Dio, 1v, bc, in *L'esercizio della contrizione in sagre canzoni ... operetta spirituale del canonico dottor Gio. Battista Prediera* (Bologna, 1730)
Messa alla Palestrina, 5vv, org; Messa da Requiem, 5vv, str, org; Gl and Cr; introits, grads and offs; 5 resps for Absolution, 4vv, str, org; pss, canticles and hymns; TeD, 4vv, orch, bc; Compieta (1709), 4vv, str; Dies irae, 4vv, choir, insts, org; Lamentazioni della Settimana Santa, 1v, str, bc; Nunc Sancte nobis, 2 choirs, org; numerous motets: *BGc* [many autographs]
Ky, Gl, 4vv, *Baf*
Letanie, 4vv, vns; Regina coeli, 2vv, str: *Bsp*

In medio, 4vv, org (see *EitnerQ*)

Various liturgical works, *BGI*

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EitnerQ

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RODOBALDO TIBALDI

GP.

See [Generalpause](#).

Graaf, Christian Ernst.

See [Graf](#) family.

Grabbe, Johann

(*b* Lemgo, 1585; *d* Bückeburg, 1655). German composer and organist. He owed his musical education to the generous assistance of Count Simon VI of Lippe, a lover of music and art. When he was 11 the count made him a chorister in his Hofkapelle at Detmold and at Schloss Brake, near Lemgo. He arranged for him to be taught the organ by the court organist, Cornelius Conradus, appointed him to succeed Conradus on the latter's death and supported him while he studied with Giovanni Gabrieli in Venice from 1607 to 1610. On his return Grabbe initially carried out his former duties as court organist, but when his patron died in 1613 expenditure on court music was cut, and in 1614 he became vice-Kapellmeister to Count Ernst III of Schaumburg-Lippe at the neighbouring court of Bückeburg. Having already been able to study the Dutch school of Sweelinck with Conradus and Italian music with Gabrieli, Grabbe now became familiar with English instrumental music, for at about this period William Brade and Thomas Simpson were employed for some years as court musicians at Bückeburg; both included pieces by him in instrumental collections. During the Thirty Years War musical activities at the court were severely curtailed and from at least 1635 Grabbe was employed as a grain clerk. Like Schütz in 1611, though two years earlier, he produced a volume of Italian madrigals as his first

publication during his sojourn in Venice. Both composers displayed a mastery of the up-to-date Italian madrigal style. Their settings of G.B. Marini's *Alma afflitta* show similarities not only in the rhythm of the declamation but also in the contours of the melodic lines and in figures used to illustrate individual words.

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MARTIN RUHNKE

Graben-Hoffmann [Hoffmann], Gustav (Heinrich)

(*b* Bnin, nr Posen [now Poznań], 7 March 1820; *d* Potsdam, 20 May 1900). German teacher and composer. He was a teacher in Schubin (now Szubin), near Bromberg, and in 1840 moved to the state school in Posen on the Graben (hence his hyphenated name) before going to Berlin to train as a concert singer and to study composition. By 1844 he was a soloist in the Berlin Sing-Akademie, but in 1848 illness compelled him to abandon a concert career, and he became a singing teacher and composer. In 1850 he founded a ladies' music academy in Potsdam. After a year in Styria and Saxony he went to Leipzig, where in 1857 he completed his composition studies. From 1858 to 1868 he taught singing in Dresden and later in the service of the Grand Duchess of Mecklenburg-Schwerin. He returned to Berlin in 1869, and a year later started a ladies' singing academy; but, as in Dresden three years later, he had relatively little success. In 1885 he

returned to Potsdam, but again found himself unable to establish a foothold in musical life. His last years were spent in straitened circumstances.

Graben-Hoffmann's numerous salon-like lieder, duets and choruses (of which the ballad *500,000 Teufel* achieved particular popularity) were intended for the use of middle-class households, but owing to their derivative qualities quickly went out of fashion. More important were his pedagogical writings, in which he took a stand against straining the voice and a misplaced virtuosity, and advocated a general theoretical training and a special rhythmic schooling for singers. His vocal methods (1872 and 1874) were used by many teachers. A collection of his letters is in the Deutsche Staatsbibliothek, Berlin.

WRITINGS

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Das Studium des Gesangs nach seinen musikalischen Elementen (Leipzig, 1872)

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THOMAS-M. LANGNER

Grabner, Hermann

(b Graz, 12 May 1886; d Bolzano, 3 July 1969). German teacher, theorist and composer. He took a doctorate in law (1909) and from 1910 studied composition in Leipzig with Reger, becoming his assistant in Meiningen (1912). In 1913 Pfitzner invited him to the Strasbourg Conservatory as a theory teacher; after 1918 he held similar posts in Heidelberg and Mannheim. He moved back to Leipzig in 1924, first as a lecturer in composition at the conservatory, then as university music director (1930) and professor (1932). Finally, he lectured in Berlin at the Musikhochschule (1938–45) and the conservatory (1950–51). His importance lies chiefly in his work as a theorist and teacher. Starting from Riemann's notion of harmonic function and its symbology, Grabner rejected its basis in harmonic dualism, which had become a pedagogical handicap. His 'monistic' function theory proved both durable and influential, helping to maintain function theory as the leading method of harmonic analysis in Germany. Grabner's pupils included Fortner, Riisager and Distler, whose own harmony textbook shows Grabner's influence. His compositional style evolved directly from that of Reger, though in some works, particularly those for organ, he introduced more modern features.

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(selective list)

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Orch: *Variationen und Fuge über ein Thema von Bach*; *Alpenländische Suite*; *Pastorale*

Choral: *Die Heilandsklage* (Guardini), *Passion*, solo vv, vv, orch; *Frohsinn im Handwerk* (E. du Vinage), cant., S, A, male vv, orch; *Requiem*, solo vv, vv, orch, org; many other cants., motets, songs, etc.

Other works: few chbr pieces; much org music, incl. 2 sonatas, n.d., 1962, chorale preludes, etc.

Principal publishers: Bärenreiter, Kahnt

WRITINGS

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HANSPETER KRELLMANN/DANIEL HARRISON

Grabowski, Ambroży

(*b* Kęty, nr Kraków, 7 Dec 1782; *d* Kraków, 4 July 1868). Polish bookseller and historian. In 1797 he began working in Groebel's bookshop in Kraków, and there came into contact with a number of leading historians who aroused his fascination in the subject. After 20 years Grabowski opened his own bookshop, which he eventually closed in 1837 in order to devote himself exclusively to collecting historical material. His work in this field resulted in several books between 1840 and 1854, and also a number of articles published mainly in *Biblioteka Warszawska* (1850–65). These writings contain information on general Polish history, art history and the history of Kraków, and also a great deal of valuable material derived from primary sources concerning music and musicians in Poland. It was through

Grabowski that historical interest in musical matters was first aroused in Poland. (*PSB*, K. Estreicher)

WRITINGS

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Dawne zabytki miasta Krakowa [The ancient relics of Kraków] (Kraków, 1850/R)

Starożytnicze wiadomości o Krakowie [Ancient accounts of Kraków] (Kraków, 1852)

Skarbniczka naszej archeologii [Treasure of our archaeology] (Leipzig, 1854/R)

ZOFIA CHECHLIŃSKA

Grabowski, Stanisław

(*b* Kraków, 1791; *d* Zhitomir, 17 June 1852). Polish composer, piano teacher and organist. He studied the organ in Kraków; after a brief period in Lemberg, he moved to Volhynia, where he taught music. In 1817 he took up a music appointment at the Lycée in Krzemieniec, a leading 19th-century Polish cultural and educational centre. There he organized chamber concerts in his own home. From 1828 to 1830 he lived in Vienna, then settling in Zhitomir, where he sold sheet music. He presented the town with an organ embellished with porcelain bas-reliefs of Bach, Handel and himself. His own output was mostly for the piano, including the 15-part programmatic cycle *Album fortepianowy* (Zhitomir, 1852). The dances in this cycle include ten polonaises, some of which, elegiac in character, follow the stylistic model of Ogiński. All the pieces have descriptive titles, such as *Polonaise militaire*, *Polonaise sérieuse* and *Polonaise 'Kiepskie czasy'* ('Wretched Times'). This cycle, together with his mazurkas and some slighter piano works, was very popular at one time as part of the standard repertory of domestic music-making.

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ZOFIA CHECHLIŃSKA

Grabu [Grabeu, Grabue, Grabut, Grebus], Luis [Louis, Lewis]

(*f* 1665–94). Catalan violinist and composer working in England. On 2 April 1665 'Lodovicus Grabeu of Shalon in Catalunnia' was married to Catherine de Loes of Paris in the Catholic chapel at St James's Palace, London. He perhaps came from the coastal village of Salou, south of Tarragona, and

presumably met his bride in Paris. He was probably responsible for bringing Robert Cambert to England in 1673, and may therefore have been his pupil. He was certainly thought of as a representative of French culture in England.

Grabu was sworn in as Master of the Music in succession to Nicholas Lanier in June 1666; the patent is dated 17 April 1667, backdated to Lady Day 1666. He lost no time in asserting his authority. On 24 Dec 1666 John Banister (i) and the 24 Violins were ordered to obey his instructions 'both for their time of meeting to practise, and also for the time of playing in consort', and on 14 March 1667 he replaced Banister as the convenor of the Select Band amid accusations of Banister's financial impropriety. Not surprisingly, Grabu's appointment caused offence: Samuel Pepys reported Banister's rage and Pelham Humfrey's jealous comment that he 'understands nothing nor can play on any instruments and so cannot compose'. But Grabu was evidently brought in to improve standards in the 24 Violins, and he succeeded. Pepys did not like the 'English song upon peace' Grabu performed at Whitehall on 1 October 1667, but admitted that he had brought the instruments 'by practice to play very just', and he 'heard a practice mighty good of Grebus' at a 'fiddling concert' at Whitehall on 15 April 1668.

Grabu served as Master of the King's Music until 1673, when he seems to have fallen foul of the Test Act, passed that spring and enforced from 18 November, which banned Catholics from court. Nicholas Staggins was sworn in as his replacement on 15 August 1674, but was paid £100 a year 'without account, for such uses as the King shall direct' on 10 May 1675 backdated to Midsummer 1673, so he may have been in control from then. Instead, Grabu turned to the theatre. He was involved with Cambert's attempt to establish a French opera company in London. The text of *Ariane, ou Le mariage de Bacchus*, given at Drury Lane on 30 March 1674, was 'Now put into Musick' by Grabu, though the lost work seems to have been an expanded version of Cambert's *Ariane*, first given in 1659. Nothing came of the venture, and by 5 May 1677 he was reduced to petitioning the king for arrears of pay. He was said to be 'very poore and miserable', and was eventually paid £627 9s. 6d.. In 1678 he wrote music for three London plays, and on 31 March 1679, at the height of the Popish Plot, he was given a passport to travel to France 'with his wife and three small children'.

Nothing further is known of Grabu's activities until April 1683, when he competed unsuccessfully for a post in the French royal chapel. That autumn Thomas Betterton recruited him 'to represent something at least like an Opera in England for his Majestyes diversion'. His setting of Dryden's allegorical opera *Albion and Albanus* was put into rehearsal during winter 1684, only to be interrupted by Charles II's death on 6 February 1685. It was finally produced on 3 June, but ran for only six nights before being interrupted by Monmouth's rebellion, though it was published in full score in 1687. Grabu continued to write for the theatre, contributing suites for revivals of *The Maid's Tragedy*, *The Double Marriage* and *Oedipus*. He gave a concert of his compositions at a house in Covent Garden on 17 November 1694, presumably to raise money for his departure from England, for on 4 December he was given a passport to

travel to Holland or Flanders with his wife and two children. Nothing more is known of him.

Grabu's music has been routinely condemned in modern times, though its perceived weakness can mainly be explained by the fact that he was unable or unwilling to learn how to set English properly. His part-writing is always competent, and if it sounds bland compared to Locke or Purcell, that is because he worked within a tradition that valued elegant melody, used relatively little dissonance, and concentrated most of the musical interest in the outer parts. At his best, as in the remarkable suite he wrote to accompany the dream sequence in Act 3 of *Valentinian*, he was a highly effective exponent of the French orchestral idiom. *Albion and Albanus* is effectively a Lullian opera with English words, and though it sometimes outstays its welcome, its influence can easily be heard in Purcell's semi-operas.

The orchestral music in *Pastoralle* (1684) and *Albion and Albanus* uses the French five-part orchestral scoring, with a single violin part, three violas and bass, though much of the rest of his instrumental output survives only in incomplete or poor sources. *A Collection of Several Simphonies and Aires for Violins, Flutes and Hoe-boys*, published anonymously in 1688, seems to be his work, and probably includes some cut-down orchestral music.

WORKS

stage

Ariane, ou Le mariage de Bacchus (op, P. Perrin), London, Drury Lane, 30 March 1674, ? rev. of earlier setting by R. Cambert, music lost, lib in Fr. and Eng. (London, 1674)

One night when all the village slept, song, 1v, bc, in *Mithridates, King of Pontus* (play, N. Lee), 1678, 1681⁴

2 songs, Close in a hollow silent cave, 1v, bc, How frail is old age to believe, in *Squire Oldsapp* (play, T. D'Urfey), 1678, 1 in 1681⁴, the other lost

Hark how the songsters of the grove, song, 2vv, bc, in *Timon of Athens* (play, T. Shadwell), 1678, 1679⁷

A Pastoral in French, Si tu scavois jeune bergere, 4vv, 5 str, bc, *Pastoralle* (London, 1684)

Suite, a 3, in *The Disappointment, or The Mother in Fashion* (play, T. Southerne), 1684, *GB-Lbl*

Incid music, 2vv, bc, 5 str, in *Valentinian* (play, J. Wilmot, Earl of Rochester), 1684, *Pastoralle* (London, 1684)

Albion and Albanus (op, J. Dryden), London, Dorset Garden, 3 June 1685, full score (London, 1687), ed. in *White*

Suite, a 2, in *The Maid's Tragedy* (play, F. Beaumont and J. Fletcher), ?1686, *Lcm*

Suite, a 3, in *The Emperor of the Moon* (play, A. Behn), 1687, *US-NH*

Suite, a 3, in *The Double Marriage* (play, Fletcher and P. Massinger), 1688, *NH*

Suite, a 4, in *Oedipus* (play, Dryden and Lee), ?1692, *GB-LEc*

other works

Tune, flageolet, 1673⁵

4 tunes, flageolet, *The Pleasant Companion* (London, 3/1678)

All loyal hearts take off your brimmers, song, 1v, bc, 1684⁴

When Lucinda's blooming beauty, song, 1v, bc, 1685⁵

A Collection of Several [36] Simphonies and Airs, 2 vn/rec/ob, b (1688)
Suites and individual dances, a 1, a 3, a 4, *EIRE-Dtc*, *GB-CDu*, *Eu*, *Lbl*, *LEc*, *Ob*,
Och, *US-NH*, *WC*

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PETER HOLMAN

Graça, Fernando Lopes

(*b* Tomar, 17 Dec 1906; *d* Parede, nr Cascais, 27 Nov 1994). Portuguese composer and musicologist. He studied in his home town and at the Lisbon Conservatory (1924–31), where he was taught by Adriano Merea and Vianna da Motta (piano), Tomás Borba (composition) and Branco (musicology). He also attended courses in the arts at Lisbon University (1928–31) and Coimbra (1932–4). His first works were performed in concerts organized with fellow students at the conservatory. During this time he also started to work as a writer on music, displaying a rare literary gift and a broad culture. His years of teaching at the Coimbra Academy of Music (1932–6) were preceded and followed by periods as a political prisoner, and this prevented him from taking up a teaching post at Lisbon Conservatory. These years coincided with his first efforts as a composer, which reveal the influence of Schoenberg and Hindemith. The early vocal works also show a profound understanding of Portuguese prosody, gained

through contacts with contemporary poets, which he cultivated throughout his life.

In 1937 Graça went to Paris, where he studied musicology with Paul-Marie Masson at the Sorbonne. While he was there he composed the realist ballet *La fièvre du temps*, commissioned by the Maison de la Culture; he also made his first harmonizations of Portuguese folksongs. He turned towards an 'essential nationalism', characterized by the treatment of folk material and by the assimilation of its harmonic, melodic and rhythmic elements into some of his own compositions (e.g. the Piano Sonata no.2), in which references to folksongs are combined with the use of expanded harmony and percussive rhythms alternating with linear polyrhythms. This new tendency reflects the influence of Bartók, Falla and Koechlin.

Graça returned to Lisbon in 1939 and there took on work as a writer on music, musicologist, teacher, concert organizer and choirmaster. He taught piano, harmony and counterpoint at the Academia de Amadores de Música, founded both the Sonata organization (1942–60), dedicated to 20th-century music, the *Gazeta musical* (1951) and undertook research into folk music, which he continued to do from the 1960s in collaboration with Michel Giacometti. He was also involved in the opposition movement working against the Salazar dictatorship and composed a large repertoire of political songs known as the *Canções heróicas*. His first major work following his return to Lisbon was the Piano Concerto no.1, which won the composition prize of the Círculo de Cultura Musical in 1940. He was awarded the same prize in 1942, 1944 and 1952. During these years he composed numerous vocal works (both choral and for accompanied soloist) based on folksongs, orchestral pieces, piano works and songs based on texts by Portuguese poets.

A new period begins with three piano works composed in the 1950s (11 *Glosas*, 24 Preludes and the 5 Nocturnes) and continues through *Canto de amor e de morte* (1961) to the Piano Sonata no.5 (1977). During these years he explored rhythmic and harmonic parameters, the latter based on the use of a reduced number of connections between intervals, in intensely concentrated structures. This new phase reflects the experimentalism among composers of the next generation. This is the period of his *Concerto da camera*, commissioned by Rostropovich, who gave its première in Moscow, and his String Quartet no.1, which won the Prince Rainier III Prize in 1965. From the 1970s, with the exception of the *Requiem para as vítimas do fascismo em Portugal* (1979), which combines all the most characteristic elements of his style, new works emerge with their own particular hallmarks. During this period Graça begins to return to neo-classicism combined with the use of instruments or groupings hitherto unheard in his output ... *meu país de marinheiros*, the *Sinfonieta homenagem a Haydn* and *Geórgicas* for oboe, viola, double-bass and piano exemplify the new styles of this final phase; the third piece is, moreover, a humorous parody of pastoral *topoi*.

Graça's work may be described as neo-classical in that a clear and concise structure supports a neo-modal harmonic language which alternates between an expanded diatonicism and chromatism, using polytonality to achieve effects that are frequently colouristic. The exploration of rhythm is

a hallmark, as is the focus on timbre, evident in a rich, though academic, orchestral palette and notable above all in his works for piano.

WORKS

stage

La fièvre du temps (ballet-revue), 1938

Promessa [after *La fièvre du temps*] (choreographic intermezzo), 1v, orch, 1942

Don Duardos e Flérida (cant.-melodrama, after G. Vicente), Mez, A, T, nar, chorus, orch, 1964–9, Lisbon, São Carlos, 28 Dec 1970

Danças (suíte coreográfica), orch, 1984–6

orchestral

Pf Conc. no.1, 1940; 3 danças portuguesas, 1941; Pf Conc. no.2, 1942, rev. 1954; Sinfonia, 1944; 5 estelas funerárias, 1948; Scherzo heróico, 1949; Suite rústica no.1, 1950–51; 5 velhos romances portugueses, chbr orch, 1951–5; Concertino, pf, str, perc, 1954; Marcha festiva, 1954, rev. 1974; Divertimento, wind, timp, vcs, dbs, 1957; A menina do mar, chbr orch, 1959; Gabriela, cravo e canela, ov., 1960–63; Va Concertino, 1962; Poema de dezembro, 1961; Conc. da camera, vc, orch, 1965; 4 bosquejos, str, 1965; Fantasia sobre um canto religioso da Beira Baixa, pf, orch, 1974; Suite rústica no.3, wind band, 1977; Sinfonieta (Homenagem a Haydn), orch, 1980; Em louvor da paz, 1986

choral

Pequeno cancionero do menino Jesus (trad.), female vv, chbr orch, 1936; Canções regionais portuguesas, 24 sets, 1943–88; Marchas, danças e canções, vv, pf, 1944–5; Primeira cant. do Natal (trad.), 1945–50; 3 canções corais (J. Gomes Ferreira, J.J. Cochofel, C. de Oliveira), 1946; Canções heróicas, vv, pf, 1946; 3 cantos da terra (R. de Carvalho, J. Ferreira Monte, A. da Silva Santos), 1946; Canções populares infantis (trad.), children's vv, 1949; In memoriam Manuela Porto (Cochofel), 1950; 9 encomendações das almas, 1950–53; 4 redondilhas de Camões, 1950–53; Para as raparigas de Coimbra (A. Nobre), 1951; 10 sonetos (J. de Barros), 1951; 2 trovas tristes e duas alegres (trad.), 1951; 2 cantos de exaltação (de Barros), 1952; 2 trovas tristes e duas alegres (trad.), 1952; Balada de uma heroína (Gomes Ferreira), 1953; 3 líricas castelhanas de Camões, 1954–5

2 romances viejos, 1956; Jubilate Deo (Ps cxx), 1956; Em louvor do sol (A. Duarte), 1956; 3 esconjuros (trad.), 1956; 2 coros (A.D. Gomes Leal, E. de Andrade), 1957; 2 cantos religiosos tradicionais de Galícia, 1958; Cantos do Natal, female vv, chbr orch, 1958; Rondes et complaintes des provinces de France, 1958–9; Cant. do Natal no.2, 1960–61

17 canções tradicionais brasileiras, 1960–61; Trovas de Coimbra (A. de Sousa), 1961; Para o túmulo de Manuel de Falla, 1961; Sol algures lá fora (Cochofel), 1961; Aviso (L. Camões), 1972; Concordiae fratrum iucunditas (Ps cxxxii), 1972; Canções heróicas, 1975–85; Recordação de Caterina (Ferreira Monte), 1975; 2 coros do Cântico dos Cânticos de Salomão, 1976; Canções de marinheiros, male vv, 1978; Presente de Natal para as crianças, children's vv, 1978; Requiem para as vítimas do fascismo em Portugal, S, A, T, B, SATB, orch, 1979; 7 predicacões d'Os Lusíadas (Camões), T, B, TB, wind ens, 1980; Cantiga às serranas (Rodrigues Lobo), 1986; Hino ao sol (Gomes Leal), nar, SATB, fl, vc, 1991; De conimbriga (A. de Cabedo), 1991; Tomar (F. Ferreira), 1991; Jardim perdido (S. de Mello Breyner Andresen), 1992; ... meu país de marinheiros (Nobre), SATB, fl, vc

solo vocal

with piano unless otherwise stated

Primeira anterioriana (A. de Quental), 1928; 3 poemas em prosa (R. Tagore), 1928–9; 3 poemas (A. Casais Monteiro), 1931; 2 canções (F. Pessoa), 1934; 3 canções ao gosto popular (A. Botto), 1934; 6 canções sobre quadras populares portuguesas, 1934; Ícaro (J. Régio), 1935; Marcha quase fúnebre (C. Queiroz), 1935; Pastoral (A. Duarte), 1935; As 3 canções de Olívia (A. Jardim), 1935, rev. 1948; O menino da sua mãe (Pessoa), 1936, rev. 1944, orchd 1960; 3 sonetos de Camões, 1939 rev. 1960; 24 canções populares portuguesas I, 1939–42; História trágico-marítima (M. Torga), 1v, orch, 1942, arr. Bar, alto chorus, orch, 1959; 3 sonetinhos (J. Gomes Ferreira), 1942

Canções heróicas, v, 1945–55; 24 canções populares portuguesas, ii, 1942–6; 3 Cantares (C. de Oliveira), 1945; Odes rubras (A. da Silva Santos), 1945; Canções heróicas Trovas (trad.), 1947; 24 canções populares portuguesas, iii, 1947–9; 9 canções populares portuguesas, 1v, orch, 1948–9; 6 vieilles chansons françaises, 1948; Canções heróicas, iii, 1949–55, vi, 194?–74; 6 Old English Songs, 1949; 6 velhos romances portugueses, Mez, 12 insts, 1949, rev. as 7 fragmentos de velhos romances portugueses, 1v, chbr orch, 1965; Canção de embalo (A. de Sousa), 1950; 3 canções (Pessoa), 1950, 1 orchd 1960; 7 vieilles chansons grecques, 1950; 2 canções (T. de Pascoaes), 1950–51; 2 canções do 'Finis patriae' (G. Junqueiro), 1950–51; 9 chansons populaires russes, 1950–51; 5 canções de 'Os dias íntimos' (J.J. Cochofel), 1950–66; 10 chansons populaires tchèques et slovaques, 1951, rev. 1978; 2 sonetos (A. Nobre), 1951; Inscrição para o túmulo de uma donzela (E. de Castro), 1951; 24 canções populares portuguesas, iv, 1951–9; Díptico das virgens afogadas (Nobre), 1951–67; 7 Negro-American Folksongs, 1952; Balada de Coimbra (Régio), 1953; Canções e rondas infantis, children's vv, 1953; Primavera (Duarte), 1953; Terra e céu (de Oliveira), 1953; 4 canciones (F. García Lorca), 1v, chbr orch, 1953–4, rev. 1964; 3 líricas espirituais (G. Vicente), 4 solo vv, 1953–63; 7 canções castelhano-portuguesas de Rio de Onor, 1954; 7 canções populares brasileiras, 1954; 10 canções populares húngaras, 1954, rev. 1958; 4 cantos do Natal, 1955

Barca bela (A. Garrett), 1958; Desafio, (M. Bandeira), 1958; As predicções de Adamastor contra os portugueses (M.M.B. du Bocage), 1959; 2 canções (A. de Lacerda), 1960; 9 cantigas de amigo, 1960; Cantigas de terreiro (V. Nemésio), 1960; 4 líricas castelhanas, 1960 (L. Camões), 1960; Lá vem o trouro vermelho (C.M. de Araújo), 1960; O sel é grande (S. de Miranda), 1960; Vossa beleza a si se vença (Camões), 1960; Tomámos a vila depois de um bombardeamento (Pessoa), 1960; 2 canções (Cabral do Nascimento), 1961; Guirnalda para F. García Lorca (trad.), 1961; 3 sonetos à noite (Bocage), 4 solo male vv, 1961–6; Mar de Setembro (E. de Andrade), 1961–75; Framento de uma carta (Camões), 1962; Aquela por que padeço (A. Durão), 1963; Imortalidade (J. Régio), 1963; Romances (trad.), 1964, arr. gui, 1971

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Mágoa e desalento (Pessoa), 1987; 4 momentos de Álvaro de Campos (Pessoa), 1987; 9 odes de Ricardo Reis (Pessoa), 1987; Cantos exumados (various poets), 1989; Canciones de Tierras Atlas (A. Machado), 1989; Tríptico de D. João (J. Saramago), 1990

chamber

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Suite rústica no.2, str qt, 1965; 14 anotações, str qt, 1966; 7 lembranças para vieira da Silva, wind qnt, 1966; Prelúdio e baileto, gui, 1968; O túmulo de VillaLobos, wind qnt, 1970; 3 inflorescências, vc, 1973; Sonatina, gui, 1974; 3 cappricetti, fl, gui, 1975; 3 cappricetti, fl, gui, 1975; 2 Aírs, fl, 1976; 2 movimentos, fl, 1977; 4 Pieces, gui, 1979; 4 Pieces, va, 1978; Melodias rústicas portuguesas, fl, gui, 1979; 4 miniaturas, vn, pf, 1980; 3 pequenos duos, fl, gui, 1980; Esponsais, vn, 1981; 7 apotegmas, ob, va, db, pf, 1981; Str Qt no.2, 1982; Andante e allegro, fl, pf, 1984; Homenagem a Beethoven, 4 db, 1986; Geórgicas, ob, va, db, pf, 1986; Adagio doloroso e fantasia, vn, pf, 1988

solo instrumental

all for pf unless otherwise stated

Variações sobre um tema popular português, 1927; Prelúdio, canção e dança, 1927; Prelúdio, cena e dança, 1929, arr. 2 pf, 1959–73; 3 epitáfios, 1930, rev. 1945; Sonata no.1, 1934; 8 bagatelas, 1938–50; Sonata no.2, 1939, rev. 1956; 9 danças breves, 1938–48; 11 glosas, 1950; Pranto à memória de Manuela Porto, 1950; 24 prelúdios, 1950–55; Sonata no.3, 1952; Elegia à memória de D. Herculano de Carvalho, 1953; Epitalâmio, 1953; 3 velhos fandangos portugueses, hpd, 1953, rev. for pf, 1959; Viagens na minha terra, 2 suites, 1953–4, orchd 1969–70; Album do jovem pianista, 1954–63

Natais portugueses, 1954; 2 embalos, 1955; Melodias rústicas portuguesas, 1956; Melodias rústicas portuguesas, 1956–7; 5 nocturnos, 1957–9; Prelúdio e dança burlesca [from Preludio, canção e dança], 2 pf, 1959; 2 sonatinas recuperadas, 1960; In memoriam Béla Bartók, 8 suites, 1960–75; Sonata no.4, 1961; 4 improvisos, 1961; Músicas festivas, 1962–94; Cosmorama, 1963; Natais portugueses, 1967; Paris, 1937, 2 pf, 1968; Música de piano para as crianças, 1968–76; 3 embalos, 1973; 3 inflorescências, vc, 1973; Sonatina, gui, 1974; 2 aírs, fl, 1976; Sonata no.5, 1977; 4 peças, va, 1978; Ao fio dos anos e das horas, 1979; Melodias rústicas portuguesas, pf duet, 1979; Sonata no.6, 1981; Músicas fúnebres, 1981–91; 2 improvisos, 1982; Tocata, andante e fugato, 1991

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JOSÉ CARLOS PICOTO/TERESA CASCUDO

Grace.

A term referring collectively to [Ornaments](#).

Grace, Harvey

(*b* Romsey, 25 Jan 1874; *d* Bromley, Kent, 15 Feb 1944). English organist, writer on music and editor. He trained as a church musician under Madeley Richardson at Southwark Cathedral, served as organist of St Mary Magdalene, Munster Square, in London and many years later as organist

of East Grinstead parish church. From 1931 to 1938 he was organist at Chichester Cathedral. In all his church work he tried to obtain good singing from his congregation as well as his choir; his skill as a trainer was manifest in the annual festival in the Royal Albert Hall of working-girls' clubs which ran from 1925 to 1933. He wrote a number of books on church and choral music, edited the organ music of Rheinberger and Franck, made transcriptions of Bach for organ and composed a number of organ pieces himself. A popular lecturer and adjudicator, he was a member of the committee of the Church Music Society and of the Archbishop's Committee on Church Music, and received an honorary doctorate from the Archbishop of Canterbury for his services to English church music. In addition he was for 26 years editor of the *Musical Times* (1918–44). His own contributions, under the pseudonym 'Feste', were distinguished by their common sense and humour. Some of these were reprinted in *A Musician at Large*.

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H.C. COLLES/FRANK HOWES

Grace notes.

Ornamental notes written or printed smaller than the 'main text' and accorded an unmeasured duration which is not counted as part of the written bar length. Speed of execution depends on the nature of the ornament they represent and to some extent on the tempo of the music but, except in the case of appoggiaturas, grace notes are usually performed lightly and very quickly. The ornament most commonly expressed as a grace note is the simple acciaccatura, but Chopin, Liszt and others often used quite lengthy strings of grace notes for piano figuration that defied precise notation in rhythmic terms or that invited a certain freedom in performance.

Although the term 'grace notes' appears to be of 19th-century origin, it describes a phenomenon that can be traced back at least as far as the 17th century. 'Graces' were any ornaments added to a melody. These were sometimes notated with symbols or small notes as in 19th-century practice, but more generally their addition was improvisatory and based on the taste of the performer. The florid embellishments found in the 18th-century violin repertory (e.g. the sonatas of Corelli, Nardini, or Tartini) were also referred

to as 'graces' (see [Improvisation §2](#)). Gracing a melody was expected of any professional performer well into the 19th century; in a letter, Verdi referred to the improvised addition of ornamentation as the expected 'colouring' (also a 17th- and 18th-century term, used by Quantz, Burney, etc.; see [Coloration, §2](#)) of the line.

See *also* [Improvisation, §3](#) and [Ornaments, §9](#).

ROBERT E. SELETSKY

Gracieusement [gracieux]

(Fr.).

See [Grazioso](#).

Gracis, Ettore

(*b* La Spezia, 24 Sept 1915; *d* Treviso, 12 April 1992). Italian conductor. He studied at the Parma and Venice conservatories, and then at the Accademia Musicale Chigiana, Siena, with Malipiero and Guarnieri (1941–2). From 1942 to 1948 he was conductor of the Gruppo Strumentale Benedetto Marcello, an ensemble that specialized in contemporary music and 17th- and 18th-century works. He took part in the Venice Festival of Contemporary Music and in the Naples Festival, where he conducted revivals of 18th-century Italian operas such as Piccinni's *La molinarella* (1960), Rossini's *La gazzetta* (1960) and Cimarosa's *Il matrimonio segreto* (1962), as well as Mozart's *La finta semplice* (1961), *Die Entführung aus dem Serail* (1962) and *Die Zauberflöte* (1963). Gracis also conducted the orchestras of the Florence Maggio Musicale (1948–50), the Milan Pomeriggi Musicali (1950–59) and the Teatro La Fenice, Venice (1959–71). From 1951 to 1956 he conducted at the Teatro delle Novità, Bergamo, where he gave the first performances of Luciano Chailly's *Ferrovia sopraelevata*, Flavio Testi's *Il furore di Oreste*, Andrea Mascagni's *Lo starnuto* and Sergio Liberovici's *La panchina*.

CLAUDIO CASINI

Gradale

(Lat.).

See [Gradual \(ii\)](#).

Grädener, Carl (Georg Peter)

(*b* Rostock, 14 Jan 1812; *d* Hamburg, 10 June 1883). German composer, teacher, conductor and cellist, father of [Hermann Grädener](#). He was brought up by relatives in Altona, where he studied the cello with Mattstedt;

he also lived in Lübeck. After law studies in Halle and Göttingen (1832–3) he devoted himself to a career as a musician. He accepted his first position in 1835, as a solo cellist and quartet player in Helsinki. In 1838 he was appointed musical director to Kiel University, where he also conducted the choral union; on relinquishing this post in 1848, he moved to Hamburg as a private teacher, where he subsequently founded a concert and vocal academy (1851), directing it for ten years and obtaining the assistance of such artists as Joachim and Bülow. He also conducted the Altona Singakademie. After a period as professor of composition and singing at the conservatory (1862–5) and choral director of the evangelical choral union (from 1863) in Vienna, he returned to Hamburg, where he was a co-founder and president of the Tonkünstlerverein; in 1873 he was appointed to the teaching staff of the Hamburg Conservatory.

As a composer Grädener is known mainly for his piano and chamber music, which shows the influence of Schumann and German folksong. His orchestral works include two symphonies, two overtures, a piano concerto and a Romance for violin and orchestra. He also wrote two operas and an oratorio, operatic arias, choral music and songs, but seems to have been more at ease with chamber music; his String Octet op.49 is harmonically among his most interesting works. His writings on music were published in Hamburg (1872) as *Gesammelte Aufsätze* and his *System der Harmonielehre* appeared in Hamburg in 1877.

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For further bibliography see [Grädener, Hermann](#).

GAYNOR G. JONES

Grädener, Hermann (Theodor Otto)

(*b* Kiel, 8 May 1844; *d* Vienna, 18 Sept 1929). German violinist, conductor and composer, son of [Carl Grädener](#). He studied music with his father before entering the Vienna Conservatory. In 1862 he moved to Gumpendorf to become organist; from 1864 he was a violinist in the court orchestra and from 1873 he taught theory at the Horaksche Klavierschule. He taught at the conservatory of the Gesellschaft der Musikfreunde from 1877 to 1913; during this time he also conducted the Singakademie (1892–6), was professor (1882) and reader (1899) at the university, and conducted the academic orchestral concerts, the choral union and the orchestral union for classical music. His works include two symphonies, a sinfonietta, a set of variations for organ, strings and trumpet, concertos for cello, violin and piano, two operas, several works for chorus and orchestra, songs, piano music and chamber music. His Violin Sonata shows the influence of Brahms; this work and the String Octet op.12 show more rhythmic, harmonic and contrapuntal interest than most of his other chamber works.

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GAYNOR G. JONES

Gradenigo, Paolo

(fl 1566–74). Italian composer. Of his five-voice *Primo libro de madrigali* (Venice, 1574) only the tenor partbook survives. A three-voice *napolitana*, published in Giovan Leonardo Primavera's second book, survives complete (RISM 1566¹⁵).

PIER PAOLO SCATTOLIN

Gradenthaler [Gradenthaller, Kradenthaler, Kradenthaller], Hieronymus

(b Regensburg, 27 Sept 1637; d Regensburg, 19 July 1700). German composer and teacher. He spent virtually all his life in his native city. Although he probably first learnt about music and organ playing from his father, the respected organist of the Oswaldkirche, he received a formal education in music as well as in other subjects at the local Gymnasium Poeticum. From 1656 to 1658, with the support of a scholarship from the city of Regensburg, he studied the organ at Nuremberg, probably with David Schedlich. Returning home in 1659, he first substituted for Johann Baptista Häberl as organist of the Neue Pfarre church and then, when Häberl died, was officially appointed to the position, which he retained for the rest of his life. In January 1660 he also became organist of the Oswaldkirche, in succession to his recently deceased father. In 1681 he added to his duties the post of assessor to the municipal court for the protection of wards. As well as being an excellent organist, he won fame as a composer of both songs and instrumental suites: Printz included him among the 'new and famous composers' of the 17th century. His songs and arias, which are predominantly sacred, show the strong influence of such Nuremberg composers as Paul Hainlein and Johann Löhner (*KretzschmarG*). They are generally strophic, often with folklike melodies, and include ritornellos for violins and violas. His surviving instrumental collections contain dance suites usually prefaced by a single-section sonata or sonatina. He also wrote a brief, elementary manual by which 'a child of nine or ten can learn the basis of noble music and the art of singing with pleasure and little effort'.

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vocal

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Gott und Seel erfreuende Andachts-Übung ... in 18 ausserlesenen schönen teutschen und lateinischen Texten, 1v, bc/theorbo (1677)

Die mit teutschen Saiten überzogene heilige Kron-Harffe, oder, Verfassung des gantzen Psalter Davids in teutsche Reim-Gebäude, 1v, bc (Nuremberg, 1680) [? new edn of Lust- und Artzeney-Garten (1675)]

Vorbild und Betrachtungen des letzten Allgemeinen Gerichts ... mit neuen geistlichen Gesängen (1680)

Entdecktes Heiligthumb des Neuen Bundes ... mit neuen Gesängen (1681)

Heilige Seelen-Lust bestehend in 25 Arien, S/T, 4 viols, bc (Nuremberg, 1685)

Lieder by Gradenthaler in: Astrea (J.L. Prasch) (1681); Lobsingende Harffe oder Geistliche Lobgedichte mit kunstreichen Melodeyen (Prasch) (1682); J.L. Praschens geistlicher Blumenstrauß (1685)

Occasional works: Epithalamion: Nichts findet man auf Erden, S with acc. (1671); Trauerlied auf den Tod des H.M. Th. G. Balduin (1684)

Arias, S with acc.: Die siegprachtende Liebe (1672); Du süßer Schlaf (1683)

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5 melodies in *ZahnM*

instrumental

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Deliciarum musicalium ... Sonatinen, Arien, Sarabanden und Giquen, 4 str, bc, i–ii (Nuremberg, 1675–6)

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theoretical works

Horologium musicum: treu-wolgemeinter Rath, vermittelt welches ein junger Knab von 9 oder zehenthalb Jahren mit Lust und geringer Mühe in kurtzer Zeit den Grund der edlen Music und Sing-Kunst lernen und fassen kan (Regensburg, 1676)

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GEORGE J. BUELOW

Gradenwitz, Peter (Emanuel)

(b Berlin, 24 Jan 1910). Israeli musicologist of German birth. He studied in Freiburg with Wilibald Gurlitt and Berlin with Arnold Schering and Cuvst Sachs and (from 1934) at the German University of Prague, where he specialized in musicology under Gustav Becking and took his doctorate in 1936 with a dissertation on Stamitz. He was also a composition pupil of Julius Weismann in Freiburg and Josef Rufer in Berlin. He became a freelance lecturer and critic and edited a broadcast series, but soon after the establishment of the Nazi regime he was exiled, settling first in London, where he took courses in piano technology and instrument building at the Northern Polytechnic. In 1936 he went to Israel and as a publisher contributed to the development of modern and avant-garde art music by Israeli composers. With the establishment of a musicology department at the Tel-Aviv University in 1966, he was appointed lecturer in music history, especially contemporary music; he held the post until 1977. In 1980 he became an honorary professor at the musicological seminary of Freiburg University. In his research he has specialized in early symphonic style, particularly the works of Johann Stamitz, Jewish music, music in Israel, Arnold Schoenberg and orient-occident cross-relations. He was a co-founder of the Israeli section of the ISCM and was the founder and director of Israeli Music Publications (1949–82).

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EDITH GERSON-KIWI/R

Gradstein, Alfred

(*b* Częstochowa, 30 Oct 1904; *d* Warsaw, 9 Sept 1954). Polish composer. He studied composition with Statkowski and conducting with Melcer at the Warsaw Conservatory (1922–5), as well as reading philosophy at Warsaw University. He continued his studies at the Vienna Hochschule für Musik before moving to Paris in 1928 to join the many other Polish composers who lived there between the wars. His activities in Paris in bringing music to the workers (1937 onwards) were continued in Poland when he returned to Warsaw in 1947; from 1948 to 1950, during the onset of socialist realism, he was secretary to the Union of Polish Composers.

Gradstein's main contribution to Polish music is his substantial tally of mass songs. For the most part, these are texts exhorting postwar Polish citizens to rebuild the nation. Topics range from the directly political (*Pieśń*

jedności marks the establishment of the Polish United Workers' Party), including a short cantata to Stalin, to youth songs and songs about the future. The most enduring of these is *Na prawo most, na lewo most* ('On the Right a Bridge, on the Left a Bridge', 1950) which celebrates the restoration of communications across the river Vistula in Warsaw in relatively apolitical terms. Unlike the marches and *krakowiaks* prevailing in other mass songs, *On the Right* is cast in waltz time.

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(selective list)

vocal

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Over 50 popular and mass songs (1v, pf), inc. Piosenka o Warszawie [Song about Warsaw] (W. Słobodnik), 1947; Od Różana trakt [The Road from Różan] (T. Kubiak), 1948; Pieśń jedności [Song of Unity] (S. Wygodzki), 1949; 2 chłopcy [Two Lads] (Kołaczowska), 1950; Na prawo most, na lewo most [On the Right a Bridge, on the Left a Bridge] (Kołaczowska), 1950; ZMP pomaga wsi [The Polish Youth Union Helps the Countryside] (Kołaczowska), 1950; Piosenka o gdańskim murarzu [Song about the Gdańsk Bricklayer] (M. Walicka), 1952; Polska pieśń pokoju [Polish Song of Peace] (W. Broniewski), 1952; Cześć Partii [Hail to the Party] (S.R. Dobrowolski), 1954

instrumental

Fantazja, vc, pf, 1928; Str Qt, 1929; Walc [Waltz], vn, pf, 1925; Pf Conc., 1932; Sonatina, vn, pf, 1937; Etiuda I, vn, pf, 1940; Tryptique, vn, pf, 1940; Nokturn, vn, pf, 1950; Piosenka-kanon [Song-canon], vn, pf, 1950; Melodia, vn, pf, 1953; Taniec [Dance], vn, pf, 1953

Pf: Scherzo, 1927; 4 Mazurki [4 Mazurkas], 1929; Kołysanka no.2 [Lullaby no.2], 1929; Etiuda, 1930; Humoreska I, 1930; Capriccio-valse, 1935; Hommage à Chopin, 12 studies, 1935–45; Danse polonaise [Polish Dance], 1941; Sonata Klasyczna [Sonate classique], 1943; Capriccio I, 1944; Preludium i mazurek, 1944; Humoreska II, 1945; Adagio i scherzo, 1948; Chanson sans paroles [Song without Words], 1948; Capriccio II 1950; Sonata allegro, 1950; 8 utworów dla dzieci [8 Pieces for Children], duet, 1952

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Gradual (i) [Responsorium graduale].

Chant following the Epistle in the Roman Mass.

1. Definition.
2. Origins and early history.
3. Repertory, texts and annual cycle.
4. Mode and melody.
5. Later history.

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JAMES W. McKINNON

Gradual (i)

1. Definition.

The gradual, a chant of great melodic elaboration, is so named because it was sung on one of the higher steps – *gradus* – of the ambo (the same step on which the subdeacon read the [Epistle](#), one below that on which the deacon read the [Gospel](#)). It was sung at every Mass throughout the year except during Paschal Time (the Sunday after Easter to the Saturday after Pentecost), when it was replaced by an [Alleluia](#) (two alleluias were sung then rather than the more typical gradual and alleluia, the arrangement for the rest of the year; on penitential occasions the alleluia was omitted entirely).

The gradual is a responsorial chant, that is, it bears some resemblance in its manner of performance to a responsorial psalm, where the psalm verses are chanted by a soloist and answered by a choral response. The medieval gradual consisted of a response and single verse. In the later Middle Ages the response was intoned by a cantor until its final phrase, which was sung by the chorus. This is apparently not the original arrangement. It is widely believed that at first a fourfold pattern was observed: the singing of the response by a cantor; its repetition by the chorus; the singing of the verse by a cantor; and a final choral repetition of the response. Such a format is plausible in view of the exigencies of oral transmission and the workings of responsorial psalmody, but it is not given explicit support (neither is it denied) in the sources. The following passage from [Amalarius of Metz](#) (*d* c850) is typical of the earlier descriptions: 'Responsorium ideo dicitur, eo quod uno cantante ceteri respondeant ... ipse idem qui inchoavit solus, solus versum cantat' ('The responsory is so called because to that which is sung by one singer others should respond ... he who has begun alone also sings the verse alone', *Amalarii episcopi opera liturgica omnia*, ed. J.M. Hanssens, Vatican City, 1948–50, ii, 259). There is no reference here to a final repetition of the response, and it is not altogether clear whether the soloist is to begin with the entire response or only the intonation. However, the full notation of the response in the early 10th-century cantatorium of St Gallen (*CH-SGs* 359), a book reserved for the cantor, would seem to indicate that at the time the entire response was

sung by the soloist. The later, abbreviated manner of performance is implicit in the alternation of polyphony and chant in early 13th-century Notre Dame organa, where only the solo portions of the chant were set polyphonically. However, for at least one gradual, *Priusquam te formarem*, for the feast of John the Baptist, the final words of the verse, 'et dixit mihi', would appear to call for the repetition of the response. That this is the case, but nevertheless an exception, is indicated by the 14th-century gradual of the Thomaskirche in Leipzig (*D-LEu* 391), in which the incipit of the response is given after the verse.

Gradual (i)

2. Origins and early history.

The origins of the gradual can be traced to the responsorial psalmody that accompanied the readings of the first portion of the Mass. The earliest unambiguous references to this psalmody appear in the patristic literature of the second half of the 4th century, particularly in the writings of [John Chrysostom](#) and [Augustine of Hippo](#). Contrary to what is widely reported in both liturgical and music histories, psalms that were sung at this point in the service did not function as responses to a reading (in the manner of the medieval Matins [Responsory](#)) but were looked upon as independent readings. Augustine, for example, is particularly clear on this point when he refers to the Epistle, psalm and Gospel as 'divine readings': 'We heard the Apostle, we heard the psalm, we heard the gospel; all the divine readings sound together' (Sermon 165).

A related misconception about the psalmody of the early Christian Fore-Mass is that two psalms were always sung, one in response to the Old Testament reading (the gradual psalm) and another in response to the Epistle (the alleluia psalm). Martimort (1984, 1992) has shown that there was no single pattern of readings before the Gospel, and that a single reading was at least as common as multiple readings. As for psalmody, the sources call for a similar conclusion: multiple psalms are suggested by the occasional patristic reference, but more typically, especially in the West (as in the above passage from Augustine), a single psalm is indicated.

It would be an oversimplification, however, to see in these passages the ancestor of the gradual and nothing more. It is true that many passages refer explicitly to a responsorial psalm and hence suggest a proto-gradual, as when Augustine reminds his congregation of the brief psalm that they had just heard sung and to which they themselves had sung in response: 'brevis psalmus ... quem modo nobis cantatum audivimus, et cantando respondimus' (*In psalmo cxix*). But when one of the 20 psalms with 'alleluia' superscribed in the Book of Psalms was sung responsorially, that Hebrew exclamation appears to have functioned as the response. This might prompt speculation about a proto-alleluia, although since a single psalm only was involved, it could be said that the gradual psalm was occasionally an alleluia psalm. There is a further complication in that many passages, while mentioning that a psalm had been sung, are not explicit about the involvement of a response. Some passages may indeed have referred to direct psalmody, and hence a proto-tract, but on balance there are many indications to suggest that in the late 4th-century Fore-Mass a single responsorial psalm was the norm: first, the sheer number of

references in the patristic writings to responsorial psalmody; secondly, the scattered references to it in 5th- to 7th-century Western sources, with nothing comparable for direct psalmody (McKinnon, 1996); and finally, the central position of the gradual in the emergent Roman liturgy of the 8th century.

To see the origins of the gradual in the 4th-century responsorial psalm of the Fore-Mass, however, is not the same as to claim that there was a continuous evolution between the psalmodic repertory of the patristic period and the early medieval gradual, the implication being that psalms were permanently assigned to specific dates in the 4th-century calendar and at a later date abridged when the manner of chanting them had become so elaborate as to prolong the singing unduly. Indeed there is much evidence against such a model. It is clear from the patristic sources that the psalms (and the Epistle and Gospel too) were not yet permanently assigned to liturgical occasions but were chosen each time by the celebrant. Only a small number of responses show continuity between patristic usage and appearance in the medieval repertory, for example, *Haec dies* (Psalm cxvii.24) for Easter and *In omnem terram* (Psalm xviii.5) for Apostolic feasts.

An examination of medieval gradual texts fails to support the notion of a psalm from which all verses except the first had been cut. More often than not the gradual verse was chosen from some later verse of the psalm, and a significant number of graduals have either non-psalmonic texts or texts compiled from more than one psalm. Moreover, many gradual texts are not literal reproductions of psalmonic verses but free compositions based on the biblical text; they give the impression of having been fashioned as artful 'librettos' for original chants. It is true that the more extreme examples of this, such as *Ecce sacerdos magnus* (*Sirach* xliv.16–20), tend to be graduals with non-psalmonic texts, but there are many examples with psalmonic texts as well, such as *Qui sedes* (Psalm lxxix.2–3) and *Constitues eos* (Psalm xliv.17–18).

The gradual, then, seems to derive in form, function and placement from the early Christian responsorial psalm, but to have experienced a period of radical transformation and re-creation at some point before its appearance in the medieval sources.

Gradual (i)

3. Repertory, texts and annual cycle.

There is a 'core repertory' of 105 graduals, that is, those chants that appeared in both the Old Roman and the early Frankish manuscripts and hence made up the repertory transmitted from Rome to the Carolingian realm in the second half of the 8th century. (*De necessitatibus*, *Domine audivi* and *Domine exaudi* are not included in this number; see [Tract.](#)) Two other graduals appear only in the Old Roman books and a further nine only in the Frankish manuscripts (see §5 below).

With regard to the texts, 11 of these core repertory chants are derived from sources other than the Psalter (ten from various books of the Bible and one, *Locus iste*, that is non-biblical); four are compiled from more than one psalm (Hesbert, 1981) and the remaining 90 use single psalms. Thus the

gradual repertory contains a significantly higher proportion of psalmic chants than most other items of the Mass Proper.

Concerning distribution, 73 graduals are assigned to the *Temporale* (the three festivals of 26 to 28 December included) and 32 to the *Sanctorale*. Chants for the Advent–Christmas season show particular care in their selection and arrangement; virtually all are uniquely assigned and contain explicit reference to the theme of their liturgical occasion. There is, moreover, an almost unbroken series of chants in the A-mode melody type (see §4), followed by a similar series of F-mode chants. A large proportion of the Lenten graduals are also uniquely assigned, the most notable exceptions being those for the Saturday of the Lenten Ember Days, and those for the first five Thursdays, which are shared with the Sundays after Pentecost. The gradual for Thursday in Passion week, *Tollite hostias*, is uniquely assigned to that date, a remarkable circumstance since the chant would thus appear to have been composed when Pope Gregory II (715–31) established the Thursdays of Lent as liturgical. The Easter gradual *Haec dies* (Psalm cxvii.24) is unique in that its response is repeated on each day of Easter week with a different verse from the same psalm. It is widely believed that the entire group of verses was originally sung on Easter day – the Mont Blandin gradual (Hesbert, 1935, p.100) does in fact assign them in this way – and they were subsequently apportioned throughout the week.

The graduals of the post-Pentecostal Sundays differ sharply from those of the Advent–Christmas season as regards the care with which they have been assigned and arranged. Of the 22 chants in the Old Roman series, only six are unique; the majority are shared with Lent, and two of these, *Benedicam Dominum* and *Timebunt gentes*, are repeated internally. The Old Roman series, with minor adjustments, is duplicated in the first of the two sets appearing in the Mont Blandin gradual (op. cit., p.lxxvi). It would appear, then, that the second set, which is numerically ordered according to psalmic text derivation, represents a Frankish arrangement. The liturgical assignment of graduals in the Old Roman and Frankish sources displays nearly absolute continuity for the *Temporale* (with the exception of the post-Pentecostal series); *Sanctorale* assignments are continuous in an approximate ratio of 2:1, a considerably lesser proportion than that observed in introits and communions.

[Gradual \(i\)](#)

4. Mode and melody.

The 105 graduals of the core repertory maintain substantial continuity between Old Roman finals and Gregorian modal assignments (see Table 1); only 16 of the chants contrast in this respect, a proportion roughly comparable with other items of the Mass Proper. The modal distribution is thus substantially the same in the two dialects, with a slightly more pronounced preference for the protus in the Old Roman and the tetrardus in the Gregorian. The Gregorian assignments (with the exception of the mode 2 melody type) show a pronounced preference for authentic designations, perhaps because of the generally high tessitura of the verses, a trait that appears to reflect their virtuoso, soloistic character. What stands out especially in both Old Roman and Gregorian graduals is

the large number of chants (more than two-fifths of the total) in the so-called F-5 mode (i.e. Old Roman F and Gregorian 5) and in the A-2 mode (roughly a fifth). It is no surprise that in the Gregorian sources the latter group have their final on A; this is to avoid an E₄ and a lower B₃; pitches that were excluded from the Guidonian gamut. But it is intriguing that the Old Roman sources, representing a milieu supposedly innocent of such theoretical considerations, also notate these protus chants on A.

TABLE 1: Old Roman finals and Gregorian modal assignments

old roman								
Final:	D	A	E	F	G			
No. of graduals:	18	21	12	44	10			
gregorian								
Mode:	1	2	3	4	5	6	7	8
No. of graduals:	13	19	13	2	43	0	12	3

While both the A-2 and F-5 groups make liberal use of standard melodic formulae, as do most graduals to varying degrees, this trait is most pronounced in the A-2 type (that generally referred to in the musicological literature as the *Justus ut palma* type – an infelicitous designation since the latter is a Frankish addition and does not appear in the original Old Roman repertory). In most examples of this type the standard formulae are used in such regular succession that they can be said to approximate a genuine melody type, such as that named for the *Alleluia, Dies sanctificatus*. A representative example of the A-2 type, *A summo coelo*, is given in [ex.1](#). Remarkably, there is a nearly exact correspondence between the use of the Old Roman and Gregorian formulae. It is possible to take the A-2 formulae singled out by Apel in his indispensable analysis of Gregorian graduals (*Gregorian Chant*, 344–63), find their Old Roman equivalents and observe this precisely analogous usage. The correspondence of the formulae (marked in [ex.1](#) with Apel’s sigla) is exact except for a slight deviation from the standard Old Roman formula near the beginning of the phrase ‘opera manuum eius’. To be observed also is the exceptionally close melodic relationship between the two dialects, although this is a characteristic not just of this melody type but of melody types in general. In keeping with this melodic similarity the Old Roman makes less use of the trill-like oscillation that characterizes much of the Old Roman repertory. It is not known, of course, precisely how much the two versions changed during their respective histories of oral transmission, but at the least the relationship evident here suggests that both versions are close to the original.



The F-5 graduals are not nearly as regular as the A-5 group in their use of formulae, particularly as regards the responses, although there is more similarity among the verses, most of which conclude with the same formula. However, three of the F-5 graduals, *Christus factus est*, *Exiit sermo* and *Sacerdotes eius*, are virtually identical throughout. The verse of *Locus iste* also approximates this group, but the response does not. These exceptional chants aside, the F-5 graduals manifest about the same degree of formulaic regularity as does the rest of the repertory. The E-3 and E-4 graduals are among the more interesting. They tend to be particularly long and melismatic and to manifest a comparable degree of formulaic usage in response and verse, with a tendency towards melodic rhyme between the final cadences of the two sections. A number of the E-3 chants, including *Eripe me*, *Benedicite* and *Juravit Deus*, are quite similar, sharing a distinctive opening gesture, while the E-3 *Speciosus* and E-4 *Domine praevenisti* are entirely free. The D-1 graduals share with the F-5 chants the tendency to be considerably less formulaic in their responses than in their verses. A noteworthy detail of the G-7 category is the extraordinarily long melisma appearing on the word 'pacem' of *Benedictus Dominus* (see [ex.2](#)) and on 'corde' of *Clamaverunt justi*. That the Gregorian version with its skips and higher tessitura appears somewhat more virtuosos than the Old Roman is generally characteristic of gradual verses.



The chronological implications of formulaic usage, particularly with respect to the A-2 type, has been a matter of dispute among chant scholars. Reasons have been advanced for both its antiquity and its later origins, but what is perhaps more likely than either extreme is that a venerable melody would have been drawn upon at a later date to supply a repertorial need. In all probability, such hastily provided chants would tend to manifest greater melodic similarity. Of the A-2 graduals, the Easter exemplar *Haec dies* and the Christmas exemplar *Tecum principium* are virtually the two most irregular representatives, while the group of four assigned to the Saturday of the Advent Ember Days are among the most regular. (Several French musicologists have followed Jean Claire in seeing the Advent A-2 graduals as adopted by Rome from Gaul in the mid-6th century, but this view has not found wide acceptance among other chant scholars.) As for the F-5 chants, *Viderunt omnes* for Christmas is quite irregular, while the extremely homogeneous group mentioned above – *Christus factus est* (*Philippians*

ii.8–9) for Holy Thursday, *Exiit sermo* (*John* xxi.22–3) for the feast of St John the Evangelist, and *Ecce sacerdos magnus* (*Sirach* xlii.16–20) for St Sylvester – share the presumably late traits of non-psalms and assignment to dates in the calendar that are subject to liturgical adjustment. Similarly, F-5 chants are clustered in Passion week of Lent, and along with the A-2 type they comprise the six (three each) uniquely assigned post-Pentecost chants. It is also noteworthy that no less than nine of the 11 non-psalms are of the F-5 type.

Gradual (i)

5. Later history.

After the transmission of the core repertory to the north the Romans added two graduals and the Franks nine. The Roman additions, *Uxor tua* for the Nuptial Mass and *Qui Lazarum resuscitasti* for the Mass for the Dead, are easily explained by the need to provide chants for these newly established liturgical occasions. Both graduals are examples of the A-2 type; *Qui Lazarum* is regular throughout, but *Uxor tua* is free at the beginning of the response in order to accommodate its exceptionally short text. Frankish additions are, by and large, similarly explained as regards other items of the Mass Proper such as introits and communions, that is, they were composed to provide chants for new entries into the liturgical calendar. But while this may be true in the case of a gradual such as *Benedictus es*, created for the Carolingian festival of Trinity Sunday, it is not for a number of other graduals. *Unam petii*, for example, is assigned to the Friday after Ash Wednesday and to the post-Pentecostal cycle, while *Justus ut palma* and *Justus non conturbabitur* are each given several sanctoral assignments. Of the nine Frankish additions two are D-1 chants, two A-2 chants and five A-5 chants.

In subsequent centuries the central European sources display the same conservatism with respect to the provision of new graduals as they do with other items of the Mass Proper. Among the small number of added chants *Benedicta et venerabilis* for the votive Mass of the Virgin Mary and *Requiem aeternam* for the Mass for the Dead are the most frequently encountered. Aquitanian and Italian sources provide considerably more, but not as many as they do for the introit, offertory and communion (and, of course, the alleluia). A-2 and F-5 chants figure prominently among the later graduals.

Gradual (i)

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Gradual (ii) [grail]

(from Lat. *gradale, graduale, liber gradualis*).

Liturgical book of the Western Church containing the chants for the Proper of the [Mass](#) and, secondarily, in more recent times, those of the Ordinary (i.e. those of the kyriale).

1. General.
2. Origins of the Gregorian gradual.
3. Evolution of the Gregorian gradual.
4. The principal groups of graduals.
5. Printed graduals.

Gradual (ii)

1. General.

The majority of graduals have no title; some ancient graduals, however, bear the title *Incipit antefonarius ordinatus a Sancto Gregorio* (B-Br 10127–44, 8th century; see Hesbert, 1935, p.2; see also [Antiphoner](#), §1). The term ‘antiphonale’ is here (and in some other instances) applied to a book containing only chants for the Mass, but at this early date it could refer equally well to the antiphons of the Divine Office. In the ‘antiphonaries’ of the non-Roman liturgies (Milan and Spain) and in the Lucca fragments (I-Lc 490, 8th century) the chants for the Mass alternate Sunday by Sunday or feast by feast with those of the Office. According to Amalarius of Metz (see edn. with commentary by Hucke, ‘Graduale’, 1955), the term ‘gradale’ applied to the ‘day office’ as opposed to the ‘night office’ (see G. Becker: *Catalogi bibliothecarum antiqui*, Bonn, 1885/R, p.22, no.24: ‘cantus gradalis et nocturnalis’) which is itself subdivided into responsorial chants contained in the *Responsoriale* and antiphonal chants contained in the (*Liber*) *antiphonarius* or *Antiphonarium*. No sources contemporary with Amalarius, however, have survived which confirm his exegesis. The term ‘gradale’ or ‘graduale’ – meaning ‘the book containing the chants for the Mass’ – appears for the first time only in the ancient catalogue of Passau, dating from 903 (see Becker, *op.cit.*, p.61, nos.7–8).

Gradual (ii)

2. Origins of the Gregorian gradual.

According to the verse prologue ‘Gregorius praesul’ which appears in the oldest graduals (see AH, xlix, 1906, pp.19–24; Hesbert, p.xxxiv and no.100; Stäblein, 1968), the composition of the gradual containing the chants of the Mass was the work of St Gregory, inspired by the Holy Spirit. This attribution, over which there has been much argument (e.g. the dispute between Hucke and Burda, *Mf*, xvii, 1964, pp.388–93; xviii, 1965, pp.390–93; see also [Gregory the Great](#)), is the source of the legend current throughout the Middle Ages that attributed the sacramentary and chants of the Mass to Pope Gregory the Great (pontificate 590–604). Certainly, much of Gregory’s work affected the liturgy and he reformed the performance of chant (the Council of Rome in 595) or of particular chants (letter to John of Syracuse on the alleluia: see E. Wellesz: ‘Gregory the Great’s Letter on the Alleluia’, *AnnM*, ii, 1954, pp.7–26); but to attribute to him the composition of the whole antiphoner is to create a large gap that historical criticism cannot bridge.

In fact, the attribution of the gradual to St Gregory can be explained perfectly well in the context of the policy of the Carolingians, whose reforms of liturgy and canon law depended on reference to older authority and to documents of proven authenticity. Thus the canonical collection known as the Dionysio-Hadriana, conveyed to the Frankish king Pippin the Short in 774, was copied ‘de illo authentico quem domnus Adrianus apostolicus dedit’ (‘from the very same authentic book that the apostolic lord Hadrian gave’). Similarly, the ‘False Decretals’ which came to light in northern France in the first third of the 9th century claimed the patronage of Isidore of Seville; the lectionary of the Mass invoked the support of St Jerome

(moreover, by virtue of Jerome's authority in scriptural matters, his *Psalterium gallicanum* gradually replaced not only the ancient Latin versions of the Psalter, which were translated in the 3rd and 4th centuries in Gaul, but even the *Psalterium romanum*); finally, the sacramentary of the Mass bears the name of St Gregory in its title.

The gradual, unlike the lectionary or certain sacramentaries, was not usually an isolated book, bound separately in a single volume for the use of one or more singers. More often it was bound in the same book as the sacramentary, usually immediately before it (see [Missal](#), §2). It is not improbable that this was done from the beginning, since, at the time the Gregorian liturgy was imposed in Francia, the calendar and arrangement of the three books needed for the Mass (sacramentary, lectionary and gradual) had to be brought into line. In short, the prologue 'Gregorius praesul', which must have been composed in about 800 at the time of Alcuin, was intended to underline a relationship that found concrete expression in the documents themselves.

The gradual, which thus originally (i.e. in the last quarter of the 8th century) rubbed shoulders with the sacramentary, must have contained about 560 pieces (70 antiphons for the introit, 118 gradual responsories, 100 alleluia verses, 18 tracts, 107 offertories and 150 communion antiphons). These pieces were 'composed' without the aid of musical notation and were passed on in each church by oral tradition. Research continues into the development of the repertory and the selection of items for the individual feast days of the church year which were eventually codified for the first time, so it would seem, in the late 8th century. McKinnon (1995) has argued that the institutional framework necessary for the transmission of a stable repertory was first present after the organization of the Roman Schola Cantorum in the late 7th and early 8th centuries, and he has shown that groups of texts can be dated no earlier than the 8th century (see McKinnon, 1987, on the gradual; 1996, on the alleluia; and 1992, on the communion).

Most musicologists agree that the melodies of the gradual were not 'composed' in the usual sense of the term but were the result of being recast from an older repertory of melodies which survives in three Roman graduals, the so called Old Roman graduals *CH-CObodmer* C.74 (11th century), *I-Rvat* Vat.lat.5319 (12th century) and *S Pietro* F.22 (13th century). Although much of the ornate surface detail in their melodies may be the result of later stylization, they are generally recognized as more archaic in both repertory and melodic design and much less highly 'tailored' from the modal point of view than the Gregorian ones (see Stäblein, introduction to Landwehr-Melnicki, 1970; and 'Die Entstehung des gregorianischen Chorals', *Mf*, xxvii, 1974, pp.5–17). Stäblein held that this aesthetic recasting was completed in the time of Pope Vitalian (657–73) in Rome itself, and was spread from there through the Carolingian Empire on the authority of Pippin (751–68) and especially of Charlemagne (768–814); and he opposed the view that the gradual could have been composed in Francia (see 'Kann der gregorianische Choral im Frankenreich entstanden sein?', *AMw*, xxiv, 1967, pp.153–69; 'Nochmals zur angeblichen Entstehung des gregorianischen Chorals im Frankenreich', *AMw*, xxvii, 1970, pp.110–21). There are several objections to these ideas. First, the

gradual contains variants taken from the *Psalterium gallicanum*, not in the psalmody of the introit, which can be adapted to any version of the Psalter, but in the very fibre of its chants. Secondly, the calendar of the Gregorian gradual is indeed that of Rome, but with slight modifications that presuppose that the book was intended for Frankish churches: thus, on 20 January, the two Masses of ancient Rome for St Fabian (honoured in Rome itself in the popes' cemetery at St Callixtus) and for St Sebastian (honoured on the same day *ad catacumbas* on the Via Appia, to the south of the city) have been reduced for the books in use in Francia to one single mass 'Scorum Fabiani et Sebastiani' (Hesbert, 1935, no.24). Thirdly, it is hard to explain the presence in the gradual, on 9 September, of a mass for St Gorgonius (Hesbert, 1935, no.148), a Roman martyr whose body was brought to Metz by Bishop Chrodegang in the reign of Pippin the Short, whereas there is no Roman book that provides a liturgical formulary for this martyr. Finally, the series of Sundays after Pentecost, which in the ancient Roman repertory and in the sacramentary was divided into small blocks spread through the Proper of the Saints (see Chavasse, 1952), was regrouped in the Gregorian gradual into a single series with continuous numbering from I to XXIII (XXV), like Hadrian's Gregorian sacramentary as supplemented in Francia by Benedict of Aniane (d 821). (For further discussion see [Old Roman chant](#).)

The series of alleluia verses, which was originally very small (about 60 melodies for 100 texts – almost all psalm verses and arranged in the numerical order of the psalms from which they are taken), would appear to have been put back to the end of the gradual: the rubric 'Quale volueris' indicated that the precentor selected the verse from this list to suit himself and in the order he chose. In the same way, the choice of the five graduals for the Saturdays of the Ember Days was not laid down originally, and the determination of the choice was hallowed by repeated use over several years of the same pieces borrowed from the dominical series.

The Gregorian version of the gradual is thus deeply rooted in the Roman liturgy, but the present manuscript tradition is the result of a liturgical and musical recension undertaken in the Frankish kingdom in about 780.

[Gradual \(ii\)](#)

3. Evolution of the Gregorian gradual.

The gradual evolved in all ages and in all regions along two distinct lines of development: by the fixing of elements that were originally flexible; and by expansion in the number of texts, but not in the number of melodies (except for the alleluia).

(i) Last parts of the repertory to be fixed.

The movable pieces left to the free choice of the precentors were gradually fixed and rooted in an unalterable order proper to each church; this order remained unchanged through the centuries but differed slightly from that of neighbouring churches. The repetition each year of the same alleluia verse, selected by the same precentor throughout his career for a certain Sunday, led finally to the establishment in each church of a series in almost invariable order that lasted until the age of printing; but the order of this

series always differed in certain points from that of the neighbouring churches' series.

The same is true of the graduals for the Ember Days or for other pieces, where individual choice was not abolished until a relatively late date. For the feasts of patron saints in each diocese, pieces for the feast of another saint in the same class (martyr, confessor etc.) were borrowed; these pieces were grouped later (11th–12th centuries) in the Common of the Saints.

Variations in the ordering of the feasts of the Proper of the Saints in relation to the Proper of the Time, and the absolute distinctness of these two parts from the 12th century onwards, represents an evolutionary process that is really liturgical in character and not peculiar to the gradual (see [Missal, §3](#)). Evidence of strictly musical evolution may be discerned elsewhere, namely in the composition of new pieces and the progressive reintegration of Gallican pieces omitted at the time of the Carolingian reform.

(ii) Additions to the repertory.

Only one category of piece among the five found in the gradual greatly increased in number – the alleluia verses. Between a 9th-century gradual without notation and a noted 12th-century gradual the number of verses doubles, but the increase bears more on the texts than on the melodies. Very often, the pre-existing melody of an older verse was simply adapted to new texts. Thus, for example, the melody of the Christmas *Alleluia, Dominus dixit ad me* (Hesbert, 1935, no.9) was adapted to 39 other texts; that of *Dies sanctificatus* (no.11) to 44 different texts; and that of *Justus ut palma*, for 27 December (no.1), to 36 texts.

With regard to the Gospel antiphons of communion, that is, the communion antiphons whose text is taken from the gospels and not from the psalms, various branches of tradition present different melodies, the formation of which is difficult to explain: *Mirabantur* (Hesbert, 1935, no.26), three melodies (see M. Huglo: *Les tonaires: inventaire, analyse, comparaison*, Paris, 1971, p.217); *Oportet te* (no.52), nine melodies; *Qui biberit* (no.58), six melodies; *Nemo* (no.59), five melodies; *Lutum* (no.63), seven melodies; *Videns Dominus* (no.65), four melodies; *Spiritus qui a Patre* (no.108), four melodies; *Vos qui secuti* (no.63), seven melodies; *Beati mundo corde*, three different melodies all in the 1st mode (see Huglo, *op. cit.*, p.161).

For the other categories of chant in the gradual, only a very small number of additions can be adduced. Most noteworthy are those made for the Sundays that were originally aliturgical – that is, 'without Mass' – which followed the Saturday of Ember Days (Quatember): the fourth Sunday in Advent (Hesbert, 1935, no.7*bis*) and the second Sunday in Lent (no.46*bis*). For the last-named Sunday the Mass 'Sperant in te' was created in western France and the Mass 'Domine dilexi decorem' in the south-west (see Huglo, *op. cit.*, p.160, no.3).

It was particularly in honour of the local patron – in cathedrals and collegiate or monastic churches – that an effort was frequently made to compose Proper Masses or pieces, rather than to take from the previous Masses those pieces that were later to form the Common of the Saints; for

example, for St Julian of Le Mans (27 January), the patron of the Plantagenet royal family, the tract *Ave Juliane*; for St Benedict (21 March, 11 July) the Mass 'Vir Dei benedictus' (different melodies in Aquitaine and southern Italy); for St Donatus of Arezzo the graduals of central Italy offer the Mass 'Domine Jesu Christe' (Huglo, *op. cit.*, p.223); for St Bartholomew (24 August) Beneventan manuscripts give the Mass 'Gaudeamus' (PalMus, 1st ser., xiv, 1931–6/R, p.450); for the Beheading of St John the Baptist (29 August) the Mass 'Herodes autem' occurs frequently; for the feasts of the Cross (14 September and 3 May) the Mass 'Dum esset gens congregata', the text of which is drawn from the narrative of Pseudo-Cyriacus, and several Proper pieces, including the offertory *Protege Domine* (an ancient prayer transformed into a chant) and various communion antiphons; last, for St Martin (11 November) various Proper Masses depending on the region (see G.M. Oury: 'Formulaires anciens pour la messe de Saint Martin', *EG*, vii, 1967, pp.21–40).

It is also evident from certain manuscripts from the beginning of the 11th century that a small number of pieces deriving from the Gallican repertory that had been set aside at the time of the Carolingian reform were taken up again and ousted the corresponding Roman pieces: thus, for example, the offertory *In virtute* for St Stephen, 26 December (Hesbert, 1935, no.12), is replaced in the noted missal *F-T 552* and in several Aquitanian graduals by the offertory *Elegerunt* which, on the evidence of various textual and melodic characteristics, belonged to the Gallican rite (see [Gallican chant, §4](#)). In the same way, the great antiphon *Venite populi*, probably a chant for the Fraction in the Gallican Mass, is restored to use for the communion of the churches of south-western France and in Lyons. Finally, the antiphon with verse *Collegerunt*, which in the Roman Missal was used in the Mass of the Catechumens for the Blessing of the Palms, is probably a *sonus* or offertory of the Gallican rite; it is also found in Paris graduals as an offertory on the Saturday before Palm Sunday, a day that was aliturgical in primitive times (Hesbert, 1935, no.72bis).

The chants of the Ordinary were the last important additions to the gradual. In primitive times the gradual contained only the chants of the Proper (Proper of the Time and Proper of the Saints), but it was completed very early on by those of the Ordinary (Kyrie, Gloria in excelsis, Credo, Sanctus, Agnus), the 'Mass' as known to musicians of later ages (see [Mass, §I, 2\(ii\)](#); see also [Ordinary chants](#)). These five invariable pieces are not found in the oldest 9th- and 10th-century manuscripts (ed. in Hesbert, 1935): they originally involved only one or two very simple melodies, as in the Ambrosian rite, and were known by heart. When they were troped and new melodies were created, the chants of the Ordinary were regrouped in the troper-proser. In Beneventan graduals, however (e.g. *I-BV VI 34*; facs. in PalMus, 1st ser., xv, 1937–53/R), the chants of the Ordinary are inserted in their liturgical place among the sections of the Proper: introit, Kyrie (troped), Gloria (troped), gradual, alleluia, prose and so on. In other regions these chants appear at the end of the gradual, after the Common of the Saints and the votive Masses, and are followed by proses or sequences (see [Sources, MS, §II](#)).

[Gradual \(ii\)](#)

4. The principal groups of graduals.

In the textual and musical criticism of a volume of liturgical chant, as in the critical analysis of any liturgical book, the idea of an archetype (which has been the cornerstone of every system of classification of 'dead' texts such as the classics of antiquity, patristic writings or canonical texts) should be dismissed. Collation of textual variants tends to group manuscripts together in families and to establish relationships between some of these families: it could not lead to a genealogical *stemma* which would allow a restitution of the text by the strict application of the laws of textual criticism (see K. Ottosen: 'Le problematique de l'édition des textes liturgiques latins', *Classica et mediaevalia Francisco Blatt septuagenario dedicata*, ed. O.S. Due, H. Friis Johansen and B. Daalsgaard Larsen, Copenhagen, 1973, pp.541–56).

Graduals, like other liturgical books, are often composed of overlapping layers of material and the result of distinct traditions' having been forged into a new usage. A Europe-wide survey of their textual traditions (selection of pieces, textual variants) is not yet available. For their melodic variants the Benedictines of Solesmes conducted an investigation for the purpose of making a critical edition of the gradual (*Le graduel romain, IV: Le texte neumatique*, Solesmes, 1960–62). The following remarks are based on observations of both textual and musical traditions.

The manuscripts of the gradual and of the antiphoner (see [Antiphoner, §3](#)) can be divided into two large groups – East and West – between which small 'transitional' groups may be inserted. The Eastern group consists of all the manuscript or printed copies before 1600 of the gradual written and noted in German-speaking or Slav countries. The Western groups take in the manuscripts and old printed sources established in the Romance-language countries (south and central Italy, Aquitaine, Provence, northern France). All the graduals of the various religious orders founded between the 11th and 13th centuries belong to this Western group. The small transitional groups have some points in common with the East, but are indebted in other respects to the West: north Italy, north-west Switzerland, the western diocese of Alsace, and, for different reasons, England.

(i) Eastern group.

The manuscripts of Einsiedeln (*CH-E* 121, facs. in *PalMus*, 1st ser., iv, 1894/R), St Gallen (*SGs* 338; 339, facs. in *PalMus*, 1st ser., i, 1889/R; 340; 342; 343; 359, a cantatorium, facs. in *PalMus*, 2nd ser., ii, 1924/R; 374; 375; 376), the manuscripts produced by the scriptorium of Seeon in Bavaria and those of St Emmeram in Regensburg are numbered among the oldest and most important representatives of the Eastern group, a group displaying great homogeneity and permanent continuity so far as neumatic tradition is concerned. The Einsiedeln gradual and the St Gallen cantatorium have a neumatic notation that is very rich in agogic, dynamic and rhythmic musical nuances, which are indicated by means of letters of the alphabet ('significant' letters) (fig.1). Smits van Waesberghe (*Muziekgeschiedenis der Middeleeuwen*, ii, Tilburg, 1942, p.350) counted 32,378 significant letters in the first and 4156 in the second (a shorter book than the complete gradual, containing only the soloists' chants, i.e. the gradual responsories and the alleluia verses). Oral tradition, which was fixed with the aid of these neumes and letters, survived longer in the East

than in the West, neumatic notation *in campo aperto* (without a musical staff) being preserved in some German-speaking areas (Bavaria, Austria) long after the invention of the staff in Italy in about 1040. Some of the earliest sources with staff notation came from houses associated with the Hirsau reform, for example, the incomplete gradual *D-Mbs* lat.10086 (late 12th century) from Prüfening, near Regensburg (see Notation, §III, 1(v)(j)).

The transition between East and West is effectively achieved in the Rheinau manuscript graduals (*CH-Zz* Rh.71, 75 and 125), although the list of alleluias in the first of them is distinctly 'Western'.

(ii) Western groups.

The homogeneity of the Eastern group is in singular contrast to the fragmentation and dispersion of the Western group in families that identifiably correspond to the various groups of neumatic notations (see Notation, §III, 1). The oldest family consists of the manuscript gradual *F-CHRM* 47 (*PalMus*, 1st ser., xi, 1912/R), notated in Breton neumes at the end of the 9th century and taken to Chartres after Norman incursions into Brittany (fig.2), and the Valenciennes fragment *VAL* 407 (389), taken to St Amand at the beginning of the 10th century (see Benoît-Castelli and Huglo, 1954, p.178, n.1).

One group of 11th-century manuscripts presents an archaizing musical tradition that is difficult to explain: that of St Denis-Corbie, represented by four notated manuscripts (*F-Pm* 384, *Pn* lat.9436, *Pn* lat.18010 and Paris, private collection, gradual-antiphoner from Mont-Renaud, ed. in *PalMus*, 1st ser., xvi, 1955–6), and by several older manuscripts without notation which reveal the same liturgical characteristics (the Masses are 'capitulated' or 'headed', i.e. numbered, like the sacramentaries; the alleluia series are the same as in the notated manuscripts) and which, moreover, indicate the musical tone by means of upper-case letters (see M. Huglo: *Les tonaires: inventaire, analyse, comparaison*, Paris, 1971, pp.91ff). The St Denis-Corbie group has its own alleluia series and the musical variants are proper to it; it seems, too, that tropes never penetrated its liturgy, at least, not on a large scale.

The church of Laon, made illustrious during the second half of the 9th century by the Irish commentators of Martianus Capella, possessed from the end of that century a most beautiful gradual (*F-LA* 239; *PalMus*, 1st ser., x, 1909/R) notated in Messine (Lorraine) neumes. Various precisions regarding melodic pitch and various agogic and rhythmic nuances have been introduced into this notation by means of letters and stenographic comments (Tironian letters), corresponding to the St Gallen significative letters (J. Smits van Waesberghe: *Muziekgeschiedenis der Middleleeuwen*, i, Tilburg, 1942, pp.269ff). This manuscript testifies to the interest taken by the Laon school not only in the *ars musica* but also in practical music. The gradual does not contain a single trope.

In Aquitaine, tropes were included at a very early date in the books containing the chants for the Mass: there is no example of a 'pure gradual' analogous to the manuscripts previously mentioned. Proper Masses and alleluia verses are in greater abundance than in the north (see Herzo, 1967). The most obvious interest of these manuscripts lies in their exact

diastemata at the very period when graduals at St Gallen were still notated in neumes *in campo aperto*, without a staff. The most perfect of the Aquitanian graduals is that of Albi (*F-Pn* lat.776; see [Notation](#), fig.29), written for the use of St Michel-de-Gaillac, which is very close in its neumatic and melodic variants to that of Toulouse (*GB-Lbl* Harl.4951; see fig.3). The St Yrieix gradual (*F-Pn* lat.903; *PalMus*, 1st ser., xiii, 1925/R) is perfect in its diastematic exactness but it has been systematically corrected from the modal standpoint (see U. Bomm: 'Gregorianischer Gesang', *Jb für Liturgiewissenschaft*, xi, 1931, p.405, no.488; and N. Stuart: 'Melodic Corrections in an 11th-Century Gradual (Paris, B.N., lat.903)', *JPMMS*, ii, 1979, pp.2–10).

In English manuscripts the influences operated from different directions according to the period. After the monastic revival of the 10th century, it was from such centres as Corbie and Fleury that books, monastic customs and musical traditions came (see the gradual fragment from Winchester *GB-Ob* Harl.110: D. Hiley, *Western Plainchant: a Handbook*, Oxford, 1993, pp.412–13; missal with neumes from the New Minster, Winchester, *F-LH* 380: D.H. Turner, *The Missal of the New Minster*, Leighton Buzzard, 1962). The Missal of Leofric, Bishop of Exeter (*GB-Ob* Bodley 579), which has chant cues in the margin, originated in the diocese of Cambrai.

After the coronation of William the Conqueror (Christmas 1066), the sees of the English bishoprics were gradually staffed by prelates chosen from among the clergy of Normandy; furthermore, the liturgical and musical traditions of Bayeux, Lisieux and Rouen penetrated to England, while the monastic reform inaugurated at St Bénigne in Dijon from 990 by [Guillaume de Dijon](#) (d 1031) went on, after conquering Normandy, to affect several English monasteries, such as Winchcombe and Gloucester. (See D. Hiley: 'The Norman Chant Traditions – Normandy, Britain, Sicily', *PRMA*, cvii, 1980–81, pp.1–33; and 'Thurstan of Caen and Plainchant at Glastonbury: Musicological Reflections on the Norman Conquest', *Proceedings of the British Academy*, lxxii, 1986, pp.57–90.) During the liturgical restoration undertaken at Salisbury by Bishop Richard Poore at the beginning of the 13th century, all liturgical books, including the gradual, were newly codified. Many aspects of musical repertory and variants can be traced to Norman traditions. Such high standards were set by this reform that Salisbury use became, as it were, a national norm, adopted by churches without any other local allegiance. (See [Salisbury, Use of](#), §2.)

(iii) Graduals of the religious orders.

It was from the Aquitanian tradition of south-eastern France that the Carthusians borrowed their musical tradition, and they followed the practice of Lyons in suppressing all the pieces whose texts were not drawn from Holy Scripture. The choice of pieces was reduced to a minimum: the offertory verses were suppressed; alleluia verses were greatly reduced; but occasional melismas survived. The Grande Chartreuse graduals (*Archives*, 80, etc.) are united by a characteristic style of notation, using Aquitanian neumes on a staff with red F-line and yellow C-line. This colour scheme corresponds with the instruction of [Guido of Arezzo](#), which was first applied in Italy and then in Provence and the Rhône valley (except for Lyons).

The Cistercians based their gradual on the repertory of the church of Metz, which was reputed to be the most faithful to the Gregorian tradition, and on that of various churches in northern France (see Marosszéki, 1952). In the Cistercian musical repertory, however, it was no longer a case of merely selecting pieces from contemporary traditions, but actually of correcting melodies according to three strict principles: the authentic and the plagal forms of the same mode could not interpenetrate; B $\bar{1}$ was excluded; the range of a 10th could not be exceeded within a single piece (thus, the Advent gradual *Qui sedes* had its lowest section raised a 5th). The archetype codex of the order's books, composed at Cîteaux in 1185–9 and now at Dijon (*F-Dm* 114 [82]), lost all the component books containing notation as early as the 16th century; thus, the Cistercian Gradual is known only in copies made from the archetype, such as those in London (*GB-Lbl* 16950, 27921, 27922), Paris and Munich.

The Dominicans owe the texts and melodies of their gradual to the Cistercians. They did not, however, retain all the systematic corrections that the Cistercians had made, and on many points returned to the universal tradition (see D. Delalande: *Le graduel des Prêcheurs*, Paris, 1949). The copies that were made for the different monasteries of the Dominican order, and which spread across Europe at a prodigious speed, must have been corrected against one of the Correctoria in Paris, at the monastery of St Jacques (the manuscript is now in *I-Rss*), in Bologna or in Salamanca (see M. Huglo: 'Règlements du XIIIe siècle pour la transcription des livres notés', *Festschrift Bruno Stäblein*, ed. M. Ruhnke, Kassel, 1967, p.130, n.37). The order's liturgical manuscripts were regularly inspected on canonical visits to the monasteries with the aid of a portable Correctorium used by the Grand Master (*GB-Lbl* 23935).

The gradual used by the other branch of the Mendicants, the Franciscans, differs from the Roman only in employing a broad and elegant square notation, officially adopted in 1253 in preference to the notation of central Italy, but not in repertory.

The Premonstratensian traditions, too, were peculiar to that order, not by virtue of corrections made initially, but as a result of the selection of particular traditions belonging to the Vermandois (Prémontré is now in the département of l'Aisne) and to the Rhenish countries (St Norbert, their founder, was a canon of Tongres in Belgium). The peculiarities of Premonstratensian chant are found not in the most ancient manuscripts of the order, but in those written after about 1150; here, more than in the other orders, liturgical and musical unification was carried out not upon the first institution of canons regular, but only after several houses had been established.

Gradual (ii)

5. Printed graduals.

The first printed graduals were composed for German churches and hence use Gothic neumes (*Hufnagelschrift*), for example the first gradual of about 1470 (see *Gesamtkatalog der Wiegendrucke*, ix, Stuttgart, 1991, no.10977). The first graduals with square notes on a red staff came only a little later: the *Graduale romanum* was printed in Parma in 1470 by

Damiano and Bernardo Moillo (see M.K. Duggan: *Italian Music Incunabula: Printers and Type*, Berkeley, 1992, nos.16–17).

In 1577 Benedict XIII entrusted Palestrina and Annibale Zoilo with the task of revising liturgical music books. It was the view of Cimello in 1579, and later Palestrina – who signed the preface to Guidetti's *Directorium chori* in 1582 – that melismas should be put back to the accented syllables from the weak penultimate syllables which should thence carry only one note (ex.1). This short penultimate syllable is notated by a lozenge, particularly in printed sources. Curiously, Philip II of Spain intervened to have this work interrupted. In 1594 negotiations between Palestrina and the Medici printing house were resumed, but they were interrupted soon afterwards by the Congregation of Rites. The principles that had guided this reform, however, were carried through in 1611–12 by Anerio and Soriano.



In the 19th century, after the liturgical restoration undertaken by Dom Prosper Guéranger (*d* 1875), the first attempts to improve the gradual were seen in the edition known as that of Reims-Cambrai (1851–5), which was the work of the Abbés Alix and Bonhomme. In 1857 the posthumous edition of the *Graduale romanum* by the Jesuit Lambillotte appeared, and in 1863, in Trier, that of Michel Hermesdorff. By 1864 Dom Joseph Pothier had already completed the preparatory work for the improved edition of the gradual, which appeared in 1883; it is based on the gradual-tonary of Dijon in bilingual notation (*F-MOf* H.159; *PalMus*, vii–viii, 1901–05/*R*) and on Aquitanian manuscripts. It was further improved in 1895. On 25 April 1904 Pius X ordered an official edition of the liturgical chant books to be made. The Kyriale appeared in 1905 and the Gradual in 1908: it was based on the *Liber gradualis* of 1895, revised and modified in accordance with the evidence furnished by a much broader selection of manuscripts, photographed by Dom Amand Ménager and by Dom Paul Blanchon-Lasserve. In 1948 a new critical edition of the gradual, involving the consultation of a still greater number of manuscripts (about 450) was undertaken at Solesmes; the catalogue of manuscripts used was published in 1957. The critical classification of the manuscripts was established with a canon of 150 variants and was published in 1960–62. As originally planned, the edition was to be completed by a critical edition of the texts of the chants and parallel editions of each chant from selected manuscripts with neumes and staff notation.

The edition of the Gregorian gradual has to solve extremely complex liturgical, textual and musical problems, since its subject is a chant book that enjoyed a diffusion in space and time unequalled in scale.

For the gradual since Vatican Council II, see [Ordo cantus missae](#).

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Graener, Paul

(b Berlin, 11 Jan 1872; d Salzburg, 13 Nov 1944). German composer and conductor. He was a self-taught musician who received some formal instruction in composition from Albert Becker at the Veit Conservatory in Berlin. Much of his practical experience was gained working as a Kapellmeister in Bremerhaven, Königsberg and Berlin. In 1896 he settled in

London where for a time he was conductor of the orchestra at the Theatre Royal, Haymarket. When his contract was terminated after a conflict with the director, he remained in England teaching privately and secured a position at the RAM. He returned to the Continent in 1908 and taught composition at the Neues Konservatorium in Vienna. From 1910 to 1913 he directed the Salzburg Mozarteum, and he spent the next seven years teaching in several German cities. In 1920 he succeeded Reger as professor of composition at the Leipzig Conservatory, a position he occupied for five years. In 1930 he moved to Berlin where he directed the Stern Conservatory, and four years later held masterclasses in composition at the Akademie der Künste. In 1932 he became active in the Berlin section of Rosenberg's Kampfbund für deutsche Kultur. Joining the Nazi party in 1933, he was appointed vice-president of the Reichsmusikkammer by Goebbels, and replaced Strauss as director of the composers' division in the same organization in 1935.

Graener attained technical fluency in most areas of composition, though he never established an individual identity in the manner of his immediate contemporaries Strauss, Pfitzner and Reger. A staunch traditionalist, he remained opposed to modernism, and was generally overlooked during the Weimar Republic until the late 1920s, when his mystical opera *Hanneles Himmelfahrt* (1927) was embraced by conservative music critics and administrators as a healthy alternative to then popular *Zeitoper*. Of his many orchestral works, the suite *Die Flöte von Sanssouci* became well known and was performed by such conductors as Toscanini.

Graener's fortunes changed dramatically after the Nazis came to power. Elevated to a position of some influence, he was able to secure more frequent performances of his compositions, and received a prestigious commission from the Berlin Staatsoper for his opera *Der Prinz von Homburg* (1935). The work, however, proved to be fatally flawed in terms of its dramatic and psychological impact, and soon disappeared from the repertory. This failure undoubtedly undermined Graener's prestige, and although he remained loyal to the regime for the rest of his life, his later work was greeted more with respect than genuine enthusiasm.

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Orch: 2 Stücke, op.9; Aus dem Reiche des Pan, op.22; 3 Stücke, op.26; Sinfonietta, op.27, str, hp; Sym. 'Schmied Schmerz', d, op.39; Romantische Phantasie, op.41; Musik am Abend, op.44; Variationen über ein russisches Volkslied, op.55; Waldmusik, op.60; Divertimento, D, op.67, small orch; Pf Conc., op.72; Juventus academica, ov., op.73; Gotische Suite, op.74; Vc Conc. op.78, rev. 1943; Comedietta, op.82; Die Flöte von Sanssouci, op.88; Sinfonia breve, op.96; 3 schwedische Tänze, op.98; Vn Conc., op.104; Feierliche Stunde, op.106;

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Choral: Wiebke Pogwisch (D. von Liliencron), op.24, solo vv, chorus, orch; Notturmo, op.37, solo vv, chorus, orch; 3 Gesänge, op.68, chorus; Deutsche Kantate, op.87, male chorus; Frühlingssuite, op.89, male chorus; 4 Gesänge, op.91, chorus, orch; Das sind die alten Klänge (F. von Schlegel), op.95, chorus, orch; Marienkantate, op.99, chorus, orch

Other vocal: Rhapsodie (H. Bethge), op.53, A, pf qnt; Theodor Storm-Musik, op.93, male v, pf trio; 130 lieder

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ERIK LEVI

Graetz [Grätz, Graz], Joseph

(*b* Vohlburg, 2 Dec 1760; *d* Munich, 17 July 1826). German pianist, teacher and composer. He studied in Ingolstadt, then with Michael Haydn in Salzburg and with Bertoni in Venice. After travelling widely in northern Italy, in 1788 he settled in Munich, where he was given the honorary title of *Hofklaviermeister*. His music, which includes masses, litanies, sacred songs, an oratorio and two operas, was described even in his obituary as dry, but his theoretical knowledge was widely respected and many composers, including Cannabich and Lindpaintner, sought him out for instruction. Weber was refused, according to his son's biography, because Graetz feared difficulty about payment, and took lessons instead with another Graetz pupil, J.N. Kalcher.

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E. VAN DER STRAETEN/JOHN WARRACK

Graetzer, Guillermo [Wilhelm]

(*b* Vienna, 5 Sept 1914; *d* Buenos Aires, 22 Jan 1993). Austrian composer, musicologist and teacher, later an Argentine citizen. He studied composition with Pisk and Hindemith. In 1939 he emigrated to Argentina, where he lived for the remainder of his life. His early compositions are strongly influenced by Hindemith, but from the 1950s his style evolved beyond that of his mentor into realms of polytonality, atonality and serialism. His music displays a refined sense of orchestral texture and colour. He delved deeply into his Jewish roots (*Canciones hebreas*, 1940) and also into the indigenous culture of his adopted Latin America (*La creación según el 'Pop wuj maya'*, 1989).

As a musicologist Graetzer edited both scholarly and practical editions of early music and directed the Collegium Musicum of Buenos Aires, which he founded in 1946. His philosophy was grounded in a humanist belief in the essential role of music in the development of a fully integrated human personality. He taught advanced students at the Universidad Nacional de La Plata, and undertook important work in music education for the young. His achievements in this area include an adaptation of Orff's *Schulwerk* for Latin American children.

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(selective list)

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PAMELA JONES

Graf.

German family of musicians.

- (1) Johann Graf [Graff]
- (2) Christian Ernst Graf [Graaf]
- (3) Friedrich Hartmann Graf

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*Brook*B

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ADOLF LAYER

Graf

(1) Johann Graf [Graff]

(*b* Nuremberg, bap. 26 March 1684; *d* Rudolstadt, 2 Feb 1750). Violinist and composer. He was first noticed at the Deutschhauskirche (St Jakob) in Nuremberg as a young musician of versatile talents, then he served for six years with a regiment in Hungary as 'instructor and master of the oboists' and trained in Vienna as a violin virtuoso and composer. After the War of Spanish Succession he was affiliated to the court bands of the Elector of Mainz and the Prince-Archbishop of Bamberg. In 1722 he became Konzertmeister and from 1739 Kapellmeister at the court of Schwarzburg-Rudolstadt. He published sets of violin sonatas in Bamberg (op.1, 1718, lost) and Rudolstadt (op.2, 1723; op.3, 1737), *Sechs kleine Partien* for string quartet (op.5, Augsburg, 1739) and an undated set of six solos for violin and continuo, all in Handelian style. Graf had six sons who also became musicians, and who received their musical education from him.

Graf

(2) Christian Ernst Graf [Graaf]

(*b* Rudolstadt, 30 June 1723; *d* The Hague, 17 July 1804). Composer and violinist, son of (1) Johann Graf. He began his career at the Rudolstadt court. In January 1751 he performed at Arnhem, and he seems to have settled in the Netherlands at about this time, directing the Collegium Musicum at Middelburg from c1752 and then serving as composer to the Dutch court at The Hague from 1757 or early 1758. He conducted a concert given by Mozart and his sister at The Hague on 30 September 1765; a year later the young Mozart published a set of keyboard variations (K24) on Graf's *Laat ons juichen, Batavieren!*, composed for the inauguration of Willem V. Graf was Kapellmeister at the Dutch court from 1766 until his retirement in 1790. He remained active, continuing to provide music to the court in the 1790s and composing and conducting at the age of 79 a well-received oratorio celebrating the peace between England and France in 1802.

Graf published many instrumental works, chiefly symphonies and chamber music. He also wrote a considerable amount of vocal music and a thoroughbass method (*Proeve over de natuur der harmonie in de generaalbas*, The Hague, 1782). His music generally reflects the *galant* style of the generation of Bach's younger sons.

WORKS

instrumental

Syms. [some duplicated]: 6 as op.1 (Middelburg, c1757); 6 as op.3 (c1759); 6 as op.6 (The Hague, c1765); 6 as op.7 (Amsterdam, 1766); 6 as op.9 (Amsterdam, 1769); 6 as op.11 (Amsterdam, 1771); 6 as op.14 (Berlin and Amsterdam, 1776); 6 as op.16 (Berlin and Amsterdam, 1777); 3 as op.20 (Berlin and Amsterdam, ?1784); 6 sinfonies périodiques, 3 extant (The Hague, 1774); Sym., double orch, c1790, doubtful; 4 in *D-KA*; 1 in *PL-GNa*

Other orch: Vc Conc., *D-Bsb*; Vn Conc., listed in Breitkopf catalogue (1776–7); Conc., 6 drums, orch, c1788

Qnts, fl, str: 6 as op.2 (Paris, c1760); 6 as op.4 (Paris, c1762); 6 as op.8

(Amsterdam, 1768)

Str qts: 6 quartetti concertanti, op.3 (Paris, c1760); 6 as op.15 (Berlin, 1776); 6 as op.17 (?1777); 6 (Paris, c1785); 6 (Berlin, c1785); 1 in *GB-Lbl*

Qts, fl, str: 6 as op.2 (Paris, c1760); 6 as op.12 (Amsterdam, c1772)

Trio sonatas, 2 vn, b: 6 as op.2 (The Hague, 1758); 6 as op.5 (The Hague, ?1765); 6 as op.10 (Amsterdam, ?1772); 1 in *A-Wgm*

Sonatas, kbd, vn acc.: 6 as op.4 (Amsterdam, 1762); 3 acc. vn, b, op.13 (Berlin and Amsterdam, ?1774); 6 as op.19 (Berlin and Amsterdam, 1779); Sonata, hpd/pf/hp, vn, vc, op.24 (1784); op.33 (Berlin), cited in *GerberNL*; 1 in *D-W*

Other inst: Ally Croaker, variations, kbd, vn (London, c1775); Gui Trio (Amsterdam, 1787), lost; 6 sonates, hpd 4 hands, no.1, 1787; Duo économique, vn 4 hands, op.27 (The Hague, n.d.; Amsterdam, c1787); 6 sonates, hpd 4 hands, no.2, 1788; 6 str duos, op.28 (Berlin, c1797), lost; 2 sonates, hpd 4 hands, op.29 (The Hague, n.d.; Amsterdam, c1797); [10] Petites pièces aisées, hpd 4 hands, op.30 (The Hague, n.d.; Berlin, c1797); hpd trio (Amsterdam, 1797), lost; Leçons pour la basse générale ... en sonatines, vn, bc (Amsterdam, n.d.); 6 duos, vn, va (Basle, n.d.)

vocal

Laat ons juichen, Batavieren!, 1v, hpd, 1766; Kleine Gedigten voor Kinderen (H. von Alphen), vv, kbd, i–iii (vol.i, ?1779; vol.ii, ?1780); 25 fables dans le goût de M. de la Fontaine, op.21, (c1781); 12 fables dans le goût de M. de la Fontaine, op.32; Kerk-Gezangen ter Inwydinge van het Orgel in de Grootte Kerk te Bolsward, 1781; Grande simphonie hollandaise sur les evenements de l'année 1787, 1788; Orat, double chorus, double orch (The Hague, 1790); Economische Hollandsche Zangairtjes de poësie, door de Juffr. Bekker en Deken; Zes zangstukes uit de poëtische mengelingen van het genootschap de zinspreuk oefening kweekt kunst, vv, kbd, 1792; Psalm XIX na de vertaling van Il. van Hamelsveld als een cantate in muziek gezet, vv, vn, kbd, 1798; Wiegzang (A. Fokke Simonszoon), vv, kbd, 1798; 12 Gezangen bij de Evangelisch Luthersche Gemeente in Gebruik, vv, kbd, 1798; Zes liedes voor kinderen (H. Riemsnijder), vv, kbd, 1800; Orat (The Hague, 1802), lost; De dood van Jezus (K.W. Ramler), 1802

Graf

(3) Friedrich Hartmann Graf

(*b* Rudolstadt, 23 Aug 1727; *d* Augsburg, 19 Aug 1795). Composer and flautist, son of (1) Johann Graf. He studied the flute and composition with his father and the timpani with Käsemann in Rudolstadt (1743–6), and became a military musician. After joining a Dutch regiment he was wounded and captured, but returned from internment in England in 1759 to take up a career as a flautist. From 1759 to 1766 he lived in Hamburg, where he directed the public concerts (1761–5). In the following years he travelled widely as a concert flautist, frequently performing his own works. For a while he served the Count Bentheim in Steinfurt, and from 1769 to 1772 his brother (2) Christian Ernst made it possible for him to work in The Hague. In 1772 he succeeded Johann Gottfried Seyfert as music director of the Protestant church and St Anna's Gymnasium in Augsburg, where he organized the city's amateur concert series from 1779 and wrote a number of oratorios, cantatas and instrumental music. In 1777 Mozart and the Augsburg piano manufacturer Stein visited him at his home for informal music-making. In March 1780 his oratorio *Die Zurückkunft des verlorenen Sohnes* was performed in Vienna by the Tonkünstler-Societät, apparently the result of a commission. In 1783 he was invited to go to London, where

he and Wilhelm Cramer directed the Professional Concert after the death of J.C. Bach. He again directed the concerts in 1784, but declined the offer of a permanent position and returned to Augsburg. Later Oxford University conferred on him an honorary doctorate of music (1789); he was also made a member of the Swedish Royal Academy of Music (1779).

WORKS

instrumental

Orch: 2 syms., *D-SW*; Vc Conc. (Paris, c1801); Fl Conc. (London, n.d.); 2 kbd concs., As; 3 fl concs., op.4 (Amsterdam, 1787), lost; concerti grossi, lost

Qts, fl, str: 6 (Hamburg, 1766); 6 as op.10 (Berlin and Amsterdam, c1775); 6 as op.5 (Paris, 1779); 6 Favourite Quartettos (London, n.d.); A Third Set of 6 Quartettos (London, n.d.)

Other qts: 6 Grand Quartettos, str (London, 1780); 6 Quartettos, 2 vn, (vn, ob)/(bn, vc) (London, ?1790), also attrib. C.E. Graf

Trio sonatas: 6 for 2 fl, b, op.3 (Amsterdam, ?1771); 2 for 2 fl/vn, vc (Basle, n.d.); 1 for 2 fl, b (London, n.d.); 1 for kbd, fl/vn, vc (Basle, n.d.)

Other inst: A Grand ... Sonata, pf, acc. fl, vc (London, n.d.); 6 duos, vn, va (Augsburg), lost; 2 qnts, 4 qts, 2 trios, fl, str (n.p., ?1795); 2 qnts (n.d.), lost

Many further manuscript works, incl. fl concs., qts, duos, solos, often with fl, listed in Breitkopf and Traeg catalogues

vocal

Orats: Die Sündflut; Die Zurückkunft des verlorenen Sohnes, *A-Wgm*

Cants.: Invocation of Neptune, London, 1784; Andromeda (after P. von Stetten); Die Hirten bei der Krippe zu Bethlehem (Ramler)

Other: Psalm xxix; many occasional sacred works, some collab. P. Baumgarten, solo vv, chorus, orch, *D-As* [see list in *EitnerQ*]

Graf, Conrad

(*b* Riedlingen, Württemberg, 17 Nov 1782; *d* Vienna, 18 March 1851).

Austrian piano builder of German birth. A trained cabinet maker, Graf settled in a Viennese suburb in 1798 or 1799 where he worked for a piano builder, founded his own piano building business in 1804, and then relocated it to the city of Vienna proper in 1811. By 1824 Graf's instruments were so distinguished that he was given the honorary title of 'Imperial Royal Court Fortepiano Maker'. In 1835 he received a gold medal at the first Viennese industrial products exhibition. Graf's business was located at the 'Mondscheinhaus', a Vienna landmark. After his success at the industrial exhibition, Graf worked for only five more years, eventually selling his factory to Carl Stein, grandson of the famous piano builder Johann Andreas Stein. Graf's status as a property owner, successful businessman and art collector was noted in many 19th-century Viennese sources.

Graf's instruments represent the culmination of the Viennese Classical era of piano building in the style of J.A. Stein and Anton Walter. More than 60 of his approximately 3000 pianos are still extant; these instruments show a remarkable degree of consistency and may be categorized as a series of models. Identification of Graf pianos is simplified by his use of opus

numbers and consistent labels and maker's marks. A typical Graf piano has all-wood construction except for the metal gap-spacer, straight stringing, a range of C'–f''' or g''', and three to five pedals (una corda, bassoon stop, *piano* and *pianissimo* moderators, and janissary). The instruments are remarkably stable and long-lived due to an innovative interlocking frame construction.

Graf had connections with many composers of his day, notably Beethoven, for whom he built an unusual quadruple-strung instrument. Other musicians who owned or performed on Graf pianos include Chopin, Kalkbrenner, Liszt, Clara and Robert Schumann, Brahms, and Camille Pleyel. Graf commissioned a painting by the Viennese artist Joseph Danhauser which shows Liszt among his admirers (see [Liszt, Franz](#), fig.5). The instrument in that painting is now in the Kunsthistorisches Museum, Vienna, along with several other Graf pianos. Extant instruments are housed in collections throughout Europe and in the USA, including Nuremberg, Bonn, Budapest, Florence, Stockholm, Copenhagen, Budapest, Goudhurst (England), and Trondheim (Norway).

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DEBORAH WYTHER

Graf, Hans

(b Linz, 15 Feb 1949). Austrian conductor. After early studies with his father at the Bruckner-Konservatorium, he studied conducting with Ferrara in Siena, Arvids Jansons in Leningrad and, briefly, Celibidache in Bologna. Graf made his Vienna Staatsoper début in 1977 and his Paris Opéra début in 1984. He won first prize in the Karl Böhm Conducting Competition in 1979, and the following year made his début at the Vienna Festival. Numerous appearances followed at festivals and as a guest conductor, and in 1984 led to his appointment as music director of the Mozarteum Orchestra and the Landestheater in Salzburg, a post he held until 1993. Graf made his American début with the Buffalo PO in 1989, and in 1995 was appointed music director of the Calgary PO. He has also enjoyed success as an opera conductor in Munich, Berlin and at La Fenice. His conducting style is cool, elegant and articulate, qualities heard throughout his acclaimed recordings of the complete Mozart symphonies.

Graf, Herbert

(*b* Vienna, 10 April 1904; *d* Geneva, 5 April 1973). American director and administrator of Austrian birth. He was the son of the critic Max Graf and studied in Vienna. After appointments in Münster, Breslau and Frankfurt, he was forced to leave Germany and went to the USA, later becoming a naturalized American. In the USA he worked first with the Philadelphia Opera (1934–5) and then at the Metropolitan (1936–60). From 1960 to 1962 he was director of the Zürich Opera and from 1965 until his death of the Grand Théâtre, Geneva. He first worked at Salzburg in 1936 and after World War II was a frequent visitor there. His productions relied on a traditional approach and technique. Graf taught in the opera department at the Curtis Institute, Philadelphia (1950–60), as well as at several other opera schools, including the Music Academy of the West (Santa Barbara, California) and the International Opera Studio (Zürich), where he especially encouraged young American singers. He wrote three books, *The Opera and its Future in America* (New York, 1941), *Opera for the People* (Minneapolis, 1951) and *Producing Opera for America* (Zürich, 1961).

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HAROLD ROSENTHAL/R

Graf, Max

(*b* Vienna, 1 Oct 1873; *d* Vienna, 24 June 1958). Austrian music critic, father of Herbert Graf. He was the son of a Viennese newspaper publisher, and studied law (taking the doctorate), philosophy, history and philology at Vienna University, as well as music history with Hanslick and music theory with Bruckner. He took the doctorate in 1896 with a dissertation on the music of women in the Renaissance. From 1902 he taught musicology and musical aesthetics at the Konservatorium der Gesellschaft der Musikfreunde and when this became the Akademie für Musik und Darstellende Kunst, he was appointed to a lectureship in music history (1909–38). He worked as a music critic on the *Wiener Allgemeine Zeitung*, and also wrote articles for the *Frankfurter Zeitung*, *Berliner Tagesblatt*, *Vossische Zeitung* (Berlin), *Prager Tageblatt*, *Boston Transcript* and many musical and cultural periodicals. Before World War II Graf was also a lecturer at the Austro-American Institute in Vienna (1930–35). For the centenary of Schubert's death, he organized the Vienna Festival (1928); as a result, the Vienna May Music Festivals came into being, which he directed until 1936. When Austria was annexed (1938) Graf emigrated to the USA, where he worked at the New School of Social Research, New York, the Carnegie Institute, Pittsburgh, and Temple University, Philadelphia. He contributed to the *New York Times*, *Musical Courier* and other periodicals; several of his books appeared in English and met with great success. In 1947 he returned to Vienna. He held a seminar on music

criticism at the Akademie für Musik (1947–50) and wrote reviews for the daily newspaper *Weltpresse* until it closed (1955). Graf was best known as a critic in pre-war Vienna, where he wrote extensively in support of Mahler, Schoenberg, Berg and Webern, and until his death he remained a champion of talented young composers; his penetrating essays had considerable influence.

WRITINGS

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RUDOLF KLEIN

Graf, Peter-Lukas

(b Zürich, 5 Jan 1929). Swiss flautist and conductor. He studied the flute in Zürich with André Jaunet and at the Paris Conservatoire with Marcel Moyse and Roger Cortet, winning a *premier prix* in 1949. He also studied conducting with Eugène Bigot, graduating from the Conservatoire in 1951. He later won prizes for flute playing at competitions in Munich in 1953 and London in 1958. He was principal flute in the Winterthur City Orchestra from 1951 to 1957 and at the same time began to tour as a soloist. In 1973 he was appointed flute professor at the Basle Musikakademie. Graf's musically responsive and distinctively resonant and incisive style of playing is displayed on his many solo recordings which cover an eclectic range of repertory from the 18th to the 20th centuries. He has also pursued a parallel conducting career. From 1961 to 1966 he was opera conductor at the Stadttheater in Lucerne and subsequently has appeared as a guest conductor with orchestras throughout the world.

EDWARD BLAKEMAN

Graf, Walter

(b St Pölten, 20 June 1903; d Vienna, 11 April 1982). Austrian musicologist. At the University of Vienna he studied musicology (with Lach, Guido Adler, Wellesz and Robert Haas), folklore and anthropology, philosophy, psychology and phonetics; he took the doctorate there under Lach in 1933 with a dissertation on German influences on Estonian folksong, and completed his *Habilitation* in 1952 with a study of Rudolf Pöch's recordings of music from the north coast of New Guinea. After working in business he was appointed lecturer (1958) and assistant professor (1962) at the University of Vienna. Concurrently (1957–63) he was head of the Austrian Academy of Sciences record archive (the oldest institute of its kind), which he greatly developed: within five years he had doubled the collection made between 1899 and 1957, establishing links with similar archives throughout the world and organizing an international conference of their directors in Vienna. In 1963 he became associate professor in comparative musicology at the university. He was also made a director of the Gesellschaft zur Herausgabe der Denkmäler der Tonkunst in Österreich (1957; vice-president until 1974), corresponding member of the Austrian Academy of Sciences (1962) and chairman of its research commission on sound (1972). In his research he has continued the work of his predecessor Lach, adopting a comprehensive approach to comparative musicology; his writings are based on an anthropological concept of music. Using the sonographic method, he has attempted to provide a definition of the characteristics of sound that are important to the hearing and understanding of music.

WRITINGS

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Gräfe, Johann Friedrich

(*b* Brunswick, 1711; *d* Brunswick, 8 Feb 1787). German poet and composer. He is thought to have studied law, and except for brief stays in Halle and Leipzig he spent most of his life in Brunswick, where he was a postal official and court secretary. His pursuit of music and poetry was avocational, though he may have had some musical instruction from C.F. Hurlbusch and C.H. Graun. He was also an amateur poet and an active member of the Brunswick poetic circle led by J.C. Gottsched. He apparently retained his civic positions until his death, probably having been pensioned some years earlier.

In 1736 Gräfe assembled a collection of 36 lieder set by himself, Hurlbusch and Graun, which he published in the following year as *Sammlung verschiedener und auserlesener Oden, zu welchen von den berühmtesten Meistern in der Music eigene Melodeyen verfertiget worden*. The phrase 'eigene Melodeyen' significantly reflects the work's purpose, for it was meant as a counterfoil to the immensely popular *Singende Muse an der Pleisse* edited by Sperontes (Johann Scholze) in 1736. Unlike the latter, which set texts to the melodies of pre-existing instrumental and vocal works, Gräfe's collection consisted entirely of newly composed lieder. The work was very well received, soon underwent second and third editions, and was followed by three further volumes (also with 36 lieder each) of the same title and character as the first. The most frequently represented composers were Hurlbusch and Gräfe himself (with 72 and 55 pieces respectively), although C.P.E. Bach was a notable contributor to the third and fourth volumes. The poetry originated mainly within the Brunswick circle, and included works by J.C. Gottsched, Marianne von Ziegler and Gräfe. Though the settings were short and relatively simple, the collections helped to re-establish the lied as a significant form and reflect Gräfe's expressed intention to unite text and music more closely than hitherto in the genre. Gräfe's own melodies are of scant musical value, frequently being formed of sequences and formulaic cadential patterns, and overladen with *galant* ornamentation. Eight of his pieces for this collection were copied by Leopold Mozart into his son's notebook of 1762. Gräfe published several more lied collections and composed some cantatas, a few instrumental pieces and possibly an opera, *Herkules auf dem Oeta*.

WORKS

Herkules auf dem Oeta (Spl, J.B. Michaelis), Hanover, 4 June 1771, also attrib. A. Schweitzer, J.A. Schmittbaur, music lost

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Other works: Sonnet auf das Pastorell 'Il trionfo della fedeltà' (Maria Antonia Walpurgis) (Leipzig, 1755); L'amour discret (cant., Destouches) (Berlin, 1765), lost; March, wind insts, 3 songs, in Musikalisches Vielerley, ed. C.P.E. Bach (Hamburg, 1770); 9 songs in Lieder und Arien aus Sophiens Reise, ed. J.A. Hiller (Leipzig, 1779); 2 pf sonatas, *USSR-KAu*

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RAYMOND A. BARR

Graff, Charlotte Böheim.

Married name of the singer Charlotte Böheim, daughter of [Joseph Michael Böheim](#).

Graff, Johann.

See [Graf](#) family.

Graffman, Gary

(*b* New York, 14 Oct 1928). American pianist. The son of the violinist Vladimir Graffman, he studied with Isabelle Vengerova at the Curtis Institute from the age of ten, graduating in 1946. Winning the Rachmaninoff Prize led to his début with the Philadelphia Orchestra under Ormandy in 1947. His Carnegie Hall début in 1948 and winning of the Leventritt Award (1949) led to engagements with the leading American orchestras. In 1951 he spent a year in Europe on a Fulbright Award; on his return to the USA he studied privately with Horowitz and at the Marlboro Festival with Serkin. Graffman's international career began with two South American tours in 1955 and 1956; the latter year he appeared in London during his first

European tour. During the 1970s he extended his activities as a chamber musician, often performing with the Guarneri and Juilliard Quartets, or in sonata recitals with Leonard Rose and Henryk Szeryng. His right hand became disabled in 1979, but he continued his career, performing works for the left hand alone and teaching at the Curtis Institute and the Manhattan School. The large, brilliant tone and easy virtuosity of Graffman's playing made him an excellent performer of Romantic and early 20th-century piano literature. His unidiosyncratic style, best heard in the concerto repertory, is well represented by his recordings of Tchaikovsky's First Concerto and Prokofiev's First and Third Concertos, all with George Szell. His memoir, *I Really Should be Practicing*, was published in 1981.

RICHARD BERNAS/R

Gräfinger, Wolfgang.

See [Grefinger, Wolfgang](#).

Grafton, Richard

(*fl* 1540–50). English music printer. He is notable for having printed some of the earliest books of the English church service. In 1544 he printed 'an exhortacium unto prayer, thought mete by the Kynges maiestie ... also a Letanie with suffrage to be saide or songe in the tyme of the said processions'. He also printed John Merbecke's *The Booke of Common Praier Noted* in 1550. Grafton had his premises in what had been the house of the Grey Friars in Newgate Street, London, before the dissolution of the monasteries in the reign of Henry VIII.

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MIRIAM MILLER

Grafulla, Claudio S.

(*b* Minorca, 1810; *d* New York, 2 Dec 1880). American bandmaster and composer of Spanish birth. He went to the USA in 1838 and soon became musical director of Lothian's New York Brass Band, which provided the music for the 27th Regiment of New York. He held this post for seven years and then returned to Europe for a brief period before resuming leadership of the band. In 1859 he was asked to form a new Seventh Regiment band with authorization to select 38 musicians. The new ensemble gave its first concert in 1860 at the Academy of Music in New York and quickly acquired an excellent reputation. The band never had more than 50 members under Grafulla's direction; he felt this was the largest number with which he could achieve satisfactory musical results. He led the band until ill-health forced him to retire in 1880.

Grafulla's career as a composer and arranger provided him with a large measure of recognition and a source of income. His works were performed regularly by such ensembles as the Manchester Cornet Band, the Third New Hampshire Regiment Band and the 26th North Carolina Regiment Band. Among his compositions were *Captain Shepherd's Quickstep*, *Captain Finch's Quickstep*, *Nightingale Waltzes* and *Washington Greys*; the last is a tuneful and spirited march that remains in the band repertory. Grafulla was a popular bandmaster and a good organizer, able to maintain authority and at the same time elicit support and cooperation from his men.

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FRANK J. CIPOLLA

Gragnani, Antonio

(*fl* c1765–95). Italian violin maker. He worked in Livorno, and is one of the most interesting late 18th-century Italian makers, known especially for the neatness of his work. He probably learnt his craft in Florence, but the concept of his violins is different from and in many respects better than that of contemporary Florentine makers. Although not a copyist, he was obviously very impressed by Stradivari's work, and strove to obtain the same elegance in his own. His black purfling was of whalebone – almost unique in Italy – and his scrolls were of a curious elongated design, the walls of the pegbox hollowed. Unfortunately his varnish, which was at its best similar to that used in Florence, sometimes has a rather stained appearance. Tonally his violins vary considerably. Most are on a Stradivari pattern, but he made others more feminine in appearance and usually slightly undersized. Violas and cellos are very rare. He branded his initials 'A.G.' on the button, on the sides near the end button, and at the top and bottom of the table. He was aided and succeeded by his son, Onorato Gragnani, who was less skilled as a workman. (*Lütgendorff*GL; *Vannes*E)

CHARLES BEARE

Graham, Colin

(*b* Hove, Sussex, 22 Sept 1931). English director. After study at the Royal Academy of Dramatic Art (1951–2) and several years' formative experience as a stage manager, he undertook his first production, the première of Britten's *Noye's Fludde* (Aldeburgh, 1958). This was the start of a close professional relationship with both the composer and his festival (of which Graham became an artistic director in 1968), which resulted in Graham's collaboration on the first performances of the 'church parables', *Curlew River* (1964), *The Burning Fiery Furnace* (1966) and *The Prodigal Son* (1968), as well as *Death in Venice* (English Opera Group, 1973, later staged at Covent Garden and the Metropolitan). In all these productions, and also in those of numerous new operas by other composers (including

Walton, Thea Musgrave, Richard Rodney Bennett, Nicholas Maw, Minoru Miki and Stephen Paulus), Graham combined an innate grasp of musical and dramatic processes of many kinds with an impressively direct, economical command of music theatre. He has also written librettos: *Anna Karenina* for Britten (unused), *A Penny for a Song* for Bennett, *The Postman Always Rings Twice* and *The Woodlanders* for Paulus, and *Jōruri* for Miki. His work has been seen in all the most important British operatic theatres; an association with Sadler's Wells, later the ENO, led to memorable London productions of, among others, Janáček's *From the House of the Dead* (1965), Britten's *Gloriana* (1966) and Prokofiev's *War and Peace* (1972). He later settled in the USA, and in 1978 was appointed artistic director of Opera Theatre of St Louis; his most notable US productions include the première of Corigliano's *The Ghosts of Versailles* at the Metropolitan in 1991.

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MAX LOPPERT

Graham, Martha

(*b* Pittsburgh, 11 May 1893; *d* 1991). American dancer and choreographer. See *Ballet*, §4.

Graham, Peter [Št'astný-Pokorný, Jaroslav]

(*b* Brno, 1 July 1952). Czech composer. He studied the organ (with Josef Pukl) and composition (with Bohuslav Řehoř) at the Brno Conservatory (1969–75). At the Janáček Academy, Brno, he was a composition pupil of Alois Piňos (1975–80). He subsequently worked in a number of posts: as a répétiteur for drama and dance, as a music producer in Brno radio, at the Czech Music Fund in Prague, and as a teacher in a music school. More recently (from 1994) he has worked as a music producer for Czech television in Brno. In 1993–5 he was a member of the artistic administration for the festival 'Večery nové hudby' ('Evenings of new music') in Bratislava, Slovakia. Since 1993 he has been music advisor of the Brno festival 'Expozice nové hudby' ('Exposition of New Music').

At the start of his career he was drawn to new music (he also wrote about Cage), but his own works show a postmodern aesthetic, mixing different styles as a starting point. He often employs conventional instrumental groupings (three string quartets, violin concerto, sonatas for piano, for violin and piano, and for bassoon and piano), but seeks individual solutions to forms. He was greatly influenced by the development of minimalist music, in particular by techniques such as varied repetition (*Polední přestávka v továrně budoucnosti* ('Lunch Break in a Factory of the Future'), 1991), shifting individual lines against each other (*Kdo jsme, odkud přicházíme, kam jdeme?* ('Who are We, Where do We Come From, Where are We Going?'), 1992), and the extreme reduction of material (*23 zátiší* ('Still

Lifes') for piano, 1994). His predominantly chamber compositions often present musical portraits of real performers. He has also dedicated himself to organ improvisation and jazz. He has used the pseudonym Peter Graham since 1984.

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(Selective list)

Orch: *Adrienne*, pf, orch, 1987; *Vn Conc.*, 1989

Vocal: *Z plání a pralesů* [From Plains and from Virgin Forests], 3 songs (Amerindian poetry), male vv, perc, 1980; *Ave regina*, chorus, 1989; *Stabat mater*, chorus, 1990; *Ave verum corpus*, S, cl, pf, 1990; *Three Women* (e.e. cummings, C. Groth, Y. Akahito), no.2, S, cl, hp, nos.1 and 3, S solo, 1991; *Chanson* (J. Arp), S, cl, pf, 1992; *Aleluja*, 2 S (solo or chorus), 18 insts, 1992; *Der Erste* (chbr cant., F. Kafka), 1993; *Každá píseň* [Each Song] (F.G. Lorca), 1v, b cl, 1994; *Kafka-Lieder* (Kafka), 1v, pf, 1994–6; *Žalmy* [Psalms], 1 male v, 1997

Chbr and solo inst: *Nocturne*, b cl, pf, tape, 1981; *Str Qt no.1*, 1982; *Duo*, ob, accdn, 1982; *2 études*, pf, 1985; *Pf Sonata*, 1985; *RIOT*, ob, vc, pf, 1985; *Dumky*, ob, vc, pf, 1986; *Křehké vztahy* [Brittie Relations], pf, 1986, version for vn, str orch, 1986; *Caprichos*, 2 perc, 1987; *Dolcissima mia vita...*, org, 1987; *Str Qt no.2*, 1988; *Tichá hudba* [Silent Music], 3 cl, 1990; *Double for David Matthews*, fl, 1990; *Australia*, pf, 1990; *Jiná geometrie* [Geometrical Thoughts], vc, 1990; *Polední přestávka v továrně budoucnosti* [Lunch Break in a Factory of the Future] (Str Qt no.3), 1991; *The Lovers*, pf 4 hands, 1991; *Kdo jsme, odkud přicházíme, kam jdeme?* [Who are We, Where do We Come From, Where are We Going?], vn, vc, pf, 1992; *Septet*, 1992; *Bosé nožky* [Bare Feet], chbr sym., 1992; *Zahrada Orfeova* [Orfeo's Garden] pf, 1976–; *Get out of whatever CAGE*, variable ens, 1993; *Trio*, vn, vib, pf, 1993; *Unclear Message*, 2 hp, timekeeper, 1993; *Elegia sulla morte di Luigi Nono*, pf, 1993–4; *Four (idle) Preludes according to Erik Satie*, pf, 1993–4; *Qnt*, a fl, cl, b cl/vc, va, pf, 1994; *107 bars*, org, 1978–94; *Redun-Dance*, pf, 11 insts, 1994; *23 Still-Lives*, pf, 1994; *ALBa* (for Amy Lynn Barber), vib, 1994–5; *Secreta*, perc, 1995; *Latens*, pf, 3 vn, va, vc, db, 1995; *Sonata*, bn, pf, 1995; *Sonata da chiesa*, 11 str, 1995; *Sonata*, vn, pf, 1996; *11 HAIKU*, chbr ens, 1996; *Canto per Ezra Pound*, db, pf, 1996; *Variations on a Theme by LaMonte Young*, chbr ens, 1996; *Carceri d'invenzione*, accdn, 1989–97

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PETR KOFROŇ

Graham, Shirley (Lola).

See [Du Bois, Shirley Graham](#).

Graham, Susan

(*b* Roswell, NM, 23 July 1960). American mezzo-soprano. She studied at the Manhattan School of Music and then won the Metropolitan Opera National Council Auditions in 1988. After engagements with the St Louis Opera (Erika in *Vanessa*) and in Seattle, Chicago and Washington, she made her first Metropolitan appearances in the 1991–2 season as Octavian and Cherubino. She sang Cecilius (*Lucio Silla*) at Salzburg in 1993 and made her Covent Garden début the following year in the title part of Massenet's *Chérubin*. She has also appeared at the Vienna Staatsoper, La Scala, Glyndebourne and the Paris Opéra, variously as Cherubino, Octavian, the Composer, Berlioz's Beatrice, Charlotte (*Werther*) and Marguerite (*La damnation de Faust*). In 1995 she sang the title role in the première of Goehr's *Arianna* at Covent Garden. In all these roles she has disclosed a firm, expressive voice, fresh in timbre, free at the top, together with an innate feeling for the stage and a commanding presence. Graham has also proved herself an accomplished recitalist, with a particular gift for the interpretation of *mélodies*. Her recordings of Béatrice, French operatic arias, *La damnation de Faust* and *Les nuits d'été* confirm her affinity with French music and her keen, personal inflection of all that she sings.

ALAN BLYTH

Grahn, Lucile [Lucille]

(*b* Copenhagen, 30 June 1819; *d* Munich, 4 April 1907). Danish dancer. See [Ballet](#), §2(ii).

Grahn, Ulf (Åke Wilhelm)

(*b* Solna, 17 Jan 1942). Swedish composer. As a boy he sang for five years in the St Jacobs boys' choir under Eric Ericson. He studied the violin,

the piano and composition (with Eklund) at the Stockholm Citizens' School (1962–6), and at the Royal College of Music in Stockholm (1966–70) his subjects additionally included the viola, the recorder and singing. From 1964 to 1972 he was a municipal music teacher in Stockholm and Lidingö; he was by this time composing steadily. In 1972 he moved to the USA, became an assistant at the electronic music studio at the Catholic University of America in Washington (1972–5) and then taught at the Northern Virginia Community College (1975–80). In 1983 he was appointed to teach electronic music, theory and composition at the George Washington University, Washington DC. In 1974 he formed the Contemporary Music Forum, the concerts of which, broadcast on the radio, have gained many thousands of listeners.

His large output, amounting to nearly 200 works, comprises all the genres of concert music; the musical craftsmanship is traditional but open to all kinds of new techniques. His music is distinguished by its effectiveness and its elegance. He has written two symphonies, the second of which was commissioned by the Stockholm Philharmonic in 1984; also notable is a series of five 'Soundscapes' for different types of ensemble.

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(selective list)

Orch: *Musica da camera*, 1964; *Sinfonie*, 1966–7; *Hommage à Charles Ives*, str orch, 1968; *Double Conc.*, chbr orch, 1968; *Joy for Band*, wind orch, 1969; *Ancient Music*, pf, chbr orch, 1970; *A Dream of a Lost Century*, fl, ob, cl, str, pf, 1971; *Conc. for Orch*, 1973; *The Wind of Dawn*, orch, tape ad lib, 1973; *Chbr Conc.*, va d'amore, 10 insts, 1974–5; *Pieces for the Nieces*, orch, 1975, rev. 1991; *Sinfonie II*, 1983; *Gui Conc.*, 1985; *As Time Passes By*, 1993; *Morning Rush*, 1995;

Chbr: *Opus III*, wind qnt, 1964; *Signaler*, 2 tpt, 2 trbn, 1968–71; *Soundscape I*, fl, eng hn, b cl, perc, 1973; *Soundscape II*, chbr ens, 1974; *Order, Fragments, Mirrors*, fl, b cl, pf, perc, 1975; *Soundscape V 'Returning'*, fl, cl, vn, vc, pf, perc, tape, 1976; *Sonata*, fl, perc, 1976; *In the Shade*, 5 perc, 1977; *Divertimento*, 2 ob, cl, tpt, hp, pf, 1978; *Ou, allez-vous*, fl, cl, vn, pf, 1978; *Floating Landscape*, 8 fl, 1979; *Str Qt no.2*, 1979; *Pf Qt*, 1980; *Summer Deviation*, fl/pic/a fl, vn, va, vc, pf, 1981; *Images*, b cl, mar, 1981; *Sonata*, vn, 1983; *Nocturne*, pf trio, tape, 1988; *Music Box*, 1–3 optional insts/vv, 1989; *La gamba*, va da gamba/vc, 1990; *Blå dunster [The Enchanted Forest]*, wind qnt (acting), 1990; *3 Dances with Interludes*, 6 perc, 1990; *Aron's Interlude*, 6 optional insts, 1994; *Cikadas*, 4 mar, 1996

Solo inst: *5 Preludes*, pf, 1970; *Sounding*, pf, tape, 1971; *Mirrors*, org, 1972; *Trombone Unaccompanied?*, trbn, 1977; *Pf Sonata*, 1980; *Celebration*, mar, 1988; *Nocturne*, pf 6 hands, 1989; *4 Pieces*, carillon, 1990; *Puck and the Hummingbirds*, pf 4 hands, 1991; *Humoresque*, pf, 1996;

Vocal: *2 dagsedlar (S. Dagerman)*, 1v, gui, 1971; *Soundscape III 'In memoriam' (W. Whitman)*, S, fl/pic, cl/b cl, va, vc, pf, perc, dancers ad lib, 1975–7; *Soundscape IV*, S, fl, b cl, pf, perc, 1975; *From Dusk to Dawn*, 1v/cymbals, cl/b cl, 1979–84; *Morgon [Morning]*, male chorus, 1972; *Brighten up your Day*, 4 songs, 1v, pf, 1984; *Psalms iii.8–10*, SATB, trbn, org, 1986; *Un coup de dés*, S, chbr ens, 1987; *Kurbitsmålning*, vn, SATB, 1993; *Summer '61*, 1v, b cl, bn, trbn, vc, mar, 1995

Elec: *Land of the Silver Bird*; *Milkway on my Mind*; *Once upon a Time*

Principal publishers: NGLANI, Seesaw, SMIC

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G. Bergendal: '4 i kammarstudion', *Nutida musik*, x/8 (1966–7), 2–9

G. Petersén: 'Ny musik fungerar ej i Sverige', *Tonfallet*, viii/21–22 (1976), 5 only

U. Grahn: 'Att vara svensk tonsättare i USA', *Musikrevy*, xxxviii (1983), 11–16

U. Stenberg: 'Vem är Ulf Grahn', *Konserternytt*, xix/10 (1983–4), 6–7

ROLF HAGLUND

Grail.

See [Gradual](#) (ii).

Grain, Jean du.

See [Du Grain, Jean](#).

Grainer, Ron(ald)

(*b* Atherton, 11 Aug 1922; *d* Cuckfield, 21 Feb 1981). Australian composer, active in England. He studied music in Brisbane and at the Sydney Conservatorium, and then moved to England after World War II. After a period as a rehearsal pianist, he composed the title music for several popular television series including 'Dr Who', 'Step toe and Son' and 'Maigret'. He worked in musical theatre as a conductor and composer and composed the score to *Robert and Elizabeth* (1964), whose light operatic vein drew on the clear soprano of June Bronhill to great effect. An international success, it was followed by the less-successful *On the Level* (1966). He later contributed a few theatre songs to the small-scale productions *Sing a Rude Song* (1970) and *Nickleby and Me* (1975). His film scores include *A Kind of Loving* (1962), *Station Six Sahara* (1962), *The Finest Hours* (1964), *The Moon Spinners* (1964), *To Sir with Love* (1967), *Only when I Larf* (1968), *The Omega Man* (1971) and *The Bawdy Adventures of Tom Jones* (1976).

Grainger, (George) Percy (Aldridge)

(*b* Brighton, Victoria, 8 July 1882; *d* White Plains, NY, 20 Feb 1961). Australian-American composer, pianist and folksong collector. Best known for his settings of British folk music, he was also an innovative composer of original works and 'free music', and an accomplished performer.

1. [Life](#).
2. An 'all-rounded' outlook.

Grainger, Percy

1. Life.

Grainger spent the first 13 years of his life in Melbourne, where he was educated at home under the guidance of his mother, Rose. She instilled in him a love of the arts and an heroic outlook on life, reinforced by his study of Classical legends and Icelandic sagas. He also received occasional tutorials in languages, art, drama, elocution and the piano (with Louis Pabst, 1892–4). Following his Melbourne début as a pianist in 1894, funds were raised to support further musical training in Frankfurt, where he studied at the Hoch Conservatory (1895–1901) with James Kwast (piano), Iwan Knorr (composition, theory) and others. There he formed lifelong friendships with Cyril Scott, Henry Balfour Gardiner and Roger Quilter, who, with Norman O'Neill, became known as the Frankfurt Group. During these years he was strongly influenced by the writings of Rudyard Kipling (he would compose many Kipling settings, 1898–1956) and Walt Whitman, whose poetry greatly affected his attitude to life.

From 1901 to 1914 Grainger was based in London, where he slowly established a career as a concert pianist and private teacher. After a brief period of study in Berlin with Busoni, he toured Australasia with the contralto Ada Crossley (1903–4), returning for a second trip five years later. During this period, he also collected, transcribed and arranged English folksongs, and was one of the earliest collectors to use the phonograph (from 1906). He came to know Grieg and Delius personally, composers whose music he championed for the rest of his life. Although he composed major works, such as the *Hill-Songs* nos.1 and 2 (1901–7), Grainger did not promote himself as a composer until his reputation as a pianist was secure. Schott began to publish his works in 1911 and the first public concert devoted entirely to his music took place in London in 1912. Highly popular works of the pre-war years included *Molly on the Shore* (1907), *Shepherd's Hey* (1908–13) and *Handel in the Strand* (1911–12). *The Warriors*, 'music to an imaginary ballet', was written between 1913 and 1916.

With the onset of war, Grainger moved to the USA where he rapidly transcended his London status both as a pianist and as a composer. He entered into lucrative contracts with the Duo-Art Company for piano rolls and with Columbia for gramophone recordings, and settled on G. Schirmer as his American publisher. From 1917 to 1919 he served in the US Army, first playing the oboe and soprano saxophone and later working as a band instructor. *Country Gardens*, a piano setting of a Morris dance tune, was completed during his Army years; it became his best-known composition soon after its publication in 1919.

The highly publicized suicide of his mother, who leapt to her death from a New York skyscraper in April 1922, caused Grainger to re-evaluate his life. For a number of years he eschewed a year-round concert career and sought, during repeated visits to Europe and Australia, to rekindle the passions and friendships of his earlier life. On several Danish trips, he collected folksongs with the ethnologist Evald Tang Kristensen, to whom he dedicated his *Danish Folk-Music Suite* in 1928. In 1926, while aboard ship crossing the Pacific, he met the Swede Ella Ström, whom he married two years later during a Hollywood Bowl concert featuring the première of his *To a Nordic Princess* (1927–8).

During the 1930s Grainger increasingly assumed the role of educator. His growing interest in amateur performances led to a greater involvement with school, college and community ensembles, for which he scored his own music and that of his friends. After attending the Haslemere Festival of 1931, he became a firm promoter of early music; while chair of the music department at New York University (1932–3), he presented broad-ranging lectures on 'The Manifold Nature of Music', which became the basis of 12 Australian radio lectures entitled 'Music: a Commonsense View of All Types' (1934–5). His frequent work with bands culminated in his setting of *Lincolnshire Posy* (1937), a work which he described as a 'bunch of musical wildflowers'.

During World War II, Grainger relaunched his career as a solo pianist, frequently trading his pianistic services for the opportunity to perform his own works. Although he gave his last American concert tour in 1948, he continued to lecture and perform, mainly in schools and colleges, until 1960. His last decade was blighted by cancer and personal frustration, despite his experiments with 'free music'.

[Grainger, Percy](#)

2. An 'all-rounded' outlook.

On 7 October 1911 Grainger wrote to his mother, 'I hardly ever think of ought else but sex, race, athletics, speech and art'. These five areas were the foundation of Grainger's self-defined 'all-roundedness'. He rejected all prudish attitudes to sex, privately practised flagellation and sought to maintain his own 'sexual fury' into old age. Even in childhood, he lamented the Norman contamination of Anglo-Saxon British stock; from the 1920s he became an increasingly strident advocate of Nordic racial (and artistic) superiority and of milder theories of eugenics. His athleticism was popularized through many long hikes and on-stage antics, as well as through his avowedly muscular approach to piano technique. A consequence of his racial beliefs was his love of northern European languages – in particular, Danish, Swedish and Icelandic – and a desire to purge English of Mediterranean, particularly Latin, influences through the creation of a pure 'blue-eyed', or 'Nordic' English.

In the artistic domain, Grainger was particularly critical of a growing mania for specialization and 'skill-mongering' at the expense of such ennobling all-roundedness as he recognized in his Frankfurt colleague Cyril Scott, the early-music pioneer Arnold Dolmetsch, the Australian artist Norman Lindsay and the American librarian Carl Engel. Grainger saw his own lifelong search for a music free from snobbish classifications as part of the

'fearless all-embracingness of science'. In 1938 he commented that the art of music had not yet grown up and likened its contemporary condition to Egyptian bas-reliefs, in which only regularized shapes are found; for him, the condition of 'free music' paralleled Greek sculpture, in which 'all aspects and attitudes of the human body could be shown in arrested movement'.

Grainger, Percy

3. Works.

Grainger's compositional output is extensive, consisting of two kinds of works: original compositions and folk music settings. He was also responsible for many arrangements, transcriptions, paraphrases and editions of music by other composers. Most of his works, whether original or settings, are small scale, lasting between two and eight minutes. Even his larger suites, such as *In a Nutshell* (1916) and *Danish Folk-Music Suite* (1928–41), are collections of relatively short pieces; *The Warriors* (1913–16) is alone in nearing 20 minutes of continuous music. Few of Grainger's works were originally written for the piano; in the vast number of his subsequent arrangements, however, ('dish-ups') for piano versions are common.

Grainger characterized music primarily by texture and style, finding concepts of structure, form and development inherently unmusical. He described his own music variously as of smooth, 'grained' and 'prickly' textures and sought sameness rather than contrast within individual works. Some of his most subtle textural generation is found in his mature music for band. Stylistically he professed to aim at a 'half-horizontal, half-perpendicular polyphonic chord-style', featuring mildly clashing harmonies as a result of freely moving part-writing. Many of his works possess a vitality arising from his 'jogging', almost Baroque, sense of rhythm and from a plasticity created by his late-Romantic sense of independent parts.

Although he sustained his career through the 'potboilers' of his folk music settings, Grainger held the deeper aim of pioneering a 'free music'. The wave movements he observed in a Melbourne lake acted as an early stimulus for his ideal of tonal freedom. His inclination for rhythmic freedom was heightened by his analysis of speech rhythms while in Frankfurt, a study that led to the *Love Verses from The Song of Solomon* (1899–1901). A multiplicity of rhythms feature in *Train Music* (1900–01), while the essentially unperformable sketch for *Sea-Song* (1907) represents an early exploration of 'beatless music'. In *Random Round* (1912–14) he experimented with 'concerted partial improvisation', under the inspiration of the communal music-making of South Sea Islanders.

Underpinning Grainger's musical aspirations was a conception of music as a democratic art in which all citizens had an equal right, and even a duty, to participate. His 'elastic scoring', developed during the 1920s, was based on a small number of versatile 'tone strands', rather than the many idiosyncratic lines for pre-set combinations of instruments found in most orchestral and band music. 'Elastic scoring' allowed for almost all available instruments to be used, provided players were assigned parts with an ear to the blending characteristics of their instruments. Such democratized

music, however, was as Grainger explained in 1931, 'only a halfway house on the road to "free music"'.

While the freeing of rhythmic, harmonic and formal relations could largely be realized with traditional instruments, advances in pitch freedom, specifically 'gliding tones', could not be so easily achieved on wind, brass and keyboard instruments because of their pre-set intervals. Hence, in early 1935, Grainger completed his first experiment with 'gliding' music, *Free Music* no.1, for string quartet. He believed, however, that for music to be completely 'free' it needed to be released from the 'tyranny of the performer', and, in partial achievement of this aim, he rescored *Free Music* no.1 (1935–7) and wrote *Free Music* no.2 (1935–7) for four and six theremins, respectively.

From 1945, in collaboration with Burnett Cross, Grainger worked towards the elimination of all aspects of human intervention in performance by developing several 'free music' machines (Estey-Reed Tone-Tool, 1950–51; Kangaroo-Pouch Tone-Tool, 1952; Electric-Eye Tone-Tool, unfinished). Grainger looked upon these machines as primitive aids in testing the malleable sounds he had heard in his head since childhood, sounds he likened to William Hogarth's 'curves of beauty'. See [Cross-Grainger free music machine](#).

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4. Legacy.

Grainger influenced the concept, rather than the specific style, of a distinctively Australian music. His vision, analogous to the monotonous national landscape and true to the country's Asian-Pacific location, was particularly refreshing to the generation of Australian composers which emerged in the 1960s. His consummate skill in setting folk music influenced succeeding generations of British composers, including Britten, who recognized Grainger as his 'master' in this regard. Grainger's innovations in scoring and instrumental balance have a vibrant legacy in American band music written after 1940. His attempts at 'free music' did not exert a profound influence over other composers, at least not directly, as they were quickly overtaken by the massive technological advances that occurred in electronic sound synthesis during the 1950s and 60s.

As a performer, Grainger stands as one of the 20th century's more colourful exponents of 'muscular' piano playing, and is most distinctive for his stark differentiation of 'tone strengths' and subtleties of pedalling. His educational legacy has been more enduring. Although he did not found a distinctive school of performance or beget particularly famous students, his impact was keenly felt by the many American high-school, summer-school and college students with whom he shared his music over a 40-year period.

Grainger's scholarly legacy has fluctuated since his death. After establishing his own museum at the University of Melbourne (1935–8), he stocked it well with his own curios and those of his artistic set. The museum, however, gained little attention until the mid-1970s. Although the racial, nationalistic and personal purposes for which it was founded are now frequently deemed eccentric, if not repugnant, Grainger's 'Past-Hoard-

House' has, along with the Percy Grainger Library (White Plains, New York), proven to be of enduring value. Its vast collections of his music and writings have inspired published volumes of his correspondence and essays, propagation of his less accessible scores and interest in his early ethnological work, and have helped to foster recordings of his works, as well as documentaries and films. As early as a letter of 16 June 1917, Grainger speculated as to his ultimate legacy: 'My music expresses only certain sides, in any event, and I almost think that my emotional life and the life of my thoughts have more to say than my artistic life, and will, in the future, be regarded as being of the same, or greater, significance'.

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WORKS

includes published works, and works for which publishing rights have been allocated; see Schott/Bordic catalogue (Anon., 1996).

dates indicate the year(s) in which a work was begun or substantially composed; titles are listed alphabetically (mostly without instrumentation), as Grainger revised and rescored many of his works

for details of various versions, edition dates, sketches and transcriptions see Balough (1975), Dreyfus (1978), Tall (1982), Dreyfus (1995) and anon. (1996)

AFMS	American Folk Music Settings (numbered by Grainger)
BFMS	British Folk Music Settings (numbered and unnumbered)
DFMS	Danish Folk Music Settings (numbered and unnumbered)
FI	Faeroe Island Dance Folksong Settings (numbered and unnumbered)
FS	Free Settings of Favourite Melodies (numbered)
KS	Kipling Settings (numbered and unnumbered)
OEPM	Settings of Songs and Tunes from Chappell's Old English Popular Music (numbered and unnumbered)
RMTB	Room-Music Tit-Bits (numbered and unnumbered)
S	Sentimentals (numbered)
SCS	Sea Chanty Settings (numbered and unnumbered)
TMRM	Two Musical Relics of My Mother (numbered)
TWFS	Two Welsh Fighting Songs (numbered)

original works: collections and extended compositions

In a Nutshell, orch, perc, pf, 1916: Arrival Platform Humlet [RMTB 7], Gay but Wistful, Pastoral, The 'Gum-Suckers' March

Kipling Jungle Book Cycle, variously mixed chorus, chbr orch, 1898–1947: The Fall of the Stone [KS 16], Morning-Song in the Jungle [KS 3], Night-Song in the Jungle [KS 17], The Inuit [KS 5], The Beaches of Lukannon [KS 20], Red Dog [KS 19], The Peora Hunt [KS 14], Hunting Song of the Seonee Pack [KS 8], Tiger, Tiger [KS 4], The Only Son [KS 21], Mowgli's Song against People [KS 15]

The Warriors, music for an imaginary ballet, 3 pf, orch, 1913–16

Youthful Suite, orch, 1940–45: Northern March, Rustic Dance, Norse Dirge, Eastern Intermezzo, English Waltz

individual original works

After-Word (After-Song), 1910–11; Anchor Song, 1899–1905, 1915–21 [KS 6]; Andante con moto, c1897; Arrival Platform Humlet, 1908–12, 1916 [RMTB 7]; At Twilight (Grainger), 1900–9, 1912–13; Australian Up-Country Song (Tune), 1905, 1928; The Beaches of Lukannon, 1898, 1941 [KS 20]; A Bridal Lullaby (Goodbye to

Love), 1916–17; The Bride's Tragedy (Swinburne), 1908–14; Children's March 'Over the Hills and Far Away', 1916–18 [RMTB 4]; Colonial Song (Up-Country Song), 1905–12 [S 1]

The Crew of the Long Serpent (Dragon) (Seascape) (after H.W. Longfellow), 1898; Danny Deever, 1903, 1922–4 [KS 12]; Dedication, 1901 [KS 1]; Dreamery, 1918–19, 1943 [later pt of The Power of Rome and the Christian Heart]; Eastern Intermezzo, 1898–9 [RMTB 5, after R. Kipling]; English Dance, 1899–1909; English Waltz, 1899–1901, 1940–43; The Fall of the Stone, 1901–4 [KS 16]; The First Chanty, 1899–1903 [KS]; Fisher's Boarding House (Orch Piece I), 1899 [after Kipling]; Free Music no.1, 1907, 1935–7; Free Music no.2, 1935–7; Ganges Pilot, 1899 [KS]; Gay but Wistful, 1912–16; The 'Gum-Suckers' March (Cornstalks' March), 1905–11

Handel in the Strand (Clog Dance), 1911–12 [RMTB 2]; Harlem Walkabout (Harlem Jogging-Tune), 1919; Harvest Hymn (Harvest Time in Sweden), 1905–6, 1932; Hill-Song no.1, 1901–2; Hill-Song no.2, 1901–7; Hunting-Song of the Seeonee Pack, 1899, 1922 [KS 8]; The Immovable Do (The CIPHERING C), 1933–9; In Dahomey (Cakewalk Smasher), 1903–9; The Inuit, 1902–7 [KS 5]; King Solomon's Espousals, 1899–1901, 1911; Klavierstück, a, 1898; Klavierstück, B, 1897; Klavierstück, D, 1897; Klavierstück, E, 1897; Kleine Variationen-Form, 1898; The Lads of Wamphray (W. Scott), 1904; Lads of Wamphray March, 1906–7

The Lonely Desert-Man sees the Tents of the Happy Tribes, 1911–14, 1949 [RMTB 9]; The Love Song of Har Dyal, 1901 [KS 11]; Love Verses from The Song of Solomon, 1899–1901, 1911; Lullaby from Tribute to Foster, 1915; Marching Song of Democracy (after W. Whitman), 1901, 1908, 1915–17; The Men of the Sea, 1899 [KS 10]; The Merchantmen, 1902–3, 1909 [KS]; Merciful Town, 1899, [KS]; The Merry Wedding (Bridal Dance) (trad. Faeroese), 1912–15; Mock Morris, 1910 [RMTB 1]; Morning-Song in the Jungle, 1905 [KS 3]; Mowgli's Song against People, 1903 [KS 15]

Night-Song in the Jungle, 1898–9 [KS 17]; Norse Dirge, 1899, 1942–5; Northern Ballad, 1898–9 [KS]; Northern March (March), 1899, 1942–5; The Only Song, 1945–7 [KS 21]; Pastoral, 1907–16; Peace and Saxon Twiplay, 1898; The Peora Hunt, 1901–6 [KS 14]; The Power of Rome and the Christian Heart, 1918–43; Pritteling, Pratteling, Pretty Poll Parrot, 1911; Random Round (Join-In-When-You-Like Round), 1912–14 [RMTB 8]; Recessional, 1905, 1929 [KS 18]; Red Dog, 1941 [KS 19]; A Reiver's Neck-Verse (A.C. Swinburne), 1908; Rhyme of the Three Sealers (Away in the Lands of the Japanees; At Twilight), 1900–01 [KS]; Ride with an Idle Whip, 1899 [KS]; The Rival Brothers (Faeroese ballad), 1905, 1931–2

Rondo, 1897; The Running of Shindand, 1901–4 [KS 9]; Rustic Dance, 1899, 1943–5; Sailor's Chanty (A. Conan Doyle), 1901; Sailor's Song, 1900, 1954; Scherzo, 1898; Sea-Song (Grettir the Strong), 1907, 1921–2; The Sea-Wife, 1898, 1905 [KS 22]; The Secret of the Sea (Longfellow), 1898; Soldier, Soldier, 1898–9, 1907–8 [KS 13]; A Song of Autumn (A.L. Gordon), 1899; Thanksgiving Song, 1918–43 [conclusion of The Power of Rome and the Christian Heart]; Theme and Variations, 1898 [incl. Der pfeifender Reiter]; There were Three Friends, 1898–9 [after Kipling]; 3 Burns Songs, 1898: Afton Water; Evan Banks; Yon Wild Mossy Mountains; Tiger, Tiger, 1898, 1905 [KS 4]

To a Nordic Princess (Bridal Song), 1927–8; Train Music (Charging Irishry), 1900–01, 1907; Tribute to Foster (S. Foster, Grainger), 1913–16, 1931; The Twa Corbies (The Two Ravens) (W. Scott), 1903; Variations on Handel's The Harmonious Blacksmith, 1911; Walking Tune, 1900–5 [RMTB 3]; We have Fed our Sea for a Thousand Years, 1900–04 [KS 2]; We were Dreamers, 1899 [KS]; When the World was Young, 1910–11; The Widow's Party, 1901, 1906 [KS 7]; The Widow's Party

March, 1905–8; The Wraith of Odin (Longfellow), 1903; The Young British Soldier, 1899 [KS]; Youthful Rapture, 1901, 1929 [RMTB]; Zanzibar Boat Song, 1902 [RMTB 6, after Kipling]

folksong settings: collections

Danish Folk-Music Suite, variable scorings, 1928–41: The Power of Love [DFMS 2], Lord Peter's Stable-Boy [DFMS 1, 7], The Nightingale and The Two Sisters [DFMS 10], Jutish Melody [DFMS 9]

Lincolnshire Posy, band, 1937 [BFMS 34, 35]; Lisbon (Dublin Bay) [BFMS 40]; Harkstow Grange, Rufford Park Poachers, The Brisk Young Sailor, Lord Melbourne, The Lost Lady Found [BFMS 33]

La Scandinavie (Scandinavian Suite), vc, pf, 1902: Swedish Air and Dance, A (Swedish) Song of Vermeland, Norwegian Polka, Danish Melody, Air and Finale on Norwegian Dances

Songs of the North (Scottish Folksongs), 1900: Willie's Gane to Melville Castle, Weaving Song, Skye Boat Song, This is No My Plaid, Turn ye to Me, Drowned, Fair Young Mary (Mairi Bhan Og), Leezie Lindsay, The Women are a'Gane Wud, My Faithful Fond One (Mo Run Geal Dileas), Bonnie George Campbell, O'er the Moor, O Gin, I were where Gowrie Runs (Gadie Rins), Mo Nighean Dubh [My Dark-Haired Maid]

individual folksong settings

Agincourt Song, 1907; As Sally Sat A-Weeping, 1908–12 [BFMS, TMRM 2]; Bold William Taylor, 1908 [BFMS 43]; Brigg Fair, 1906 [BFMS 7]; The Brisk Young Sailor, 1905–6, 1919, 1937; British Waterside (The Jolly Sailor), 1920 [BFMS 26]; The Camp (Y Gadlys), 1903–4 [BFMS, TWFS 1]; Colleen Dhas (The Valley Lay Smiling), 1904 [DFMS]; Country Gardens, 1908–18 [BFMS 22]; Creepin' Jane, 1920–21 [BFMS]; Dalvisa, 1903–4; David of the White Rock (Dafydd y Garreg Wen), 1954 [BFMS]; Died for Love, 1906–7 [BFMS 10]; Dollar and a Half a Day, 1908–9 [SCS 2]; The Duke of Marlborough Fanfare, 1939 [BFMS 36]; Early One Morning, 1901, 1940 [BFMS]

Father and Daughter (Fadir og Dóttir), 1908–9 [FI 1]; The Gipsy's Wedding Day, 1906 [BFMS]; Green Bushes (Passacaglia on an English Folksong), 1905–6 [BFMS 12, 25]; Hard-Hearted Barb'ra (H)ellen, 1899, 1946 [BFMS]; Harkstow Grange, 1934–7; Hermundur Illi (Hermund the Evil), 1905–11 [FI, TMRM 1]; The Hunter in his Career, 1904 [OEPM 3, 4]; Husband and Wife (Manden og Konen), 1923 [DFMS 5]; I'm Seventeen Come Sunday, 1905–6 [BFMS 8]; In Bristol Town (Bristol Town), 1906 [BFMS]; Irish Tune from County Derry (Old Irish Tune; County Derry Air), 1902 [BFMS 5, 6, 15, 20, 29]

Jutish Medley (Jysk Sammenpluk), 1923–7 [DFMS 8, 9]; The Keel Row (Smiling Polly), 1901–3; Knight and Shepherd's Daughter, 1918 [BFMS 18, Schott]; The Land o' the Leal, 1901; Let's Dance Gay in Green Meadow (Faeroe Island Dance), 1905, [FI]; Lisbon (Dublin Bay), 1906, 1931, 1937 [BFMS 40]; Lord Maxwell's Goodnight, 1904–13 [BFMS 14, 42]; Lord Melbourne, 1909–12, 1937; Lord Peter's Stable-Boy (Herr Peders Stéaldreng), 1922–7 [DFMS 1, 7]; The Lost Lady Found, 1905–10, 1937 [BFMS 33]; The Maiden and the Frog (Jomfruen og Frøen), 1925 [DFMS]

The March of the Men of Harlech, 1903–4 [BFMS, TWFS 2]; Marching Tune, 1905–6 [BFMS 9]; Mary Thomson, 1909–10 [BFMS]; The Merry King, 1905–6, 1936–9 [BFMS 38, 39]; Molly on the Shore, 1907 [BFMS 1, 19, 23]; My Love's in Germanie, 1903 [BFMS]; My Robin is to the Greenwood Gone (A Ramble), 1904–12 [OEPM 2]; Near Woodstock Town, 1899–1903 [BFMS]; The Nightingale and The Two Sisters (Nattergalen og De to Søster), 1923–30 [DFMS 10]; The Old Woman at the

Christening (Kjaellingen til Barsel), 1925 [DFMS 11]; O Mistress Mine (after T. Morley), 1903 [OEPM]; One More Day, My John, 1915 [SCS 1]

The Power of Love (Kjaerlighedens Styrke), 1922 [DFMS 2, 4]; The Pretty Maid Milkin' her Cow, 1920 [BFMS 27]; The Rag-Time Girl (Amer. popular song), 1900; Rimmer (Rammer) and Goldcastle, 1951 [DFMS 3]; Rufford Park Poachers, 1933–7; Scotch Strathspey and Reel, 1901–11 [BFMS 28, 37]; Shallow Brown, 1910 [SCS 3]; Shenandoah (Windlass Chanty), 1907 [SCS]; Shepherd's Hey, 1908–13 [BFMS 3, 4, 16, 21]; The Shoemaker from Jerusalem (Jerusalems Skomager), 1927–9 [DFMS 6]; Sir Eglamore, 1904 [BFMS 13]; Six Dukes went a-Fishin', 1905, 1910–12 [BFMS 11]; Spoon River, 1919–22 [AFMS 1, 2, 3]

The Sprig of Thyme, 1907, 1920 [BFMS 24]; Stalt Vesselil (Proud Vesselil), 1951 [DFMS]; Stormy (Pumping Chanty), 1907 [SCS]; The Sussex Mummers' Christmas Carol, 1905–11 [BFMS 2, 17]; There was a Pig went Out to Dig (Christmas Day in the Morning), 1905 [BFMS 18, Schirmer]; The Three Ravens, 1902–3 [BFMS 41]; 3 Scottish (Scotch) Folk Songs, 1900: Leezie Lindsay; Mo Nighean Dubh [My Dark-Haired Maid]; O Gin, I were where Gadie Rins [BFMS, from Songs of the North]; Under a Bridge (Under en Bro), 1945–6 [DFMS 12]; Willow Willow, 1898–1911 [OEPM 1]; Ye Banks & Braes o' Bonnie Doon (R. Burns), 1901 [BFMS 30, 31, 32]

editions and arrangements

Chosen Gems, variously 1v, str, 1930–57 [arrs. and edns of 14th–17th-century music]: A. de Cabezón: Prelude in the Dorian Mode; N. Curtis-Burlin: Negro Lullaby; Josquin: A l'heure que je vous; Josquin: La bernardina; Dufay: Le jour s'endort; A. Ferrabosco: The 4-Note Pavan; H. Finck: O schönes Weib; J. Japart: Nenciozza mia; J. Jenkins: 5-Pt Fantasy; W. Lawes: 6-Pt Fantasy and Air no.1; Machaut: Ballade no.17; Machaut: Rondeau no.14; D. Pisador: Paséabase, The Moorish King; L. Power: Anima mea liquefacta est; H. Sandby: Love Song; A. Scarlatti: The Quiet Brook; J. Stokem: Harraytre amours

Chosen Gems, variously wind, brass, 1937–53 [arrs. and edns of 13th–18th-century music]: Angelus ad Virginem; Bach: March; Bach: Prelude and Fugue; A. de Cabezón: Prelude in the Dorian Mode; Josquin: La bernardina; Josquin: Royal Fanfare; A. Ferrabosco: The 4-Pt Pavan; W. Lawes: 6-Pt Fantasy and Air no.1; Machaut: Ballade no.17; A. Scarlatti: The Quiet Brook; A. Willaert: O salutaris hostia
Concert Transcrs. of Favourite Concs., pf, 1942–6: Tchaikovsky: Pf Conc. no.1 [opening], Grieg: Pf Conc. [first movt], Rachmaninoff: Pf Conc. no.2 [third movt]; Schumann: Pf Conc. [first movt]

The Dolmetsch Collection of English Consorts (1944) [transcrs. by A. Dolmetsch, edn for modern str insts by Grainger]: A. Ferrabosco: The 4-Note Pavan; J. Jenkins: 5-Pt Fantasy; W. Lawes: 6-Pt Fantasy and Air no.1

English Gothic Music, 1933–50s [transcrs. by D.A. Hughes, edns for 'practical perf.' by Grainger]: Ad cantum laetitiae; Alleluia psallat; Angelus ad Virginem; Beata viscera; Credo [from Old Hall MS]; Edi beo thu; Foweles in the Frith; Fulget coelestis curai; Hac in anni Janua; Jubilemus omnes una; Marionette douce; Dunstaple: O rosa bella; L. Power: Sanctus; Princesse of Youth; Pro beati Pauli – O praeclara patriae; Puellare gremium; Dunstaple: Veni sancte spiritus; Worcester Sanctus

Free Settings of Favourite Melodies, pf, 1922–42: Brahms: Wiegenlied [FS 1]; Handel: Hornpipe [FS 2]; Fauré: Nell [FS 3]; R. Strauss: Ramble on Love [FS 4]; Dowland: Now, O Now, I Needs Must Part [FS 5, 6]; Fauré: Après un rêve [FS 7], Tchaikovsky: Pf Conc. no.1 [opening] [FS 8]

Many other edns/arrs., incl. works by: Addinsell, Bach, Balakirev, Brade, Brahms, Brockway, O. Bull, Byrd, K. Cheatham, Coprario, Corteccia, N. Curtis-Burlin, Debussy, R. Dering, Delius, M. Easte, Elgar, Fauré, A. Ferrabosco, H.B. Gardiner,

Gershwin, E. Goossens, E. Grainger, Grieg, J. Jenkins, C. le Jeune, Liszt, D.G. Mason, H. Mohr, S. Olsen, K. Parker, M. Pierson, Ravel, Sandby, F. Schmitt, C. Scott, Stanford, Tchaikovsky, Tomkins, Weelkes and others

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Gram, Hans

(*b* Copenhagen, 20 May 1754; *d* Boston, 28 April 1804). American writer, organist and composer, of Danish birth. He was born into a prominent family of seamen and merchants, and received arts and philosophy diplomas and a PhB degree at the University of Copenhagen (1770–72). His Danish literary production consists of poetry and translations of librettos. In about 1781 Gram departed for the West Indies, becoming secretary to Governor L. Schimmelmann. Arriving in Massachusetts in about 1785 Gram established himself as a music master, although no record of his own training survives. He contributed secular pieces to the *Massachusetts Magazine* (vols.i–iv, 1789–92), including *The Death Song of an Indian Chief*, often cited as the first orchestral score published in the USA. As organist of the Brattle Street Church, Boston, Gram wrote texts and music for anthems and hymn tunes.

Although Gram's relationship to his contemporaries as co-editor of the *Massachusetts Compiler* (Boston, 1795) needs further exploration, the *Compiler's* detailed theoretical introduction has long been considered a milestone in the European 'reform' movement in American music. Failing health gradually curtailed Gram's activity, and he died after several months of confinement in the Boston Alms House.

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MARIBEL MEISEL/R

Gram, Peder

(*b* Copenhagen, 25 Nov 1881; *d* Copenhagen, 4 Feb 1956). Danish composer. In 1900 he began studies at the Polyteknisk Laereanstalt in Copenhagen, but he soon left in favour of music. He studied in Leipzig with Krehl (theory and composition) and Nikisch (conducting) from 1904 to 1907, during which period his String Quartet op.3 was awarded a prize; in 1908 he settled in Copenhagen as a private teacher in composition and theory. Until 1913 he conducted a series of orchestral concerts including contemporary Danish and foreign music. This led to a concert in Berlin in 1914 at which he conducted his First Symphony with great success. Apart from his private teaching he also pursued a career as conductor of the

Danish Concert Society (1918–32), but became increasingly involved in important administrative work in Danish musical life. He was chairman of the Society for Music Education (1913–21), the Danish Musicians' Association (1919–24), the Society of Danish Composers (1931–7), Samfundet til Udgivelse af Dansk Musik (1931–8) and KODA (1930–37). He was director of the music department of Danish Radio (1937–51). In spite of these other activities, he succeeded in his fairly sparse output in distinguishing himself as a composer of individuality in 20th-century Danish music. His starting-point was a distinctive personal attitude towards the late Romantic and nationalist tendencies of the time (*Poème lyrique* op.9, *Avalon* op.16), and he reached a restrained, partly French-inspired clarity which gave much of his later music an intellectual, technically thorough character.

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Vocal: 4 Lieder, op.11, 1921; Avalon (E. Stokkebye), op.16, S, orch, 1916; Min ungdoms drøm (V. Rørdam), op.21, T, orch, 1921; unacc. choral pieces
Chbr: Str Qt no.1, op.3, 1907; Pf Trio, op.6, 1914; Str Qt no.2 (Serenade), op.26, 1928; Str Qt no.3, op.30, 1941; Wind Qnt, op.31, 1943
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NIELS MARTIN JENSEN

Gramatges, Harold

(*b* Santiago de Cuba, 26 Sept 1918). Cuban composer, pianist and teacher. He studied music in his home town and then composition with Roldán and Ardévol at the Havana Municipal Conservatory. He was part of the Grupo de Renovación Musical, from its foundation by Ardévol at the Conservatory (1942–8). In 1942 he studied at Tanglewood with Copland (composition) and Koussevitsky (conducting). He later studied again with Copland, in New York (1948–9), also attending seminars with Carter and

Ulysses Kay at Columbia University. He founded and directed the Orquesta Sinfónica Juvenil of the Havana Conservatory (1944–8) where he was a professor of music, and was assistant director of the Orquesta de Cámara de La Habana (1946–57). From its foundation he was president of the Sociedad Cultural Nuestro Tiempo (1951–61), contributing to its periodical. In 1959 he was made adviser to the music department of the Board of Cultural Affairs through which he contributed to music education reform and helped create the National SO. He was the Cuban ambassador to France (1960–4) and in 1965 founded the music department of the Casa de las Américas of which he was in charge until 1970. He has taught at the Higher Institute of the Arts since its founding in 1976, and where he is an emeritus professor. He has received many national and international awards and distinctions, including the Tomás Luis de Victoria Prize (1996) for his life's work.

In the 1940s his compositions showed the influence of neo-classicism; his *Serenata* (1947) with its solid structure, lyricism and impeccable orchestration, have made it one of his most widely performed pieces. His orchestral work *In memoriam* (1961), written while in Paris, expresses symbolically 'situations, places, significant events in the life of the Santiago freedom-fighter who fell in the struggle against the tyranny of Battista'. His experience in Paris and the changes brought about by the avant-garde movement in Cuba led him to new compositional approaches, and he first used serial techniques in *Volpone* (1966), *Cimarrón* (1967) and *La muerte del guerillero* (1968–9). The incorporation of new techniques into his existing style culminated in the *Móviles* series (1969–80), whose works are structured in different numbered 'events' that generate their own development. *Diseños* (1976) and *Incidencias* (1977) adopt a similar approach. For the Cuba-Holland Festival of Music 85 he wrote *Guirigay*, whose title expresses a sense of chaos or uproar which resolves in the work in a final, deeply lyrical passage. Gramatges's work is distinguished by a painstaking care for form and the presence of obvious Cuban elements, all expressed with great subtlety, lyricism and elegance. His writings on music include articles in *Nuestro Tiempo* and *Música* along with *Presencia cubana en la música universal* (Havana, 1983).

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instrumental

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Chbr: *Duo*, fl, pf, 1943; *Trio*, cl, vc, pf, 1944; *Serenata*, str orch, 1947; *Qnt*, fl, ob, cl, bn, hn, 1957; *Móvil II*, fl, hn, pf, xyl, vib, 5 perc, 1970; *Diseños*, ww qnt, perc, 1976;

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Solo pf: Sonata, 1942; Paqueña suite (homenaje a Ravel), 1943; Dos danzas cubanas, 1948: Montuno, Sonera; Tres preludios a modo de toccata, 1951; Móvil I, 1969; Incidencias, 1977; Seis danzas antiguas, 1989: La acedonia, La clavelina, La violetina, La diamela, La begonia, La mariposa; Paisaje de dos para cuatro, 1996

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vocal

Voice(s) and orch: Cant. para Abel (J. Martí and others), spkr, male vv, 10 perc, 1973; La muerte del guerrillero (N. Guillén: *Che Comandante*), spkr, orch, 1968–9; Oda martiana (Martí), Bar, orch, 1977–8; Cant. a la paz, 2 actors, S, Bar, mixed vv, orch, 1987

Other vocal: Soneto (L. de Góngora), mixed vv, 1940; Tres madrigales infantiles (E. Ballagas), mixed vv, 1950; Tríptico (Martí), S/Bar, pf, 1954: Mi verso es un ciervo herido, Cultivo la rosa blanca, Penas; Canción de Belisa y Coplas (F.G. Lorca), S, pf, 1957; Discurso de la América Antigua (anon. pre-Columbian text), S, pf, 1983, arr. S, orch, 1985; Dos canciones (Guillén), S, pf, 1993: La vida empieza a correr, Iba yo por un camino

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VICTORIA ELI RODRÍGUEZ

Gramex.

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Gramm, Donald

(*b* Milwaukee, 26 Feb 1927; *d* New York, 2 June 1983). American bass-baritone. He studied at the Wisconsin College-Conservatory of Music (1935–44) and at 15 took singing lessons with George Graham. His opera début was in *Lucia di Lammermoor* at the 8th Street Theater of Chicago when he was 17. Formal study followed at the Chicago Musical College (1944) and later with Martial Singher at the Music Academy of the West, Santa Barbara. His New York début was with the Little Orchestra Society (*L'enfance du Christ*, 1951). He became a member of the New York City Opera the following year (Colline in *La bohème*), and began a long, mutually beneficial relationship with Sarah Caldwell's Boston Opera in 1958. A singer of extraordinary versatility and intelligence, Gramm sang

with every leading company in the USA and at Spoleto, Aix-en-Provence and Glyndebourne (Nick Shadow, 1975; Falstaff, 1976). He participated in the American premières of Orff's *Der Mond*, Martinů's *The Marriage*, Milhaud's *Medée*, Martin's *Der Sturm*, Britten's *Gloriana* and Owen Wingrave, Berg's *Lulu*, Schoenberg's *Moses und Aron* and *Jakobsleiter*, Verdi's *Don Carlos* in the original French version, and Gianini's *The Taming of the Shrew*, among others. He was also active in the concert hall, and particularly adept in the music of Bach and Berg. Gramm's voice was not particularly large, but he used it with uncommon sensitivity to nuance, and fidelity to the composer's instructions. He was an elegant stylist, and a remarkably convincing actor. In 1981 he ventured into stage direction with *Figaro* at Wolf Trap.

MARTIN BERNHEIMER/R

Grammateus, Henricus [Schreyber, Heinrich]

(*b* Erfurt, c1492; *d* Vienna, winter 1525–6). German mathematician. He matriculated in Vienna in 1507 as 'Henricus Scriptoris Erfordensis'. After studying in Kraków (1514–17) he returned to Vienna, where his name was listed in the rolls as 'Magister Henricus Grammateus'. During the 1521 plague he was in Nuremberg, where his most important work, *Ayn new kunstlich Buech*, had been published in 1518; by 1525 he was back in Vienna, where he held legal and didactic posts. Grammateus was the first German to publish information on quadratic equations and binomial calculation. One section of his book, entitled 'Arithmetica applicirt oder gezogen auff die edel Kunst musica', contains the earliest known method for Pythagorean tuning of the monochord using semitones determined by means other than the progression of perfect 5ths. Grammateus established the division of the tone into two equal parts using the Euclidian division (see [Monochord](#)), in which the chromatic scale has ten equal semitones and two slightly smaller Pythagorean ones. He was also the first to indicate an easily applicable set of string lengths for the monochord, basing it on a total string length of 100 units.

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CECIL ADKINS

Granada.

City in southern Spain. Its capture from the Moors by the Catholic monarchs Ferdinand and Isabella on 2 January 1492 completed the Christian reconquest of Spain. Granada had been the Moorish capital for centuries, and music was an important part of its court life. Few records

survive, however, beyond the descriptions in 16th-century Spanish *romances*, which portray a refined court where vocal and instrumental music and dancing were part of daily life, and proficiency in these arts was highly esteemed; songs were courtly love lays rather than martial tunes.

Granada Cathedral was founded on 21 May 1492. At first its music consisted almost exclusively of Gregorian chant, but by 1510 polyphony had been introduced; an inventory of 1517 lists seven volumes of polyphony, one of them printed. Polyphonic works to Latin texts remain from the last three *maestros de capilla*, Santos de Aliseda, his son Jerónimo de Aliseda and Luis de Aranda. The large organ begun in 1568 had more than 1600 pipes, four *secretos*, two manuals (the positive with 66 keys), six bellows and 15 speaking stops. The builders, Francisco Vázquez and the Flemish brothers Liger and Juan de Sanforte, were supervised by the organist Gregorio Silvestre. Instruments were used at first only to accompany certain processions (when portative organs were also used), but from 1563 six instrumentalists were employed for the daily services; they played flutes, trumpets, trombones and bassoons.

During the next three centuries there was little change in musical practices beyond that created by the general development of music. Villancicos with Spanish texts were introduced in the 16th century for solemn feasts, especially Christmas and Corpus Christi. Accompanied monody was first used in the 17th century; at that time too the choir was enlarged to accommodate the new polychoral style. Both styles appear to have been fully established by the time of the *maestro de capilla* Diego Pontac (1627–44). Basso continuo, first used in the late 16th century, was indispensable by the early 17th century. Its realization was at first entrusted to the organ accompanied by the bassoon and, after 1644, to the harp (whose use was discontinued in 1742); a bass viol was sometimes added. Cornetts, oboes and horns were added to the instruments already in use since the 16th century. The 18th-century *maestros de capilla* Gregorio Portero, Manuel de Osete and Tomás de Peñalosa all left important music. Two great organs, one with 77 and the other with 74 speaking stops, were built by Leonardo Fernández Dávila between 1746 and 1749, and though the organs themselves no longer exist, the four imposing and beautiful cases remain (see [Organ](#), fig.41). The 19th century, though liturgically decadent, was musically the cathedral's most glorious period; a new purity of style was manifest. The villancicos typical of the two preceding centuries were dropped in favour of less popular and more austere, though liturgically more suitable, Latin texts. Composition technique showed growing refinement as it assimilated the musical innovations of the time. Notable *maestros de capilla* were Ramón Palacios, Bernabé Ruiz, Antonio Martín Blanca and Celestino Vila de Forns (who planned to reconstruct Mozarabic chant).

The royal chapel, founded as a pantheon to Ferdinand and Isabella, maintained an important musical establishment, and its archives are among the richest in 16th-century Spanish music. Rodrigo de Ceballos, one of the greatest 16th-century Spanish polyphonists, was *maestro de capilla* there until his death (1581). Throughout this period the music at royal chapel was almost as important as that of the cathedral, but it declined in the 18th century and was subsequently superseded by the

cathedral. The most important composer among its *maestros de capilla* was Antonio Caballero (second half of the 18th century). Other *maestros*, some of whose music is preserved, were José Zameza, Esteban Redondo and Antonio Luján. Of the other churches in Granada the most noted for music were the Colegiata del Salvador and the S Jeronimo monastery.

Shortly after the Christian reconquest of Granada (1492) some Spanish noble families established their own musical chapels, but these disappeared rapidly. The vihuela and lute however were consistently cultivated. One of Spain's most eminent vihuelists, Luis Narváez, came from Granada, and other celebrated local vihuelists and lutenists were Hernando de Jaén, Luis de Guzmán and Andrés Narváez (Luis Narváez's son). The city was also an important centre for the manufacture of string instruments, based in the local Moorish traditions.

In the 17th and 18th centuries there was little music in the social life of Granada. At the 'academies' held on special occasions in aristocratic houses music played an important part and was often composed for the event, but it was not until the 19th century that music became a prominent and regular aspect of social life. At this time arias and even whole scenes from operas and chamber music were performed in the houses of the upper class, and small orchestral groups were organized to perform Haydn symphonies, opera overtures or works by local composers in salons.

By the early 17th century music was used extensively in the theatre in prologues, *loas*, interludes etc., which in the 18th century developed into comedies with music. At the same time the zarzuela became a dominating genre, and a small but permanent orchestra was established for it. Opera was brought to Granada in 1774, when a contract was signed with the impresario Giuseppe Marcetti for the performance of Italian works, some new, some from the standard repertory. Most, perhaps all, of the singers were Italian. Opera reached the zenith of its popularity in Granada in the first half of the 19th century, from the opening of the Teatro del Campillo (1810) to about 1850, when the zarzuela began to predominate; during this period the major operas of Rossini, Bellini, Donizetti and, later, Verdi were performed. After that time opera declined in favour of the zarzuela, but popular opera arias remained the basis of social and chamber music for the rest of the 19th century.

The Liceo Artístico y Literario (founded 18 November 1839) has had a decisive influence on the organization of the city's musical life. The Escuela de Canto, founded by the Liceo and supported by it, was the precursor of the conservatory. The Sociedad de Cuartetos Clásicos (later the Sociedad de Conciertos) was founded in 1871. Until about 1980 Granada had neither a resident orchestra nor important chamber music groups; its concert season nevertheless was usually intense and uninterrupted, with orchestras and chamber groups from Spain and other countries. Most concerts were organized by the Liceo or one of its dependent organizations. Under the auspices of the Festivales de Música y Danza (founded 1952), internationally famous orchestras, chamber groups and soloists have visited Granada to play in the incomparable settings of the Alhambra and the Generalife. A major change came soon after 1980 with the construction of the huge Auditorio Manuel de Falla on the Alhambra hill,

close to Falla's own house (now a museum to him), and the creation of a 'Consortio', sponsored by local and national government, which organizes a rich and varied cycle of concerts. This new enterprise reached its peak with the foundation in 1990 of the Orquesta Ciudad de Granada, which gave a new look to the city's musical life.

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JOSÉ LÓPEZ-CALO

Granados (y Campiña), Enrique [Enríc]

(*b* Lérida [Lleida], 27 July 1867; *d* at sea, English Channel, 24 March 1916). Catalan composer and pianist. Though he enjoyed considerable fame in his native Barcelona, within Spain as a whole his music was less well known than his enduring reputation as the composer of 'La maja y el ruiseñor' from *Goyescas* might suggest. Apart from *Goyescas* (in its original version for piano), only his *Danzas españolas* and his first opera *María del Carmen* brought him significant national acclaim, and relatively few of his 140-odd works were published or performed regularly in his lifetime. A comprehensive view of his work has been hampered by the prevailing but misconceived tendency to divide his music into three compositional periods – known, misleadingly, as the 'Nationalistic', the 'Romantic' and the 'Goyesque' – with a disproportionate emphasis on his *Goyescas*. Sadly, the greater part of his diverse and extensive output remains obscure and unpublished and, as yet, no detailed study has been made of his life.

1. Life.
2. Works and musical language.
3. Summary and historical position.

WORKS

WRITINGS

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MARK LARRAD

Granados, Enrique

1. Life.

Granados was a Catalan by birth but not by ancestry. Around 1870 the Granados family moved to Santa Cruz de Tenerife. A horse riding accident which injured his father, an army officer, occasioned another move in 1874 to Barcelona, which remained his permanent home. His first music lessons were with Captain José Junceda, an army bandmaster; more formal instruction began with his enrolment in 1879 at the city's *Escolonia de la Merce*, under Francis Jurnet, and continued, more significantly, a year later when he became a pupil of Joan Pujol, the leading piano teacher in Barcelona, whose pupils also included Albéniz and Ricardo Viñes. During this period Granados also studied, probably quite informally, with the eminent Spanish musicologist Felipe Pedrell, whose precise impact on him is hard to gauge. Like most composers of his generation, he probably learnt more about the Spanish folk music that infuses much of his work from the nationalistic zarzuelas of Francisco Barbieri, among others, though Pedrell's role as mentor of the emerging Spanish national school should not be underestimated. In essence, however, Granados remained self-taught as a composer. Having obtained sponsorship from an influential local businessman, Don Eduardo Condé, he spent two years (1887–9) as an 'auditeur' at the Paris Conservatoire classes of Charles-Wilfrid Bériot, living for a time with Viñes on the rue Trévise. On his return to Barcelona he began to establish his reputation as a pianist and gave his first major recital at the Teatre Lírico on 20 April 1890. His inclusion in his later programmes of the newly composed *Danzas españolas* began to enhance his reputation as a composer, and in 1892 the critic of *La vanguardia*, praising their authentic national character, compared him favourably with Grieg. The *Danzas españolas*, which began to appear individually during the early 1890s (without titles, which were a later editorial addition), were among his first published works. Others were first published in music journals of the day, such as the influential *Ilustración musical hispano-americana*, which included his *Valses poéticos* and *Valses íntimos* in 1894. However, the majority of his published works appeared posthumously.

The Madrid première of his first opera, *María del Carmen*, in 1898 brought Granados his first significant national success, partly because the play by Feliu y Codina from which it was adapted was already well known to the Madrid public. Several arrangements from the opera were published at this time and these remain the only music from his stage works to be published in his lifetime. Following repeat performances in Barcelona and Valencia in 1899, however, it disappeared from the repertory, reflecting the Spanish opera public's usual preference for mainstream European works. From around the turn of the century his increasing involvement with the Catalan modernist movement led him to compose Catalan theatre works, whose fantastic scenarios, derived by Apeles Mestres from Faustian myth, medievalism and fairy tale, proved hugely popular with local audiences, though they remained unknown outside Barcelona. For the overt Wagnerian parody in the second tableau and its spectacular staging effects, *Gaziel* (1906), in which a mischievous female genie is the main protagonist, typifies the spirit of the 'Espectacles i Audicions Graner', for which it was composed. Though proud of his Catalan identity, Granados remained in musical matters a cosmopolitan and had little time for the Catalan modernists' politically motivated rejection of Hispanic culture, claiming: 'I consider myself as much a Catalan as anyone, but in my music I want to express what I feel ... be it Andalusian or Chinese'.

His founding in 1900 of a classical concert society, for which he sometimes appeared as a conductor, and in 1901 of his music school, the Academia Granados, which was also to become an important venue for chamber music, were signs of the respect he enjoyed within the Catalan musical establishment. He wrote several pedagogical works, including a pedal tutor, but, like many performers, he found teaching a tedious affair, always preferring to demonstrate by example. In spite of the burdensome administrative responsibility of running his academy, he maintained a high profile as a pianist throughout his career. He appeared frequently in recitals, concerto performances and chamber music alongside such prominent figures as Thibaud, Saint-Saëns and Casals, a personal friend, for whom he composed several pieces. He became well known for his impromptu improvisations, as a result of which concert performances of his works often varied considerably from the printed score, as his numerous recordings for Welte-Mignon, made during the early 1900s, testify.

By 1907 Granados was well enough known outside Spain to be invited by Fauré to sit on the jury for the Dièmer Prize, and in 1909 he began work on what was to become his best-known composition, the piano suite *Goyescas*. Partly derived from earlier sketches, the *Goyescas* were inspired by Goya's idealistic tapestry cartoons portraying the colourful 'majos' and 'majas' of his day, cartoons Granados had seen in the Prado in Madrid. The première of the first book took place in Barcelona in March 1911, with its Parisian première following soon after, and the complete suite was performed the following year in Madrid. Encouraged by the success of his new work, Granados was persuaded by his friend the American pianist Ernest Schelling to adapt it as the basis of an opera (originally entitled *Goyesca*), for which, inspired by Fernando Periquet's veristic plot, he composed much new music, some of which was derived from the Zarzuela *Ovillejos*. In a reversal of conventional procedure, it was only when Granados had conceived his entire score that he began the painstaking process of adapting Periquet's libretto, word for word. The planned 1914 première at the Paris Opéra was postponed due to the outbreak of war, yet Granados and Periquet were still working on the manuscript as late as the summer of 1915. By this time a production at the New York Metropolitan had been agreed. On his arrival in New York he caused a controversy by saying that the world knew nothing of real Spanish music. In the wake of the première, which had been badly under-rehearsed, some critics, remembering his earlier outspokenness, were quick to draw unfavourable comparisons with *Carmen*, though the music was generally praised. The main criticisms concerned the opera's lack of onstage drama and the muddy orchestration. Despite the mixed reviews, Granados, the first important Spanish composer to visit America, was honoured by an invitation to the White House from President Wilson, as a result of which he missed his scheduled sailing. On the second leg of his subsequent journey back to Spain, his boat was struck by a torpedo. Although the *SS Sussex* did not sink, the impact threw many passengers into the water. Granados was among those picked up by a life raft, but seeing his wife struggling he made a vain attempt to save her, and both drowned together.

[Granados, Enrique](#)

2. Works and musical language.

Granados's musical language is rooted in mainstream European traditions, frequently blended with elements derived from traditional Spanish (and less often Catalan) folk music. Despite claims to the contrary (such as Larrocha, 1967), there is little evidence of significant stylistic development. Indeed, the attempt to identify separate 'Nationalist' and 'Romantic' periods is misconceived, given that Granados continued to compose pieces with overtly national characteristics, as well as others without, throughout his life.

Many of his piano works, though by no means all, derive their rhythmic impetus from Spanish folkdances. In those derived from the ubiquitous *jota*, such as the *Rapsodia aragonesa* or the *Capricho español*, the unsophisticated world of the salon is never far away, and Granados's youthful experiences as a pianist in Barcelona's clubs and cafés also accounts for his numerous mazurkas, waltzes and marches, though few of these have any intrinsic merit. His treatment of lesser-known dances, like the irregular Basque *vascongada* in his *Seis piezas sobre cantos populares españoles*, or the Murcian *parranda* which informs the first of his *Doce danzas españolas*, is, however, more individual. On the other hand, the Schumannesque imprint on his many collections of character pieces for piano, including the *Escenas románticas*, *Cuentos de la juventud*, *Bocetos* and the *Libro de horas*, is evident as much in their Romantic literary and programmatic affectation as in the harmonic language, with its proliferation of secondary dominants and diminished 7ths, and the prevailing pianistic conception.

Goyescas represents a rapprochement of different styles which can be found throughout his music, and is notable also for its infusion of Scarlattian ornamentation, which pervades the entire luxuriant texture. The opening of 'Los requiebros', based on a well-known tune, 'Tirana del Trípoli', exemplifies his attempt to recreate the urban folkstyle of the 18th-century *tonadilla*, as in *Ovillejos* and the *Tonadillas* – an attempt which clearly owes much to Barbieri's own 'Goyesca', the zarzuela *Pan y toros*. On the other hand, the overwhelming use of dominant-centred Phrygian harmonies in 'Colquio en la reja' or in 'Epílogo', with its incorporation of brash guitarish idioms in imitation of the *punteado* (plucked) and *rasgado* (strummed) styles of playing, owes more to the music of southern Spain. (Other notable examples of this style are in the *Moresque y canción árabe*.) The best-known number of the set, 'La maja y el ruiseñor', is one of only a few Granados works to incorporate a genuine folksong, as he usually preferred to invent his own. Here too, in the terraced descent of the embellished vocal line, one can discern the characteristic melismas of Andalusian song, with its intensely Arab associations (an effect intensified by the Phrygian harmony), though, as in so much Granados, the overwhelming effect is of Romantic melancholy.

Apart from the Catalan songs and theatre works, and the music inspired by the poetry of Mestres (such as the chamber suite *Elisenda*), little in Granados's music is specifically Catalan in origin. A notable exception is the *Sardana* for piano, in which he cleverly contrasts rhythmic material based on the *llargs* (long) and *corts* (short) steps of the dance, then as now the essential symbol of Catalan culture. Similarly, in the 'Pastoral' from the *Seis estudios expresivos* he tries to portray the characteristic sound of the

Catalan *tenora* (a kind of tenor oboe designed for outdoor performance), as is indicated in the music. The only proven example of a Catalan folksong occurs in his incidental music to Adrià Gual's symbolist drama *Blancaflor*, though many of the tunes in *Follet* and *Liliana* are imaginative recreations of the style.

Of his 11 completed works for the stage, four – *María del Carmen*, *Petrarca*, *Follet* and *Goyescas* – can be considered true operas. *Ovillejos*, his only zarzuela, and the other Catalan works, *Picarol*, *Gaziel* and *Liliana*, all contain songs and spoken drama. The children's opera *La ciegucecita de Betania* is one of several theatre works surviving only in fragments. In general, Granados's works for the stage lack dramatic realism, a fact that bedevilled his theatrical career, though this has less to do with the stilted poetic narrative of his librettos than with his miniaturist conception of each work as a series of self-contained cameos. However, the operas contain moments of genuine inspiration and excitement, ranging from the rousing chorus of villagers that concludes Act 2 of *María del Carmen* (based on a *murciana*), to the astonishingly complex orchestral fabrics in *Follet*. His final opera, *Goyescas*, is marred by the unsuitability of much of the music derived from the original piano suite as vocal material, though the newly composed choral interlude linking the second and third tableaux, which evokes a gypsy musical gathering complete with onstage guitarist, is extremely effective.

Apart from some youthful songs to texts by Mestres, Granados composed his two most important song collections after 1910. Though the *Tonadillas* and *Canciones amorias* were both inspired by the theme of romantic love, neither collection is truly cyclic in any musical sense, though the three versions of 'La maja dolorosa' within the former make a kind of mini-cycle. Stylistically poles apart, these song collections can be considered among Granados's greatest musical achievements, as much for their blend of inspired melody and formal ingenuity as for the controlled handling of the text and surprising economy of the piano accompaniments. Nearly all his songs exemplify his preference for the soprano voice, which, in the original versions, is often pushed to its limits; unfortunately, many songs, as well as much piano music, were substantially revised in the 1970s by Rafael Ferrer, whose editions are customarily performed. Of Granados's uneven collection of chamber and orchestral music, perhaps only his Piano Quintet, Violin Sonata (for Thibaud) and languid Serenata for two violins and piano (completed by Glen Kirchoff in 1988) merit serious attention. Sadly, the piano part of his austere cantata *Cant de les estrelles*, a setting of Heine, is lost. Granados left a string of partially completed orchestral works including a symphony, concertos for cello and piano (the latter dedicated to his idol Saint-Saëns but probably intended for himself to play), and several symphonic poems. His final and most ambitious symphonic poem, *Dante*, is a testament to his enduring fascination with the music of Wagner, especially apparent in the rather pedantic chromaticism in the introduction, but like all his large-scale works, it lacks formal coherence.

Granados, Enrique

3. Summary and historical position.

When Newman described the *Goyescas* as ‘the finest written-out improvisation’, he laid bare the essence of Granados, whose compositions owe far more to the spontaneity of his Romantic imagination than to the laborious working out of ideas. Indeed, by his own account, his greatest music often emerged in the white heat of inspiration, at the piano, and he often wrote his music straight out in virtually its final version. This spontaneous approach may also account for his frequent habit of self-quotation, his tendency rarely to date his manuscripts, and the occasional careless ‘errors’ in the music. *Follet* is one of few works for which there are detailed preliminary sketches, although he famously composed the entire third act prelude overnight. Granados’s foremost strength was undoubtedly his melodic gift, which can be best appreciated in his songs and piano works, though the latter are also his most variable achievements. His most obvious failing, when deprived of a text, was a poor sense of formal design, a deficiency accentuated in longer works by the vagueness of his modulations and his overreliance on variation technique as a means of development. However, he could sometimes use variation extremely effectively, as in ‘Los requiebros’, when the accompanying texture becomes progressively more elaborate with each reappearance of the *copla* theme. Granados made a significant contribution to the development of a national Spanish school and, though he is often considered more conservative than Albéniz or Falla, the degree to which native elements inform his music should not be underestimated, even if he must ultimately be reckoned a lesser figure.

Granados, Enrique

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stage

Miel de la Alcarria (incid music, J. Feliu y Codina), 1895, unperf., *E-Bcd*, *F-Psal*

Los Ovillejos (zar, 1, Feliu y Codina), 1897, unperf., *E-Bcd*; rev. as Ovillejos (sainete lírico, 2), 1897–8, unperf., *Bcd*

María del Carmen (op, 3, Feliu y Codina), Madrid, Parish, 12 Nov 1898; rev. posth. Eduardo Granados and F. Montserrat i Ayarbe, *Msa*

La leyenda de la fada (drama líric, 3), c1898–1900, unperf., *Bcd* (inc., undated)

Blancaflor (incid music, A. Gual), 1899, Barcelona, Lírico, 30 Jan 1899, *Bcd*

Petrarca (poema dramàtic, 1, A. Mestres), 1899–1900, unperf., *F-Psal*

Rosamor (drama líric), 1900, inc., *E-Bam*

Picarol (drama líric, 1, Mestres, after V. Hugo: *Notre-Dame de Paris*), 1901, Barcelona, Tivoli, 23 Feb 1901, *F-Psal*

Follet (drama líric, 3, Mestres), 1901–3, concert perf., Barcelona, Liceu, 4 April 1903, *E-Bcd*

Gaziel (drama líric, 1, Mestres), 1906, Barcelona, Principal, 27 Oct 1906, *F-Psal*

Liliana (poema líric, 1, Mestres), 1911, Barcelona, Palau de Bellas Artes, 9 July 1911, *Psal*

Goyescas (op, 3 tableaux, F. Periquet), 1913–15, New York, Met, 28 Jan 1916, facs. of lost autograph (entitled *Goyesca*) *US-NYgs* (New York, 1916)

La ciegucecita de Betania o El portalíco de Belén (children’s op, 1, G. Miró), 1914–15, private perf., Vallcarca, nr Barcelona, Christmas 1914, *E-Bcd* (inc., undated)

orchestral and vocal-orchestral

for orchestra unless otherwise stated

MSS in E-Bcd unless otherwise stated

La nit del mort, desolació poema after A. Mestres, S, orch, 1897–8, *E-Bcd, F-Psal*

Marcha de los vencidos, 1899

Suite sobre cantos gallegos, 1899: En la montaña, Danza gallega, Morriña, Final: Fiesta

Boires baixes, sym. poem after Roviralta, c1901, inc., *E-Bam*

Dante, sym. poem after Dante: *La divina commedia*, Mez, orch, 1907–8, 2 pts:

Dante e Virgilio, Paolo e Francesca (New York, 1915)

Suite de navidad: Final, pf, chbr orch, 1914–15, inc. [arr. from op La ciegucecita de Betania]

Intermezzo, 1916 [from op *Goyescas*]

Undated: Pf Concerto, inc.; Vc Conc., inc., lost; Danza gitana [arrs. for full and chbr orchs of pf work]; Suite árabe, ou Orientale, inc.; Torrijos, sym. poem, lost

chamber

More than 6 pfms: Elisenda, suite after poems by A. Mestres, 4 movts [no.1 adapted from El jardí d'Elisenda, pf], fl, ob, cl, str qnt, pf, S (no.3 only), perf. 1912, *E-Bcd, Boc, Bam*

3–6 insts: Pf Trio, 1894 (1976); Pf Qnt, 1894–5 (1973); Escena religiosa, vn, org, pf, timp, *Bcd*; Intermedios para la misa de boda de Dionisio Conde, str qt, hp, org, *Bcd*; Pequeña romanza, str qt (1975); Serenata, 2 vn, pf, *Bcd*; Oriental, ob, str qt, lost

2 insts: Melodía, vn, pf, c1903, lost; Trova [arr. of Elisenda, no.2], vc, pf, 1912–15 (1971), *Bcg*; Andante, vn, pf, lost; Danza gallega, vc, pf (1971) [arr. of Suite sobre cantos gallegos, no.2, orch]; Madrigal, vc, pf (1973), *Bcg*; 3 preludios, vn, pf, ed. L. Anton: La góndola, Al toque de guerra, Elevación (1971); Romanza, vn, pf (1971); Sonata, vn, pf (1971), *Bcd*

piano

IMHA **Ilustración musical hispano-americana**

multi-movement works and collections

Album: Paris 1888, *US-NYr*, 40 pieces, incl.: Allegro vivace, pubd as Estudio, ed. P. Vallribera (Barcelona, 1982); Mazurka, E[] (New York, 1985); En la aldea, pf 4 hands

12 danzas españolas, c1888–90, *E-Boc* (1966): Galante, Orientale, Fandango, Villanesca, Andaluza, Rondalla aragonesa, Valenciana, Sardana, Romántica, Melancólica, Arabesca, Bolero

Escenas románticas, c1903–4 (1930): Mazurka, Berceuse, [untitled], Allegretto: mazurka, Allegro appassionato, Epílogo

Goyescas, o Los majos enamorados:

bk 1, 1909–11 (Barcelona, 1912), *Bam, Bcg, Boc*: Los requiebros; Coloquio en la reja, duo de amor; El fandango de candil; Quejas, o La maja y el ruiseñor;

bk 2, 1911–12 (Barcelona, 1913), *Bcg*: El amor y la muerte, balada; Epílogo, serenata del espectro

Cuentos de las juventud (Barcelona, 1910): Dedicatoria, La mendiga, Canción de mayo, Cuento viejo, Viniendo de la fuente, [untitled], Recuerdos de la infancia, El fantasma, La huérfana, Marcha

2 marchas militares, pf 4 hands (Barcelona, 1910)

Escenas poeticas I (1912): Berceuse, Eva y Walter, Danza de la rosa
2 impromptus (1912): Vivo e appassionato, Impromptu de la codorniz
Libro de horas (1912): En el jardín, El invierno (La muerte del ruiseñor), Al suplico
Bocetos, c1912–13 (1918): Despertar del cazador, El hada y el niño, Vals muy lento, La campana de la tarde
Escenas poeticas II (1923): Recuerdos de paisajes lejanos, El ángel de los claustros, Canción de Margarita, Sueños del poeta
6 piezas sobre cantos populares españoles (1930): Añoranza, Ecos de la parranda, Vascongada, Marcha oriental, Zambra, Zapateado
6 estudios expresivos en forma de piezas fáciles (1973): Theme, variations and finale, Allegro moderato, El caminante, Pastoral, La última pavana, María: romarza sin palabras
Escenas infantiles, *Bcg*: Sueños de oro, Niño que llora, Otra melodía, Hablando formal, Recitado, Pidiendo perdón, El niño duerme

single-movement works

Elvira, mazurka, c1884–5, lost; Clothilde, c1889, *E-Bam*; Arabesca, pubd in *IMHA* (1890); Capricho español, c1889 (1917); Carezza, vals, c1889 (1917), *Boc*; Cartas de amor, c1889, pubd, *Bcg*; Serenata española, c1889, lost; Canción morisca, Valses íntimos and Valses poéticos, pubd in *IMHA* (1894); La sirena, vals mignone (Barcelona, 1894); Danza aragonesa [adapted from Miel de la Alcarria], 1894–5 (Barcelona, c1895), pubd as 2 danses caracteristiques, no.2 (Paris, 1931); Balada, before 1895, lost; L'himne dels morts, 1897, *Boc*; Canción de la Zagalica [from op María del Carmen, Act 1] (1899)

Murciananas, baile [from María del Carmen] (1899); Rapsodia aragonesa, 1901 (1901); Allegro de concierto, 1903–4 (1930); El jardí d'Elisenda, c1912 (Barcelona, 1913) [arr. as Elisenda, no.1, chbr work]; Paisaje, c1912–13 (1913), *E-Boc*; El pelele, goyesca, c1913 (New York, 1915); A la cubana (New York, 1914); Danza lenta (New York, 1914); Impromptu (New York, 1914); Marche militaire (New York, 1914), *Bcd*; Sardana (New York, 1914); Vals de concert (New York, 1914); Tango de los ojos verdes, c1915–16, *Bcd* (inc.); Intermezzo [from op Goyescas], perf. 1916 (New York, 1916)

Undated (pubd posthumously): A la pradera (1966); Aparición (1966); Barcarola (1966), *E-Bcg*; Danza característica (1973); Danza gitana, pubd as 2 danses caracteristiques, no.1 (Paris, 1931); Dolora en La menor, apunte goyesca, rev. by Teresina Jordà (Barcelona, 1982), *Bcg*; Estudio (1973); Jácara, danza para cantar y bailar (1973); Mazurka, alla polacca (1973); Minuetto (Barcelona, n.d.); Moresque y canción árabe (1973), *Boc*; Oriental: canción variada, intermedio y final (1973); Países soñados: palacio encantado en el mar, leyenda (1918); Los soldados de cartón, marcha (1973)

Undated (unpubd): Allegro appassionato, *E-Bcg*; El crepúsculo, *Bcg*; Impromptu, *Bcg*; Marchas militares no.4, *Bcd*; Romeo y Julieta: poema, 2 pf, *Bam* (inc.)

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choral

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songs

for soprano and piano unless otherwise stated

El cavaller s'en va a la guerra (A. Mestres), c1880, lost

Canción cartagenera, Bar, pf (1899) [from op María del Carmen, Act 2]

Canción de Fuensantica, pubd in La música ilustrada (1899) [from María del Carmen, Act 2]

La boyra (Mestres), Bar, pf, 1900, *E-Bfg*

Cançó d'amor (J.M. Roviralta), c1901 (Barcelona, 1902)

Sí al retiro me llevas (tonadilla, anon.), 1910–11 (1971)

[12] Tonadillas en un estilo antiguo (F. Periquet), 1910–11 (1912): Amor y odio; Callejeo; El majo discreto; El majo olvidado, Bar, pf; El majo tímido, *Boc*; El mirar de la maja; El tra-la-la y el punteado; La maja de Goya; La maja dolorosa:1 ¡Ay majo de mi vida!, 2 ¡oh, muerte cruel!, S, eng hn, pf, *Boc*; 3 De aquel majo amante; La currutacas modestas, 2 S, pf

L'ocell profeta (lied, Condessa de Castellá), perf. 1911 (1972), *Bcd*

Elegia eterna (Mestres), 1914 (1962), *Boc*; orchd 1914–15, lost

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Song of the Postilion (Sp. anon., trans. H. Flammer), Bar, pf (New York, 1916)

Undated: Canto gitano (1974); Cançó de Janer (anon.), *E-Bfg*; Cançoneta (anon.), *Bfg*; Lo rey y'l juglar (Mestres), lost

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Granados, Enrique

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Granata, Giovanni Battista

(*b* Turin, 1620/21; *d* 1687). Italian guitarist and composer. He moved to Bologna some time before 1646 and remained there for the rest of his life. From 1651 to 1653 he is listed as a *liutista soprannumerario* in the Concerto Palatino at Bologna. By 1659 he had become a licensed barber-surgeon, and records indicate that he ran a *bottega di barbitonsore* from 1661 to 1668. He appears to have maintained his career as a guitar teacher and composer throughout his life; in his op.6 he even invited those interested in his music to come to Bologna for personal instruction.

Granata was the most prolific guitarist of the 17th century, with seven published books. Five were issued by Giacomo Monti, the only printer of the period to use movable type instead of engraving for the *battute* and *pizzicate* (strummed and plucked) styles, and Granata's *Capricci armonici*

was the first large-scale work to use this process. The complexity of the notation led to numerous typographical errors, but, after a reversion to engraving for the *Nuove suonate* and the *Nuova scielta di capricci*, Granata's final four tablatures were all printed with movable type, often with handwritten corrections made at the print shop. Granata's style changed and evolved a great deal between 1646 and 1684; his earliest works are closely related to those of Foscarini and are noticeably French in their organization of dance suites (allemande, courante and saraband), while his last four books are his most ambitious and complex, with pieces for one or two violins, guitar and continuo, as well as some of the most virtuoso guitar music published up to that time. Op.4, with 168 pages, is one of the longest guitar tablatures of the period and also one of the most varied: it includes pieces for five different scordaturas, a sonata for violin, guitar and continuo, pieces for *chitarra attiorbata* (a guitar with extended bass strings) and a continuo treatise. Granata's later style, from op.5 onwards, includes extensive use of *campanelas*, the upper registers of the instrument, violinistic figuration and complex rhythms. He composed in the standard dance genres of the day, but also showed an unusually keen interest in toccatas, preludes, chaconnes and other genres.

WORKS

opp.1–5 and surviving parts of opp.6–7 transcribed in Boye (1995)

Capricci armonici sopra la chittarriglia spagnuola, [op.1] (Bologna, 1646/R), 6 ed. in MSD, xxxv

Nuove suonate di chittarriglia spagnuola, [op.2] (n.p., n.d.)

Nuova scielta di capricci armonici e suonate musicali in vari tuoni, gui, bc, op.3 (Bologna, 1651), 7 ed. in MSD, xxxv

Soavi concenti di sonate musicali, gui, vn, bc, op.4 (Bologna, 1659/R) [with cont treatise], 8 ed. in MSD, xxxv

Novi capricci armonici musicali in vari toni, gui, vn, bc, ... et altre sonate per la chitarra sola, op.5 (Bologna, 1674/R)

Nuovi soavi concenti di sonate musicali, gui, et altre sonate concertate, 2 vn, b viol, op.6 (Bologna, 1680), 4 ed. in MSD, xxxv

Armoniosi toni di varie suonate musicali, gui, et altre suonate concertate, 2 vn, b viol, op.7 (Bologna, 1684)

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Gran cassa

(It.).

A bass drum. See [Drum](#), §II, 1.

Grancini [Grancino], Michel'Angelo

(*b* Milan, 1605; *d* Milan, 1669). Italian composer and organist. At the age of 17 he was organist at S Maria del Paradiso, from 1624 to 1628 at S Sepolcro, in 1628 at S Ambrogio – all in Milan – and from 29 December 1630 at Milan Cathedral though still retaining his post at S Ambrogio. In 1650 he was promoted to the position of *maestro di cappella* of the cathedral, which he occupied until his death.

Grancini was one of the most prolific church composers of his time, but the size of his output was not matched by its popularity: very few works appeared in anthologies and his prints appeared in Milan rather than in the main publishing centre of Venice, possibly satisfying a mainly local market. The fact that there are some 200 works in manuscripts at Milan Cathedral also suggests that much of his music was written for the cathedral and other churches in Milan. His vast output of sacred music contains all the usual liturgical items and a great many motets. For masses and psalms he kept mainly to a concertato style with four or more voices and sometimes wrote polychorally, whereas some of the motets include attractive duet and trio sections with basso continuo. The largest published works are in the *Varii concerti* of 1652, which contains three masses, one in a ceremonial style suitable for important feasts. The *Giardino spirituale* of 1655 contains not only motets but a mass, vesper psalms and compline music, the last written in a somewhat uninspired vein. Grancini's best music is in his settings of motet texts with expressive potential.

WORKS

all except 1651² published in Milan

Partitura dell'armonia ecclesiastica de concerti, 1–4vv, con una messa, Magnificat, letanie, falsibordoni e canzoni francese, a 4, op.1 (1622⁵)

Il secondo libro de concerti, 1–4vv, con una messa e 2 Magnificat, con le letanie della madonna, ed. G. Lopez (1624⁶)

Messe, motetti et canzoni, 8vv, bc (org), op.4 (1627)

Concerti, 1–4vv, bc (org), con le letanie della madonna, libro III (1628)

Sacri fiori concertati, 1–7vv, bc (org), con alcuni concerti in sinfonia d'istromenti e 2 canzoni a 4, op.6 ... libro IV (1631)

Messa e salmi ariosi, con le letanie della madonna, concertati, 4vv, con la quinta parte ad lib ... bc (org), op.7 (1632; enlarged, 2/1637)

Il quinto libro de concerti ecclesiastici, 1–4vv, bc (org), con una messa, Magnificat e

letanie della Beata Vergine, op.8 (1636)

Novelli fiori ecclesiastici ... messa, salmi, motetti, Magnificat e letanie della madonna, 4vv, bc (org), op.9 (1643)

Musica ecclesiastica da capella, 4vv, messe, motetti, Magnificat et letanie, con il Te Deum laudamus, e Pange lingua gloriosi, bc (org) ad lib, op.10 (1645)

Il primo libro de' madrigali in concerto, 2–4vv, bc, op.11 (1646)

Il sesto libro de sacri concerti, 2–4vv, bc (org), op.12 (1646)

Corona ecclesiastica, divisa in 2 parti, parte prima ... motetti, messe, Domine, Dixit, Magnificat, 5vv, con altri salmi, 2–4vv, parte seconda ... messa, salmi, Magnificat, con le letanie della BVM, 5vv, 4vv ad lib, bc (org), op.13 (1649)

Il settimo libro de sacri concerti, 2–4vv, bc (org), op.14 (1650)

Varii concerti, 8vv, bc (org), di messe, motetti et Magnificat, con le lettanie di nostra signora, op.15 (1652)

Giardino spirituale de varii fiori musicali, 4vv, bc (org) ... messa, salmi, motetti, antifone e letanie della BVM, op.16 (1655)

Sacri concerti espressi in 8 messe, 4vv, bc (org), et un'altra de morti, 5vv, secondo il rito ambrosiano, op.17 (1664)

Sacri concerti espressi in 4 messe, 5–6vv, bc (org), secondo il rito ambrosiano, op.18 (1664)

Ottavo libro de concerti ecclesiastici, 2–4vv, bc (org), con le litanie della BVM, 4vv, 3vv ad lib, op.19 (1666)

Sacri concerti espressi in 8 Magnificat et 8 Pater, 4vv, secondo il rito ambrosiano, op.20 (1669)

2 sacred works in 1626⁵; 2 ps in 1649⁵; 1 motet in 1651²

c200 sacred works (mainly autograph), *I-Mcap*; 1 motet, *D-KI*; 1 Ky, Cr and Mag, *GB-Lcm*

rev. and enlarged edn of O. Scaletta: *La scala di musica* (Milan, 1652)

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JEROME ROCHE

Grancino, Giovanni

(*b* Milan, 12 March 1637; *d* Milan, 3 June 1709). Italian violin maker. He was the leading representative of a family of Milanese violin makers closely related to the musicians of the same name; his godfather was the composer Michelangelo Grancini. Giovanni's father Andrea was probably active as a violin maker, but there is no historical trace of Paolo Grancino who was formerly thought to have been a pupil of Nicolò Amati in Cremona. It is possible that at the beginning of his career Giovanni worked in association with a brother, Francesco, since instruments exist with the label 'brothers Francesco and Giovanni Grancini'. However, these instruments reveal a rather different style from that considered typical of the work of Giovanni Grancino, although the craftsmanship is of an equally

high standard. Giovanni Grancino was a competent workman, influenced by the Amatis yet bringing a strong personal character to the construction of his instruments. He provided for a less wealthy clientèle than that of his nearby Cremonese competitors, often using inexpensive wood for his backs, sides and scrolls. His tables, however, are usually good-looking, with strong, vigorous grain. The varnish in the earlier instruments is dark red-brown or orange, soft and thick, but after 1700 it is normally harder, thinner and light yellow-brown in colour. The soundholes have an individual cut, with broader wings than an Amati. The scrolls are elegantly rounded and deeply and cleanly carved.

Although there are many violins and an occasional viola or viol, Grancino made an unusually large number of cellos. Mostly these were of very large (bassetto) size, and have since been cut down. They are very popular among cellists, being in general good all-round instruments with a powerful A string and clear bass. Grancino left a lasting stylistic mark on later Milanese violin making. His work was directly carried on by his son Giovanni Battista and grandsons Michelangelo and Francesco. The foremost member of the Testore family, Carlo Giuseppe, was a pupil of Giovanni Grancino, and Grancino's influence can be found in the work of the Lavazza brothers and the Pasta family as well as other lesser makers.

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CHARLES BEARE/CARLO CHIESA

Grancino, Michel'Angelo.

See [Grancini, Michel'Angelo](#).

Gran lira.

See [Lirone](#).

Grand bugle

(Fr.).

See [Flugelhorn](#).

Grand choeur

(Fr.). 19th-century designation of the [Full organ](#) and of pieces using it. The Classical French organ had always strictly distinguished between two major, mutually exclusive ensembles: the [Plein jeu](#) and the [Grand jeu](#). As bellows systems, pipe design and specification schemes evolved, 19th-century organists came to combine registration elements more freely, speaking in terms of *choeurs* or choruses; ultimately, application of the

Barker lever from the 1840s onwards made the playing together of all the stops of the organ technically feasible, yielding the grand chorus or *grand choeur*. The corresponding musical style often took the form of march or stately overture textures. The aversion in the mid-20th century to monolithic, orchestrally inspired sounds led to a generalization of the more neutral word 'Tutti' (already used by composers such as Widor and Tournemire) to designate full organ; curiously, the old term lingered in the controversial *Grand choeur léger*, an historically unprecedented combining of the Mixture chorus of the Principal manuals with the full *Récit*, epitomizing postwar French theoreticians' endeavour to reinstate the classical organ while retaining what they saw as the useful facets of 19th-century tonal design.

See [Registration](#), §I.

KURT LUEDERS

Grand Funk Railroad.

American heavy metal band. It was formed in 1969 by Mark Farner (*b* Flint, MI, 29 Sept 1948; vocals and guitar), Mel Schacher (*b* Owasso, MI, 3 April 1951; bass) and Don Brewer (*b* Flint, MI, 3 Sept 1948; drums); Craig Frost (*b* Flint, MI, 20 April 1948; keyboards) joined in 1972. The band broke up in 1977, reformed in 1981 with Dennis Bellinger on bass, and reunited in 1997 for a benefit album, but had relatively little success after 1975. Their name was changed to Grand Funk in 1973 but they reverted to the original name two years later. One of the first bands to be called 'heavy metal', it was one of the most successful rock bands of the 1970s. Not especially virtuosic or visually appealing, hated by critics and boasting no elaborate stage show, the band nevertheless had ten gold records between 1969 and 1975. Their success seems to have been due to relentless touring, working-class appeal, and a handful of particularly catchy hard rock songs, such as the title track of their popular album *We're an American Band* (Cap., 1973).

ROBERT WALSER

Grandi, Alessandro (i)

(*b* 1586; *d* Bergamo, 1630, after June). Italian composer. He was one of the most talented composers working in northern Italy in the early 17th century – possibly second in importance only to Monteverdi. His main contribution was to church music in the new concertato style and to the secular solo cantata and aria; he also wrote concertato madrigals.

1. [Life](#).

2. [Works](#).

[WORKS](#)

[BIBLIOGRAPHY](#)

JEROME ROCHE/ROARK MILLER

[Grandi, Alessandro \(i\)](#)

1. [Life](#).

Though some reference works state that he was born in Sicily, no documentation exists to support this; it is quite likely that Grandi was born in the Venetian Republic or in Ferrara, where he spent his early working life. His first recorded appointment, some time between 1597 and 1600, was as *maestro di cappella* of the Accademia della Morte, Ferrara, a charitable confraternity of lay people who could afford music on a limited scale. Between 1604 and 1608 he served as *giovane di coro* at S Marco, Venice, where he came under the influence of Giovanni Gabrieli and Giovanni Croce. By 1610 he was back in Ferrara as *maestro di cappella* at another confraternity, the Accademia dello Spirito Santo, and began publishing a series of books of motets, mostly for two to four voices and organ. His last post in Ferrara was as *maestro di cappella* at the cathedral in 1615–17.

With his appointment as a singer at S Marco, on 31 August 1617 at a salary of 80 ducats, Grandi moved again from the provinces to the centre of progressive Italian church music, with Monteverdi as his choirmaster. In August 1618 he became a singing teacher at the ducal seminary, and on 17 November 1620 he was promoted to be Monteverdi's deputy at a salary of 120 ducats. In response to a thriving tradition of both sacred and secular monody in Venice, he immediately turned to the composition of solo motets, with or without obbligato instruments, and solo cantatas and arias, both of which were new genres for him.

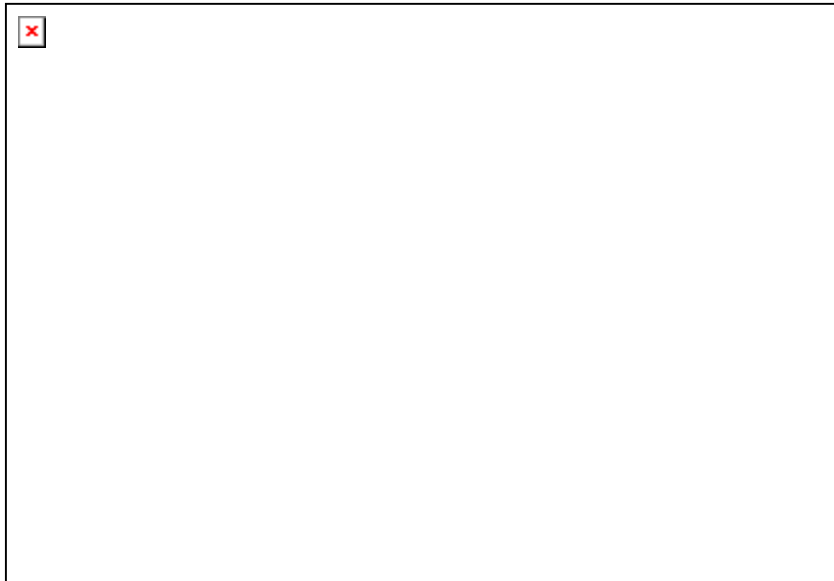
In 1627 Grandi sought to leave Venice and, hearing of a vacancy at S Maria Maggiore, Bergamo, wrote to offer his services as *maestro*. It seems that he was anxious to have a choir of his own, especially in a place where modern music was not well known and where he could build a new tradition. He was unanimously elected at a salary of 1240 lire (which was raised to 1400 in 1628). He was now able to compose large-scale music for the first time, since he had the resources for it, not only on big feasts (when extra performers might be hired from places as far away as Mantua) but on lesser ones too. He revisited Venice and may have met Schütz there on the latter's second visit; but he was content with his good provincial position, partly because of the lower cost of living in Bergamo (it is recorded that by this time he had a large family). At its peak his career came to an abrupt end when he died of the plague.

[Grandi, Alessandro \(i\)](#)

2. Works.

The only setting of the Mass belonging to Grandi's earlier years, the one for alto, two tenors and bass in his 1610 book of motets, is the work of his that shows the strongest evidence of Gabrieli's influence. Short, crisp motifs are combined contrapuntally in every possible way and contrasted with long, slow notes; harmonic progressions are used as mottoes; and there is some most affective word-painting. The other work to stand apart in this collection is the double-choir motet *Nativitas tua*, which has Gabrielian refrains in a dance-like rhythm. Otherwise Grandi's output in the decade 1610–20 consists of small motets, for which there was a great demand in northern Italy; the growth of the concertato style can be well traced from his work in this genre. The more novel duet and trio motets must be discussed first. In his first book Grandi was already aware of problems of form, as the

Christmas motet *Hodie nobis de caelo* shows: he used a motto idea for 'hodie', an 'alleluia' refrain, and a different scoring for each 'stanza'. Yet many duets and trios have no formal designs but rely on simple, attractive melodies, without much ornament, stated solo and combined in always fascinating counterpoint. Such music exposes the fallacy that polyphony died as a result of the basso continuo. Grandi wrote for every imaginable combination of voices, including trios and duets for basses; the duets tend to resemble double-choir music reduced to its bare essentials. In the fourth book (1616) there is more emphasis on solo melody, giving rise to a dialogue style, as in *Surge, prospera*, a love duet on a popular text from the Song of Songs. The bass line may move more slowly too, as in recitative. Above all Grandi achieved a new level of emotional intensity, especially when setting an impassioned text; an example is *Anima Christi*, with its wayward modulations and sequences of dissonance (see [ex.1](#)).



In motets for four or five voices textural contrasts become important. Grandi wrote many motets where such contrasts provide the main interest and in which melodic charm has given way to contrapuntal dexterity; however, he occasionally inserted a florid duet passage. From a structural viewpoint some of the most interesting motets are those in the cantilena style pioneered by Giovanni Croce in which textures are not kaleidoscopic but divided into sections for solo or duet alternating with a tutti refrain. These obviously gave freer rein to a good melodist like Grandi, but dialogue motets were more suitable still for demonstrating his melodic gifts. In his earlier examples the dialogue is between a solo voice and a trio, who join forces at the end, thus enhancing textural contrast. In *Veniat dilectus meus* (another Song of Songs love duet) the two lovers are joined by two tenors, who comment on their happiness. One of the most outstanding, *Plorabo die ac nocte*, again has an impassioned text. This is a kind of lament of the Madonna, singing in dialogue with three onlookers, who each have quite long solos: careful formal design in no way diminishes the pathos of this work, which has a drama and humanity present only in the greatest music of the day.

Perhaps because Grandi turned late to the genres of monody, his first collection of solo motets (1621), the only one not to include violins, masterfully incorporates a wide variety of compositional elements, such as

extensive *fioritura*, chromaticism, recitative, tuneful triple-time aria style and mixtures of duple and triple metre, all in a forceful, rhetorical idiom that maximizes the affective content of the text and reinforces the clarity of its structural organization. He also contributed four solo motets to the Venetian anthology *Ghirlanda sacra* (RISM 1625²). One of these is the exquisite *O quam tu pulchra es*, which beautifully captures the erotic atmosphere of its characteristic Song of Songs text. That Grandi had excellent singers available in Venice for his solo motets can be seen from the demanding bass solo *Salvum me fac, Deus*, which exploits a vocal range (over two octaves) as wide as its emotional range.

As was mentioned above, the novelty of Grandi's Venetian period was not so much monody by itself as monody with instrumental participation, as found in the three volumes of *Motetti ... con sinfonie*. This genre can be seen as a fusion of monody and trio sonata that prefigured a tradition of 'sacred concertos' stretching as far ahead as Bach's cantatas and is thus of considerable historical importance. It was transmitted to Germany by Schütz, whose second visit to Venice coincided with its heyday and whose *Symphoniae sacrae* owe as much to this source of inspiration as to anything else (one of them is a parody of a piece by Grandi). The structural possibilities of the new medium were manifold. A repeated violin *sinfonia* lent coherence to a piece, but in addition Grandi adapted the concept of melodic variation (especially by ornamentation) over a repeated bass pattern (as short as a few bars or as long as a complete paragraph), an idea taken over from the secular cantata, which he also cultivated (see below). Yet another element of the style – crisp dialogue between voice and violins – preserved vestiges of the old *cori spezzati*, particularly in the few pieces scored for two voices and violins. Such music was as suited to chamber as to church and could be accompanied by plucked string instruments as well as by organ. In one piece the *sinfonia* is for three viols, and in another the violins are joined by a continuo bassoon. The violin writing is pleasant and idiomatic, particularly in *Amo Christum*, where ornamentation is added to the violin parts as well as to the vocal part, in quite distinct styles. The vocal writing is in Grandi's most appealingly melodious vein.

In Bergamo Grandi published his sixth and last collection of motets (1630), which shows a greater predominance of triple time than in his Ferrara days and in the pieces for four voices a preference for forms allowing contrasts of solo melody and tutti passages (*O porta caeli*, for instance). He also applied the trio texture to a collection containing a mass and psalms. Here he coped with the longer, more neutral texts by writing a continuous flow of mainly syllabic melody, which contrasts with exciting tuttis where harmony and rhythm are the main elements. The style seems much less sophisticated than that of Venice.

The first of Grandi's three large-scale collections of church music, the eight-part psalms of 1629, is conceived for a group of soloists in opposition to a second choir of voices with instrumental doubling. The only difference between this and the *Raccolta terza* of 1630 is that this second choir is essential and is used antiphonally. In the latter collection it is dispensable and more freely adaptable to voices and/or instruments according to the available resources: one could either perform the music with just the

obligato solo parts or, as in the mass, build up an impressive 'polychoral' scoring of two sopranos and bass, alto and three trombones and ripienos of voices and other instruments. Again the main stylistic ingredients of the large 1630 mass are expressive solo writing and huge chordal tutti, the former culminating in an anguished tenor solo 'Crucifixus' that is the climax of the work. Concern for formal design is evident in the mass and some of the psalms, which have repeated tutti. The adaptability of this music is typical of a composer working in the provinces again, but a specifically Monteverdian influence is found in the second *Dixit Dominus* in the 1629 volume, where the obligato violin plays repeated semiquavers in the *stile concitato* at the words 'conquassabit capita'.

Grandi's motets went through a number of editions, and so did his two books of concertato madrigals. They contain a very similar proportion of duets, trios and quartets in which the duets and trios predominate; it is clear that when Monteverdi introduced such works into his seventh book of madrigals in 1619 he was following a fashion already under way. Two of the pieces in Grandi's first book are subtitled 'dialogue', the one between Venus, Adonis and a shepherd being a setting of a typically pastoral scene; this dramatization is obviously related to the biblical dialogue already observed in Grandi's motets at this period. Dialogue writing is also present in ordinary duets, where it contrasts with lusciously dissonant passages occurring when the voices come together. *Mirar fuggir le stelle* is subtitled 'aria' and has sections for solo voices in turn, punctuated by a tutti: the melodies are lyrically tuneful rather than passionate as in the more serious motets (see [ex.2](#)).



Tunefulness also characterizes Grandi's solo *Cantade et arie*. The strophic cantata in several stanzas (Grandi's *Udito han pur i dei* has as many as nine) resulted from experimentation with steady ostinato bass patterns above which the simple tune of the first stanza could be varied and embellished. This gave the inventive composer more scope than the aria, whose single stanza of music was simply repeated several times, but Grandi wrote several attractive examples of these too, often in triple time and with simple diatonic harmony, like other forward-looking songs of the time. He also experimented with more sophisticated musical idioms in his strophic arias, including chromaticism and unconventional dissonance (in *Ninfa crudele*, for example) and the mixing of recitative with triple-time tunefulness (in *Al seren del tuo volto*). Such songs had virtually ousted solo madrigals in printed collections of Venetian monody. Grandi is known to have written only two solo madrigals, both in his first book of *Cantade*. The pieces called 'balletto' suggest associations with dancing.

Grandi's music was popular not only throughout northern Italy but also in south Germany through the large anthologies published by Johann Donfrid. In 1631 Johann Stadlmayr at Innsbruck based a parody mass on a motet of

Grandi's, and in the 1640s his motets were reprinted as far afield as Antwerp, Berlin and Leipzig. He was clearly one of the most popular composers of his day, and deservedly so.

Grandi, Alessandro (i)

WORKS

motets

all except anthologies published in Venice unless otherwise stated

Il primo libro de [21] motetti, 2–5, 8vv, con una messa, 4vv, bc (org/hpd/chit/other inst) (1610⁶; another edn as *Cantiones sacrae*, Antwerp, 1639) [1610⁶]

Il secondo libro de [12] motetti, 2–4vv [1 with 2 vn, chit], bc (org) (1613; enlarged 2/1617) [1613] [2/1617]

[16] Motetti, 5vv, bc (org), con le Letanie della beata vergine, ed. P. Marcelli (Ferrara, 1614; enlarged 3/1620, for 2–5, 8vv, bc (org)) [1614a] [3/1620]

Il terzo libro de [26] motetti, 2–4vv, con le Letanie della beata vergine, 5vv, bc (org) (1614 [lost], 2/1618) [1614b] [2/1618]

Il quarto libro de [17] motetti, 2–4, 7vv [1 with 2 vn, chit], bc (org) (1616) [1616]

Celesti fiori ... de suoi [16] concerti, 2–4vv, bc (org), con alcune cantilene [with ripieno, 4vv], ed. L. Simonetti, libro V (1619; 2/1620, for 1–4vv) [1619]

[18] Motetti, 1v, bc (1621/R1987 in SMSC, i) [1621]

[15] Motetti, 1, 2vv, bc (org/chit), con sinfonie, insts (1621, 2/1626 as libro I) [1621a]

[14] Motetti, 1, 2vv, bc (org/chit), con sinfonie, vns ... libro II (2/1625) [2/1625]

[19] Motetti, 1, 2vv, bc (org), con sinfonie, vns ... libro III (1629³; Amsterdam, 3/1639 as *Cantiones sacrae*, 1, 2, 4, 5vv, 2 vn, bc (org)) [1629³]

Il sesto libro de [19] motetti, 2–4vv, bc (org), op.20 (1630; Antwerp, 3/1640, for 2–4vv, bc) [1630]

Motets in 1619⁵, 1620², 1624², 1624³, 1625², 1627¹, 1627², 1629⁵; reprints of earlier motets in 1613², 1623², 1624², 1625¹, 1627¹, 1627², 1641², 1641³, 1642⁴, 1643⁷, 1646⁴, 1659³, 1672²

Ad te de luce vigilo, 2vv, 1610⁶; Amo Christum, 1v, 2 vn, 1629³; Angele Dei, 2vv, 1621a; Anima Christi, 2vv, 1619, ed. in Roche (1966–7); Anima mea conturbata est, 3vv, 2/1618, 1627²; Anima mea liquefacta est, 5vv, 1614a; Aperi mihi, 2vv, 1630; Audite felix, 2vv, 1620²; Audite populi, 1v, 1621; Audivit Dominus, 2vv, 1610⁶; Audivi vocem, 5vv, 1629³; Ave clementissima regina, 2vv, 1624²; Ave maris stella, 1v, 2 vn, 1629³; Ave mundi spes salvator, 1v, 2 vn, 1629³, 1659³; Ave, regina caelorum, 4vv, 1616, 1627², ed. in Cw, xl (1936); Ave Sanctissima Maria, 2vv, 1630

Beata es, virgo, 4vv, 3/1620, 1627²; Beata viscera Mariae, 4vv, 2/1618, 1627¹; Benedicta sit sancta Trinitas, 3vv, 1627¹; Benedictus Dominus, 4vv, 1610⁶; Benedictus es Domine, 2vv, 1621a, 1643⁷; Benedictus sit, 3vv, 1619; Benedictus sit, 2vv, 1630; Bone Jesu verbum Patris, 2vv, 1616, 1625¹; Bone Jesu verbum Patris, 2vv, 2 vn, 1621a, 1641³; Bone Jesu verbum Patris, 2vv, 1629³, 1641²; Caecilia, virgo clarissima, 3vv, 2/1618, 1627¹; Cantabo Domino, 4vv, 1610⁶, 1623²; Cantabo Domino, 1v, 1625², ed. R. Ewerhart, *Cantio sacra*, xviii (Cologne, 1960); Cantemus Domino, 3vv, 2/1617; Caritas Dei, 2vv, 2/1618; Caro mea, 4vv, 1610⁶, 1623²; Cilicio Caecilia, 3vv, 2/1618, 1627¹; Columna es, 1v, 1621; Confitebor, 1v, 2 vn, 2/1625, 1641²; Congratulamini omnes, 4vv, 1610⁶, 1627¹; Congratulamini omnes, 1v, 2 vn, 1621a; Cupio dissolui, 2vv, 1619

Dabit ei Dominus sedem, 3vv, 2/1618, 1627¹; Da pacem, Domine, 2vv, 2/1618; Date nomini, 4vv, 2 vn, chit, 1613, 1641²; Decantabat populus, 1v, 2 vn, 1629³, 1641²; Deus canticum novum, 1v, 1621; Deus in nomine tuo, 2vv, 1613; Deus,

meus, 3vv, 1610⁶; Deus misereatur, 3vv, 1613; Deus misereatur, 3vv (SSS), 2/1617; Deus misereatur, 5vv, 1614a; Deus qui nos in tantis, 4vv, 1616, 1642⁴, ed. in Cw, xl (1936); Dic mihi, 2vv, 2/1625; Diem festum, 2vv, ripieno, 1619; Diligam te, Domine, 4vv, 1616; Dixi iniqui, 1v, 1621; Domine, ne in furore, 4vv, 1630, 1641²; Domine pervenisti, 2vv, 2/1618, Domine quis habitabit, 2vv, 1620²; Dum complerentur, 2vv, 2/1618, 1627¹; Dum esset summus pontifex, 3vv, 2/1618

Ecce sacerdos magnus, 1v, 1621; Ecce sacerdos magnus, 2vv, 1629³; Ecce servus meus, 2vv, 1630; Ego flos campi, 1v, 1621a; Egredimini filiae Sion, 1v, 2/1625, ed. in Cantio sacra, xviii; Exaudi, Deus, 5vv, 1614a; Exaudi, Domine, 2vv, 1610⁶; Exaudi me, 1v, 1625², 1641²; Exulta et laetare terra, 2vv, 1616; Exultate, justi, 5vv, 1620²; Factum est silentium, 4vv, 2 vn, chit, 1616, 1641²; Fasciculus mirrhæ, 1v, 1621; Florete flores liliium, 2vv, 1624³, 1672²; Fontes et omnia, 2vv, 2/1618; Gaudeamus omnes in Domino, 2vv, ripieno, 1619; Gaudeamus omnes in Domino, 1v, 1621; Gaudete mecum, 1v, 2 vn, 1629³; Gaudete omnes, 2vv, insts, 1620²; Gaudete omnes, 2vv, 1630; Gloria Patri qui creavit nos, 3vv, 1616, 1627¹

Haec est arbor dignissima, 2vv, 1616, 1627¹; Haec est virgo sapiens, 3vv, 1616; Heu mihi, 4vv, 1613; Hic est precursor, 2vv, 1616, 1627¹; Hic est vere martyr, 4vv, 1610⁶; Hic est vere martyr, 1v, 2 vn, 1629³; Hodie nobis de caelo, 2vv, 1610⁶, 1627¹, ed. in Roche (1966–7); Hodie virgo, 1v, 1621; Hymnum cantemus, 3vv, 1616; In dedicatione, 4vv, 2/1618, 1623²; In dulci júbilo, 4vv, 1629³; In lectulo meo, 1v, 1621; Innova Domine signa, 5vv, 1614a; In semita judiciorum, 2vv, 1610⁶; Inter vestibulum, 4vv, 1613; In te speravi, 3vv, 1610⁶; In te speravi, 2vv, 2/1618; Iste cognovit justitiam, 5vv, 1614a, 1646⁴

Jesu, mi dulcissime, 1v, 2/1625, ed. in Cantio sacra, xviii; Jubila caelum, 1v, 2 vn, 1629³; Jucundare, 3vv, 1630; Judica me, 5vv, 1614a; Juravit Dominus, 2vv, 2/1618; Justus germinabit, 1v, 2 vn, bn, 1621a; Justus germinabit, 1v, 2 vn, 2/1625; Laetabitur deserta, 2vv, 1619⁵; Laetamini vos, 3vv, 1627¹; Laetantes concinunt, 2vv, 2 vn, 1621a; Laetemur, 3vv, ripieno, 1619; Laetentur caeli, 2vv, 1613; Lauda Sion salvatorem, 1v, 2 vn, 1621a; Laudate juvenes, 2vv, 1630; Lilia convallium, 4vv, 2 vn, 2/1625; Magnum haereditatis, 4vv, 1613; Memoriam fecit, 1v, 2 vn, 1621a; Missus est, 5vv, 1610⁶, 1627¹; Nativitas tua, 8vv, 1610⁶, 1613²; Nigra sum, 2vv, 3/1620, 1627²; Non est inventus, 2vv, 1613

Obaudite me, 4vv, 1610⁶; O Beata Virgo Maria, 3vv, 1613, 1627²; O beate Benedicte, 2vv, vn, viol, 1629³; O beate Hieronyme, 1v, 2/1625; O bone Jesu Christe, 5vv, 1614a, 1646⁴; O bone Jesu, o dulcissime Jesu, 4vv, 1613; O crux ave spes unica, 2vv, 1616, 1627¹; O crux splendidior, 3vv, 1630; O dulce nomen Jesus, 1v, 1621; O dulce nomen Jesus, 1v, 2 vn, 1621a; O dulcis, o pia, 5vv, 1614a; O dulcis virgo, 2vv, 1630; O felix, 2vv, 2/1625; O intemerata, 2vv, 2/1617; O intemerata, 4vv, 1614b, 1627²; O intemerata, 1v, 1621; O lampas ecclesiae, 1v, 1621; O magnum sacramentum, 3vv, 1619, 1627¹

O me miserum, 2vv, 1619; O nomen Jesu, 2vv, 1619; O porta caeli, 4vv, 1630, ed. in MT, cxiii (1972), suppl.1557; O quam dulcis, 2vv, 2/1617; O quam gloriosa, 2vv, 1616; O quam gloriosa, 2vv, 1630; O quam gloriosum, 2vv, 2/1617; O quam speciosa, 1v, 2 vn, 2/1625; O quam suave, 2vv, 2/1617; O quam tu pulchra es, 3vv, 1610⁶, 1627²; O quam tu pulchra es, 1v, 1625², ed. R. Ewerhart, Cantio sacra, xxiii (Cologne, n.d.); O sacrum convivium, 2vv, 1616; O salutaris hostia, 2vv, 2/1617; Osculetur me, 1v, 2 vn, 2/1625; Osculetur me, 1v, 1621; O speciosa, 3vv, ripieno, 1619, 1627¹; O vos omnes, 1v, 3 viols, 1621a

Placens, 3vv, 1619; Plaudite, 1v, 2 vn, 2/1625; Plorabo die ac nocte, 4vv, 1616, ed. in Cw, xl (1936); Pulchra facie sed pulchrior, 2vv, 1624³; Quae est ista, 2vv, 2/1618, 1624²; Quae est ista, 5vv, 1630; Qualis hodie festivitas, 2vv, 1619, 1627²; Quam dilecta, 3vv, 1610⁶; Quam dives es, 2vv, 1610⁶; Quam pulchra es, 2vv, ripieno,

1619, 1627²; Quam pulchra es, 1v, 1621; Quam pulchra es, 1v, 1625²; Quam pulchra est, 5vv, 1614a; Quam suave est nomen, 2vv, 1627²; Quantum tibi, 1v, 2 vn, 2/1625; Quasi arcus, 1v, 2 vn, 1629³; Quasi cedrus, 4vv, 1630, 1646⁴; Quemadmodum desiderat cervus, 2vv, 1630; Quid miseri, 3vv, 1619, 1627²; Quis ascendet, 3vv, 1630; Qui timetis Dominum, 5vv, 1614a; Quomodo dilexi, 5vv, 1614a; Quo rubicunda rosa, 5vv, 1614a

Regina caeli, 1v, 2 vn, 1629³; Regina caeli, 3vv, 1630; Regnum mundi, 1v, 1625; Repleti sunt, 2vv, 2/1618, 1627¹; Respice Domine, 1v, 1621; Salva me salutaris, 2vv, 2 vn, 1629⁵; Salve mundi gloria, 3vv, 1627²; Salve radix sancta, 3vv, 1613; Salve regina, 1v, 2 vn, 1621a; Salvum fac populum, 3vv, 2/1617; Salvum me fac, Deus, 1v, 1629³, 1641²; Salvum me fac Domine, 2vv, 1616; Sancta et immaculata virginitas, 2vv, 2/1618, 1627²; Sancte Sebastiane, 5vv, 1614a; Sancti Aloysi, 1v, 1621; Sicut oculi servorum, 3vv, 1610⁶; Sonent cytharae, 1v, 2 vn, 1629³, 1641²; Spiritus Dominus, 2vv, 2/1618; Sub tuum praesidium, 2vv, 2/1618, 1627²; Sumite psalmum, 1v, 2 vn, 2/1625; Surge, propera, 2vv, 1616, 1627²

Te Deum, 3vv, 1629⁵; Tota pulchra es, 1v, 1621; Tota pulchra es, 1v, 2 vn, 1621a; Transfige dulcissime Domine, 1v, 2 vn, 1621a; Tu pulchra es, Maria, 2vv, 1619; Veniat dilectus meus, 4vv, 1619, 1627²; Veni Sancte Spiritus, 1v, 2 vn, 1629³; Veni Sancte Spiritus, 2vv, 1630; Venite filii, audite me, 2vv, 2/1617, 1627²; Versa est in luctum, 5vv, 1614a; Vidi speciosam, 4vv, 1610⁶, 1627¹; Virgo prudentissima, 1v, 1621; Virgo prudentissima, 1v, 2 vn, 1629³; Viri diligite, 3vv, 1620²; Vocem jucunditatis, 2vv, 2/1617; Vocem jucunditatis, 1v, 2 vn, 1629³; Vocem jucunditatis, 2vv, 1630; Vulnerasti cor meum, 1v, 2 vn, 1621a

other sacred

all except anthologies published in Venice unless otherwise stated

Salmi brevi, 8vv, bc (org) ... ed. A. Vincenti (1629): Magnificat; Magnificat with vn, viol; Beati omnes, Beatus vir, Confitebor, Credidi, De profundis, Dixit Dominus, Dixit Dominus with vn, viol, Domine ad adjuvandum [responsory], Domine probasti, In convertendo, In exitu Israel, Laetatus sum, Lauda Jerusalem, Laudate Dominum, Laudate pueri, Memento Domine, Nisi Dominus

Messa, e salmi, 3vv, bc (1630): mass; Magnificat; Beatus vir, Confitebor, Dixit Dominus, Laetatus sum, Lauda Jerusalem, Laudate Dominum, Laudate pueri, Nisi Dominus

Raccolta terza ... de messa et salmi ... 2–4vv, 6vv ad lib, cornett, 4 trbn, vn, bc (org) (1630¹): mass, 4vv; Beatus vir, 4vv, Confitebor, 3vv, Dixit Dominus, 3vv, Dixit Dominus, 4vv, Laetatus sum, 4vv, Lauda Jerusalem, 4vv, Laudate Dominum, 3vv, Laudate pueri, 3vv, no insts, Laudate pueri, 4vv, Nisi Dominus, 4vv

[2] Messe, 8vv, bc, ed. A. Vincenti (1637)

Messa sexti toni, 4vv, bc, in Il primo libro de motetti (1610⁶); also in 1628²

Litanies: 1 for 5vv, bc, in Motetti (1614); 1 for 5vv, bc, in Il terzo libro de motetti (2/1618); 2 for 3, 5vv, bc, 1626³

2 psalms, 1646³

secular

all published in Venice

[15] Madrigali, 2–4vv, bc (hpd/chit/other inst) (1615) [1615]

[42] Cantade et arie, 1v, bc (2/1620) [lost; transcr. A. Einstein in MS, US-Nsc] [2/1620]

[20] Madrigali, 2–4vv, bc (hpd/chit/other inst) ... libro II, op.11 (1622) [1622]

Cantade et arie, 1v, bc (hpd/chit/gui/other inst), ed. A. Ziotti, libro III (1626/R1987 in ISS, vi) [1626]

Arie, et cantade, 2, 3vv, 2 vn, bc (1626) [only 2nd vn pt extant; contents not listed below]

Cantade et arie, 1v, bc, libro IV (1629) [lost, but 9 survive in a private transcr. and their titles are included below] [1629]

2 madrigals, 1607¹⁶, 1624¹¹; canon, 1615³

all with bc

Ahi, so che spargo a l'aura, 1629; A le dolcezze, ai canti, 1629; Al giardino d'amore, 1629; Al seren del tuo volto, 1626; Amor altri si duol, 2/1620; Amore, io più non ardo, 1626; Amor, giustitia, 1626; Anima disperata, 2vv, 1615; Apre l'huomo infelice, 2/1620; A qual tanto d'amore, 2vv, 1622; Arcier ch'armato, 1629; Ardemmo insieme, 2vv, 1622; Arder innamorato, 1629; Ardo sì, 3vv, 1622; Brev'è la vita, 1626; Come è soave, 2vv, 1615; Contenti pur, 1626; Crud'e proterva nemica, 1626; Deh, vaga mia Clori, 1626; Disgombrasti pur il velo, 2/1620; Di voi, ben mio, 2vv, 1622; Dolcissimi labretti, 2vv, 1622

Ecco la rosa, 2/1620; E così pur, 3vv, 1622; Empio cor, più non ti credo, 1626; È sì grave 'l tormento, 1626; Falso sembiante, 2/1620; Folle chi crede, 1626; Già vincitor del verno, 3vv, 1615; Gioite, danzate, 1626; Hor che temprato raggio, 2/1620; Horsù, pastori, 4vv, 1622; I nostri voti, 1626; In un cerchietto d'oro, 2/1620; lo d'altrui, 3vv, 1615; lo mi sento morir, 2vv, 1622; lo non vò pianger più, 1626; lo pur ti priego, 2/1620; lo senza fede, 3vv, 1622; lo t'amo, bella Filli, 2vv, 1624¹¹; lo vorrei pur morir, 3vv, 1615; La mia Clori, 3vv, 1622; Lilla sorda a miei prieghi, 1629; Lontan del tuo bel volto, 1626; Lusinghiera menzogniera, 2/1620

Mai più duro, 1626; Mirar fuggir le stelle, 3vv, 1615; Negatemi pur, 2vv, 1622; Ninfa crudele, 1626; Non è beltà, 2/1620; Non miri il mio bel sole, 4vv, 1615; Non può ferir, 1626; Non sa che sia dolore, 2vv, 1615; Nulla più vago miro, 2vv, 1615, ed. in *Alte Meister des Bel Canto*, iv (Leipzig, 1927); O bella cantatrice, 2/1620; Occhi belli, 2/1620; O chiome erranti, 2vv, 1615; O come è gran, 2vv, 1622; O dolcissima morte, 3vv, 1615; O donna troppo cruda, 3vv, 1622; O Filli, 2vv, 1615; Oime, l'antica fiamma, 4vv, 1622; O stelle ardenti, 2vv, 1622; Piangesti, preghasti, 2/1620; Quand'amor dentr'un cor, 1626; Quell'aura, 2vv, 1622; Quest'è pur quella notte, 1629

Rasciugate, per pietate, 2/1620; Ridete meco, amanti, 1626; Riede la primavera, 3vv, 1622; Riverenti sospiri, 4vv, 1615; Rompi, mio core, 1626; Rose beate, 2vv, 1622; Rott'ho la fè spietata, 1629; Serenissime stelle, 4vv, 1615; Se t'è cara, 5vv, 1607¹⁶; Sotto aspetto ridente, 1626; Spine care, 2vv, 1622, ed. in *Alte Meister des Bel Canto*, iv (Leipzig, 1927); Sprezzami, bionda, 1626; Superbetta, sei, 1626; Troppo fedele, 1626; Tu parti à pena, 2vv, 1622, ed. in *Alte Meister des Bel Canto* (Leipzig, 1927); Udite, lagrimosi spirti, 2vv, 1615; Udito han pur, 2/1620; Unite i corpi, 2/1620; Vaghe ninfe di Diana, 1629; Vanne, vattene, Amor, 2/1620; Venite pur, sospiri, 2/1620; Vientene, Lidia mia, 2/1620; Vientene, o mia crudel, 1629

Grandi, Alessandro (i)

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Grandi, Alessandro (ii)

(*b* Rimini, 1638; *d* Rimini, 19 Nov 1696). Italian composer. His works have usually been assumed to be by the earlier and much better-known composer of the same name (they are catalogued thus in *EitnerQ* and *MGG1*), but he is a different person. He was *maestro di cappella* of Rimini Cathedral by the time he was 23. A few years later he married Gentila Leoni, with whom he had six children. It may have been to him – rather than to Alessandro Grandi (i), as has hitherto been believed – that Mongitore intended to refer in his list of Sicilian writers and composers. Grandi's music shows him to belong to the Bolognese school; in its general stylistic features, notably its clear tonal counterpoint, it resembles the music

of G.B. Bassani, Perti and others working in Emilia in the last two decades of the 17th century.

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Salmi per i vesperi, 4vv, op.2 (Bologna, 1692)

Messe concertate con strumenti, 3–4vv, op.3 (Bologna, 1693); 1 ed. in Gemmani

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DENIS ARNOLD (with MARC VANSCHEEUWIJCK)

Grandi, Margherita [Garde, Marguerite]

(*b* Hobart, 4 Oct 1894). Australian mezzo-soprano, later soprano. She studied in London (1912–17) at the RCM and in Paris, from 1919, with Emma Calvé. Engaged (under the name of Djemma Vécla, an anagram of Calvé) as a mezzo-soprano in 1922 at Monte Carlo, she sang Carmen, Charlotte and Boito's Margherita, and created the title role of Massenet's *Amadis*. After further study in Italy with Giannina Russ, she made her soprano début in 1932 under her married name of Grandi at the Teatro Carcano, Milan, as Aida, a role she repeated at Verona (1946). She sang Boito's Helen of Troy at La Scala in 1934. She made her British début in 1939 at Glyndebourne as Lady Macbeth, then spent the war in Italy, singing Maria in the Italian première of *Friedenstag* at Venice (1940) and Octavia (*L'incoronazione di Poppea*) at Rome (1943). In 1947 she made her London début singing Tosca and Donna Anna at the Cambridge Theatre, then sang Lady Macbeth with the Glyndebourne company at Edinburgh. She returned to Edinburgh in 1949 as Amelia (*Un ballo in maschera*) and created Diana in *The Olympians* at Covent Garden, where she also sang Leonora (*Il trovatore*) and, in 1951, made her stage farewell as Tosca. She had a generous, vibrant voice which was allied to a style of rare sweep and conviction. She is represented on disc by extracts from *Macbeth* and *Don Carlos*.

HAROLD ROSENTHAL/R

Grandi, Ottavio Maria

(*fl* 1610–30). Italian composer. He was a pupil of the Bolognese Alfonso Paganì, who was in the service of King Sigismund III of Poland in 1604, and was an organist and violin teacher in Reggio nell'Emilia from 1610 or earlier until at least 1630, serving at both the Madonna della Ghiara (from 1625) and the cathedral (1626–30). He was evidently well known in Ferrara, for his lost op.1 was dedicated to Alfonso d'Este and his incomplete op.2 – *Sonate per ogni sorte di stromenti* (Venice, 1628) – to Francesco d'Este. The latter collection consists of 20 works for one to six instruments with organ continuo; violins and trombones are specifically indicated in some of them. Nos.11–19 are also included in a manuscript compiled by Adam Jarzębski (*PL-WRu* 111).

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ELEANOR SELFRIDGE-FIELD

Grandis, Vincenzo de.

See [De Grandis, Vincenzo \(i\)](#) or [\(ii\)](#).

Grandjany, Marcel (Georges Lucien)

(*b* Paris, 3 Sept 1891; *d* New York, 24 Feb 1975). American harpist and composer of French birth. He studied with Henriette Renié, then gained a *premier prix* in 1905 at the Paris Conservatoire, making his *début* with the Concerts Lamoureux Orchestra and giving his first recital at the Salle Erard when he was 17. He was also an organist, and played at the Sacré-Coeur Basilica for several years during World War I. Thenceforth he devoted himself to the harp, making his London *début* in 1922 and his New York *début* in 1924. He settled in New York in 1936, and became an American citizen in 1945. He taught at the Juilliard School from 1938 until a few weeks before his death, and at the Montreal Conservatory from 1943 to 1963. Apart from his faultless technique, the outstanding merit of Grandjany's playing was the sheer sensuous beauty of the sound he produced with his rather unusual spatula-shaped fingertips. His influence as a teacher was immense, and his many solo and ensemble harp compositions are attractive, and extremely well written for the instrument.

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ANN GRIFFITHS

Grand jeu

(Fr.: 'great registration').

A term little used by modern French composers, *grand jeu* denotes one of two registrations: (a) the early Diapason chorus, without Flute mutations or reeds, corresponding in smaller organs to the old undivided, stop-less [Blockwerk](#) (St Etienne, Toulouse, 1531) but as a term soon to be replaced by the more appropriate [Plein jeu](#) (Chartres Cathedral, 1542); and (b) a characteristic combination of Bourdons, mutations, Cornet and reeds much used by the composers of the French school c1670–1770. Nivers (1665) still included most manual stops in his *grand jeu* but Lebègue (1676) gave the classical combination of Bourdon 8', Prestant 4', Cornet and Trompette. As such, the *grand jeu* was both used for certain interludes in the Mass (the exuberant finales to the Kyrie, Gloria, Agnus and offertory) and associated with a particular musical style, often contrapuntal or even fugal, sometimes with one hand in a colourful solo against the other on a quieter manual. By 1740, and probably earlier, pedal reeds also took part in the *grand jeu*, like other reeds, Cornets, Tierces and even Tremulants. In larger forms (*Offertoire*, *Grand dialogue*, etc.) the *grand jeu* alternated with the analogous registration on the *Positif*, logically called *petit jeu*. In the 19th century the term progressively disappeared from organ registration as the [Grand choeur](#) or [Full organ](#) was generalized, but lingered on in harmonium building as the collective drawknob bringing on simultaneously the four main stops of the standard instrument.

See also [Organ](#), §V, 7, and [Registration](#), §I, 5.

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PETER WILLIAMS, KURT LUEDERS

Grandmaster Flash [Saddler, Joseph]

(b Barbados, c1957). American DJ. He grew up in the Bronx, New York, listening to his father's jazz records and with a keen interest in electronics. He was inspired by disco DJs such as Pete 'DJ' Jones, along with the original hip hop DJ, Kool Herc. After building his own mixing unit in order to switch between records on two turntables, he developed the technique of [Scratching](#). Concerned that his innovations were distracting to dancers, he began working with rappers Cowboy (Keith Wiggins) and Melle Mel (Melvin Glover). In 1976 the group expanded to become Grandmaster Flash and the Furious Five. Initially recording for Brass Records and Enjoy, they signed a contract with Sugarhill Records. After releasing party records such as *Freedom* and *Birthday Party*, the group recorded two tracks that changed the course of hip hop. 'The Adventures of Grandmaster Flash on the Wheels of Steel', a collage of fragments from rap, disco and speech records, demonstrated Flash's mixing prowess. 'The Message', released in

1982, switched the focus from turntable skills to rapping, with realistic subject matter about urban deprivation that stimulated a more serious approach to the content of rap lyrics.

The diversity of these records combined with problems of royalty payments at Sugarhill created a split in the group. Following court proceedings, Melle Mel continued to record successfully for Sugarhill under the name of Grandmaster and Melle Mel, using an impersonator of Grandmaster Flash on stage. Meanwhile, the genuine Grandmaster Flash recorded three albums for Elektra Records: *They Said It Couldn't be Done* (1985), *The Source* (1986) and *Ba-Dop-Boom-Bang* (1987). Eventually Melle Mel and Flash reunited for a final, if indifferent, album.

DAVID TOOP

Grand opéra.

(Fr.).

French opera of the Romantic period, sung throughout, generally in five acts, grandiose in conception and impressively staged.

1. Towards a definition.
2. Antecedents and earliest examples.
3. Meyerbeer and his contemporaries.
4. Influence and legacy.

M. ELIZABETH C. BARTLET

Grand opéra

1. Towards a definition.

A grand style was frequently considered essential for works written for the Paris Opéra. Even in Lully's day contemporaries occasionally referred to *tragédies en musique* as 'grands opéras', although librettists and composers preferred designations underlining the literary genre in lyric setting. It was not until the early 19th century, however, that the term 'grand opéra' became current. Castil-Blaze, for example, defined it as sung throughout (in contrast to *opéra comique*, which had spoken dialogue) and performed at the Opéra: in his opinion, Gluck, Piccinni and Spontini were the masters of the genre, which required nobility of subject and of tone. The librettist Jouy concurred, but also argued for an expansion to five acts and for plots drawn from heroic historical events as well as from other more conventional sources. By the 1830s 'grand opéra' had entered common parlance and was applied to the repertory then dominant – no longer by Gluck and his contemporaries, but by Rossini, Auber, Halévy and, above all, Meyerbeer. Modern scholars usually follow this latter, more restrictive practice, but on the scores and librettos themselves only 'opéra' (or occasionally 'opéra historique') normally appears.

Grands opéras of the 1830s and later are sometimes in four acts but more often in five, instead of the three preferred in most works in repertory at the Opéra in the late 18th and early 19th centuries. They have plots set in medieval or modern times (rather than taken from classical history and mythology) which exploit strongly melodramatic and violent situations, with

sudden shifts, nearly always ending tragically; they often include major characters from the lower or otherwise disadvantaged classes, portraying them in a heroic light (hitherto a treatment reserved for gods, kings and aristocrats); and they may present controversial themes – religious intolerance or rebellion against oppression, for instance. Government bodies and agents, such as censors, saw in the genre a possible vehicle for the expression of political and social critique that required supervision and control. The reactions of contemporary audiences indicate that they also interpreted *grands opéras* in the light of current situations, contrary to the intentions of authors and officials.

The forces required to perform a *grand opéra* were enormous: there were many leading characters and secondary roles; the chorus often represented different groups in conflict; the ballet assumed a more extensive role; the orchestra grew in size and variety (with instruments like the ophicleide, triangle, cymbals and bass drum becoming standard members rather than exceptions) and special orchestral effects abounded (offstage instruments, muting and so on). The scores contain a wide range of formal types and styles. Virtuoso Italianate *airs*, extensive in range and requiring a formidable technique, contrast with relatively simple *romances*. Solo music is often part of larger complexes. Choruses and long ensembles, conceived to advance the drama in as impressive a way as possible, dominate tableaux. Romantic interest in local colour and in pageantry led to a revolution in several aspects of staging – in the style of scenery and costumes, the placement and movement of soloists and chorus and in techniques of lighting. Spectacle, long a feature of French opera, achieved new heights.

Grand opéra

2. Antecedents and earliest examples.

Gluck's operas were significant models. Particularly important for his successors were his handling of the chorus, his more thorough integration of spectacle into the drama and his structuring of scenes made up of discrete units (chorus, dances, *airs*) into a cohesive whole (by tonal relationships and repetition of key pieces). Composers built on this heritage, enriching the harmonic vocabulary, using stronger dissonance for dramatic effect, enlarging the orchestra and sometimes writing a more symphonic part for it, and increasing the role of the chorus (as in Cherubini's *Démophon*, 1788, and Méhul's *Adrien*, 1799). Gluckian balance and classicism began to give way to a more emphatic and dynamic conception. Plots from medieval and modern history became more common; several glorified the heroism of French republicans from the lower classes (for example Louis Jadin's *Le siège de Thionville*, 1793).

During the Consulate and Empire Napoleon sought to have the Opéra serve the state: specific works were commissioned as propaganda, and more generally, the theatre was to be the showcase for serious and grandiose art. The composer who best met such aesthetic goals was Spontini. His *Fernand Cortez* (1809) combines an exotic setting, strong melodramatic turns in the plot, conflict between two races and religions with musical characterizations to match, especially in the choruses, and much pageantry with spectacular tableaux (such as a cavalry charge and

the burning of the Aztec temple). His works were the immediate sources for *grand opéra*.

Just before the downfall of Charles X two key works had their premières in Paris: Auber's *La muette de Portici* (1828) and Rossini's *Guillaume Tell* (1829). *La muette de Portici* combines two historical events, the Naples 1647 Revolution and the 1631 eruption of Vesuvius, as the backdrop for a fictional account. The lowly-born heroine, seduced by the viceroy's son, is mute and expresses herself through pantomime (a technique of the boulevard theatres and the *ballet d'action*). The crowd scenes, the integration of dance into the drama, the construction of huge finales and impressive scenery and stage effects contributed to its success. Like Spontini, Rossini combined Italianate lyricism with elements from the French tradition. *Guillaume Tell* exploits local colour in a musical depiction of nature, the grandeur of the Swiss Alps and the piety and patriotism of its inhabitants. The second-act finale, in which each of the three cantons is given its own character, builds to a climax at the end: a powerful, unifying oath. The chorus often takes centre stage; the title character has no independent *air* but is presented in dramatically charged ensembles in which he seeks to persuade, to provide leadership, to oppose tyranny. The length of these two operas and the degree to which the people in action are prominent in crowd scenes of dramatic importance set them apart from the works of the Empire. Their plots, combining fiction and historical events, also conform to *grand opéra*.

What also struck contemporaries as new was their staging. In 1827, recognizing the need for change, the Opéra established a 'comité de mise en scène' to judge costume and set designs and other aspects of staging from the technical and artistic point of view. Ciceri, in charge of the sets, went to Switzerland and Italy (partly at government expense) to acquire first-hand experience to create an aura of authenticity (and to see how La Scala handled a volcanic eruption in Pacini's *L'ultimo giorno di Pompei*). Further, *La muette* and *Tell* were among the first major productions to benefit from the supervision of Solomé, formerly of the Comédie-Française: his *mise-en-scène* booklets show that, among several innovations, he forced the chorus to act, to use gesture, to adopt unusual positions (such as kneeling) for dramatic effect and to move in asymmetrical patterns.

Grand opéra

3. Meyerbeer and his contemporaries.

Robert le diable (1831) was the work in which Meyerbeer made his successful début in *grand opéra* at the Opéra. It was followed by three more operas on Scribe librettos that were to dominate the Paris stage for much of the rest of the century: *Les Huguenots* (1836), *Le prophète* (1849) and *L'Africaine* (1865). Other composers working with Scribe include Halévy (*La Juive*, 1835) and Auber (*Gustave III*, 1833).

An eminent man of the theatre, Scribe chose themes of great power. *Robert le diable* is somewhat apart in its mixture of medieval legend, superstition, the supernatural and passionate love (due in part to its origins as an opéra-comique). Thereafter, he selected historical subjects, often with a possible contemporary application as a background for a story of tragic passion. In *La Juive* religions (Jewish and Christian) clash, and

fatherly love (Eléazar and Brogni) cannot save Rachel. Examples of religious strife among Christians in France and in Germany, among other themes, are featured in *Les Huguenots* and *Le prophète*. Opposition to political reform and betrayal of friendship are intertwined in *Gustave III*. In *L'Africaine* the inability of Europeans to understand exotic culture leads to tragedy. Scribe was not a crusading reformer but a practical playwright presenting his audience with material he knew would interest them. His librettos provided no easy solutions to the problems of fanaticism, corruption and hatred. Except in *Robert le diable*, most of the sympathetic characters are crushed by forces beyond their control. But Scribe's texts, in which strong dramatic situations are starkly presented without extended development, gave his musicians ample scope for intensely emotional settings. Concealment, coincidence and misunderstandings allow for sudden shifts in direction and melodramatic scenes. The final catastrophe is striking theatre – whether Rachel's immolation in *La Juive* (fig.3) or the fate of John and the Anabaptists in *Le prophète*.

Meyerbeer's eclectic style was ideally suited to Scribe's librettos. With a Germanic approach to harmony and tonal structures, experience in Italian lyricism and a commitment to French traditions of declamation and dramatic stage presentation, he produced rich scores of vast scope. He created huge tableaux so that the music could give support to the text's broad gestures. In *L'Africaine*, for example, most of the first act is one long *morceau d'ensemble* and finale, which comprehends the piety of the Spaniards, Vasco's leadership, their bravery in rescuing African slaves and the consequences. The opposing groups, Europeans and Africans, as well as the leading characters, have individual musical characterizations; and Meyerbeer made excellent use of the orchestra, developing for the Africans traditional 'exotic' gestures in motif and instrumentation more fully than had been done before.

The isolated *air* has a less important role. Many solo pieces are embedded in larger structures. Raimbaut's ballad, for example, forms part of the introduction of *Robert le diable*, and also exemplifies Meyerbeer's use of a simple, varied strophic form and largely syllabic vocal style, contrasting with the more fully scored choral sections. Long, virtuoso Italianate *airs* are generally reserved for the heroine. The chorus becomes a personage in its own right and a vital participant. The variety of the choral writing is always closely matched to the dramatic situation. The *divertissements* also provided the opportunity for contrast, from relatively simple dances to more complicated pantomime, *airs*, choruses and ensembles, linked to form a larger whole. To achieve the grand gestures and the temporal length to correspond to the action on stage, Meyerbeer relied on several devices, including sequence and the repetition of long blocks.

In their stage sets designers often sought to represent specific sites rather than generic locations. *Les Huguenots* has the chateau of Chenonceaux in the background. The fourth act of *Le prophète* is set in the public square and cathedral of Münster. So elaborate did sets become that, from *Gustave III* onwards, it became common to have a different atelier prepare each act (and sometimes separate scenes within acts) rather than assigning overall responsibility to a single person.

Innovation in *mise-en-scène* was an admired feature. The scene in *Robert le diable* that most impressed the audience was the finale of Act 3, where, in Ciceri's set – a cloister modelled on a 16th-century monument in Montfort-l'Amaury, bathed in moonlight (an atmosphere of mystery achieved with gas lighting, introduced a few years earlier) – the ghosts of debauched nuns appear as if by magic to dance a bacchanale (fig.4). Scribe strove for the unusual in his use of spectacle, and his Opéra collaborators contributed their imaginative realization by employing the advances of the industrial revolution. *Le prophète*, for example, was the first work to use electric lighting, which, according to contemporaries, re-created for the skating scene the impression of a winter dawn with startling realism. The darkening of the house during performance and the lowering of the curtain for changes of scenery helped reinforce theatrical illusion.

Grand opéra

4. Influence and legacy.

Grand opéra had a significant effect on the culture of 19th-century France. For the aristocracy and the upper bourgeoisie, the Opéra was above all the place to see works of theatrical art and to be seen as leading members of society. Journalists, both left- and right-wing, through their reviews of *grands opéras*, sought to make political statements and social critiques. Numerous writers found in the genre aesthetic inspiration or at least stimulation, Stendhal, Balzac, Sand, Gautier and Flaubert among them. The models of French *grand opéra* were crucial for Wagner and Verdi (quite apart from their own works for Paris within the *grand opéra* tradition, Wagner's revised *Tannhäuser*, 1861, and Verdi's *Les vêpres siciliennes*, 1855, and *Don Carlos*, 1867), as well as for Gounod and Saint-Saëns and many of their contemporaries. Wagner's *Rienzi* and Verdi's *Aida* are obvious examples: both profited from the tableau approach to dramatic and musical organization, and in both the chorus has an important role. Berlioz adopted and moulded in a highly original way the *grand opéra* form for his greatest opera, *Les Troyens*.

But the influence of *grand opéra* goes beyond derivative elements. The genre had provided a laboratory for the development of the Romantic orchestra and orchestral textures and effects. Berlioz learnt from this, as did Wagner and Verdi even in their later operas. The integration in more continuous musical units of disparate elements is fundamental to Gounod, Massenet and Saint-Saëns. The strong reactions against certain elements in *grand opéra*, whether by Wagner (who in *Oper und Drama* termed it 'effects without causes') or the *drame lyrique* composers, are further evidence of the genre's vitality and dominance on the European lyric stage.

The legacy of *grand opéra* goes beyond musical and dramatic features. Its aesthetics, which valued visual display as well as aural satisfaction, resulted in a new importance in the theatrical hierarchy for three people: the set designer, the costumer and the *metteur-en-scène*. They, and the *machiniste* (responsible for the realization of special effects), were consulted in the realization of works and were often cited in the librettos after the author of the text and composer. Huge sums were spent for premières: it was no longer acceptable to use stock costumes and sets with minor adjustments; innovation was expected. In reviews, critics often

dwelt on their contribution. The modern view, which allows, indeed expects, creativity from the equivalent today of the *metteur-en-scène*, the director, is a heritage, however unwitting, of *grand opéra*.

Grand opéra dominated the Parisian stage for over half a century. *Guillaume Tell* and *Les Huguenots* (among others) remained part of the standard repertory there until World War II, and both achieved more than 800 performances at the Opéra. In the 19th century *grand opéra* was exported elsewhere – from New Orleans to Prague, from Havana to St Petersburg. For most of Europe, French opera and opera singers were as important as Italian and far ahead of German and other national traditions. Critical editions of Meyerbeer and other *grand opéra* composers and further research into historical performance aspects, such as staging, would surely encourage a better understanding and appreciation of what for many Romantics was at the summit of the theatrical and music arts.

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Grand pianoforte

(Fr. *piano à queue*; Ger. *Flügel, Hammerflügel*; It. *piano a coda*).

A piano in a horizontal wing-shaped case, the form of which is directly derived from that of the harpsichord. Cristofori's original piano, the *gravicembalo col piano e forte*, was constructed in that shape. The earliest recorded use of the term is in a patent granted to Robert [Stodart](#) in 1777 for a [Harpsichord-piano](#), which gives a detailed drawing of the grand piano action. Although pianos have been built in many other forms the grand, because of its longer bass strings and less cumbersome action, has always been the type generally accepted as superior for concert use. For a discussion of the history of the instrument, see [Pianoforte](#), §1.

EDWIN M. RIPIN

Grandval [née de Reiset], Marie (Félicie Clémence), Vicomtesse de [Blangy, Caroline; Reiset, Maria

Felicita de; Reiset de Tesier, Maria; Valgrand, Clémence]

(*b* St Rémy-des-Monts, Sarthe, 21 Jan 1828; *d* Paris, 15 Jan 1907). French composer. Born into a well-to-do family, Marie de Reiset started her musical studies at the age of six. Her earliest compositions were completed in her early teens under the tuition of Friedrich Flotow, a family friend; he left Paris, however, before her musical education was complete. After her marriage to the Vicomte de Grandval, she studied with Saint-Saëns for two years. In 1859 her one-act operetta *Le sou de Lise* was given its première at the Bouffes-Parisiens, Paris, and was published the same year under the pseudonym Caroline Blangy. Other works appeared under various pen names, including Clémence Valgrand, Maria Felicita de Reiset and Maria Reiset de Tesier.

In 1880 Grandval won the Concours Rossini for her oratorio *La fille de Jaire*, which was first performed the following year at the Paris Conservatoire. In addition to the nine known dramatic works, Grandval left a manuscript of a grand opera in four acts. She also wrote three symphonies, two concertos, a concert overture (unpublished), music for a ballet, more than ten chamber works, and many piano pieces and vocal works. She continued to compose until her death.

Her friends were well-known composers and other musicians of the time, many of whom were dedicatees of her works: Gounod (*Sainte-Agnès*), Flotow (*Les fiancés de Rosa*), J.E. Padeloup (*Atala*), Victor Massé (*La pénitente*) and Saint-Saëns (*La forêt*). A copy of her *Messe* (in the Library of Congress, Washington DC) is inscribed to her friend Bizet. Her stature as a respected composer is clear from the many favourable contemporary reviews of her works. Fétis remarked on the incontestable vigour with which she systematically tackled a range of musical genres, 'giving proof in each that if she was not a genius, she was at least genuinely talented'.

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JUDY TSOU

Grandval, Nicolas Racot de

(b Paris, 1676; d Paris, 16 Nov 1753). French composer and author. Born into a family of actors, the young Grandval joined a travelling theatrical troupe for which he wrote divertissements and incidental music. He relinquished this nomadic life to settle in Paris where he became associated with the Comédie Dancourt and Théâtre Français, his *L'opéra de village* (1692) being the first of many divertissements he wrote for them. He must also have made his mark early as a keyboard player, as records at Versailles show that he was engaged to play harpsichord accompaniments for several divertissements and ballets performed at court in 1695 and 1696. Later he was appointed organist at St Eustache. Grandval's plays were performed in the provinces (notably Lyons and Rouen) and in Paris. His son François-Charles (1710–84) carried on the theatrical tradition of the Grandval family, establishing a reputation as one of the finest actors of his day.

As a literary writer Grandval was drawn to the satiric; 'tragédie pour rire' is typical of the descriptions he attached to his stage works, and this tendency towards the burlesque also found expression in some of his compositions. In 1729 the *Mercure de France* announced the appearance of a parody by Grandval of Clérambault's celebrated cantata *Orphée*, pointing out that the intention of the author was not to deride the original but to show how the most serious masterpieces are also susceptible to a humorous twist. In this work Grandval occasionally quoted Clérambault's score but more usually set his own satirical text to original music. A similar parody of Clérambault's *Léandre et Héro* was contained in Grandval's *Six cantates sérieuses et comiques* published posthumously after 1755, a volume that also included *Rien du tout*, a witty and charming potpourri of melodies from well-known French cantatas. His other compositions comprise *airs* and an unpublished set of harpsichord pieces. His *Essai sur le bon goust en musique* (1732) is a plagiarism of Le Cerf de la Viéville's famous *Comparaison de la musique italienne et de la musique française*.

WORKS

printed works published in Paris

[6] Cantates françoises, 1, 2vv, bc ... livre premier (1720): La rose; L'impatient; L'heure de berger; Léda; Les saisons; Le dépit amoureux

Orphée, cant. (1729)

6 cantates sérieuses et comiques, 1v, insts (after 1755/R in *The Eighteenth-Century French Cantata*, xvii (New York, 1991): Les saisons; Rien du tout; Léandre et Héro; Ixion; La matrone d'Ephise; Grégoire

At least 20 divertissements (see *MGG1*), of which only the following music remains: Divertissement de la comédie du Mariage fait par lettre de change (P. Poisson), Paris, 13 July 1735 (c1735); Airs in Airs de la Comédie française (1705), Ballard's Recueil d'airs sérieux et à boire (1713), and *Mercure de France* (June 1743; July 1743; Aug 1743)

Le consentement forcé and Je vous prends sans vert, vaudevilles; Le nectar qu'Hébé verse aux Dieux, air: *Mercure de France* (Oct 1743)

Airs, possibly from divertissements, in Ballard's Recueil d'airs sérieux et à boire (1704, 1709, 1710, 1713, 1715), Recueil des meilleurs airs italiens (1706) and *Mercure de France* (June 1743, Sept 1744)

12 hpd pieces, *F-Pn*

WRITINGS

only those relating to music

Le vice puni, ou Cartouche, poëme héroïque, comique et tragique
(Antwerp, 1725) [? earlier print, 1723, entitled *Cartouche ou le vice puni*]

Essai sur le bon goust en musique (Paris, 1732/R)

Almanach des proverbes pour l'année 1745 (Antwerp, 1745)

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MGG1 (R. Wangermée)

E. De Manne: 'Grandval Nicolas Racot', *Nouvelle biographie générale*, ed. J.C.F. Hoefler (Paris, 1852–66), col.661

R. Wangermée: 'Le cerf de la Viéville, Bonnet-Bourdelot et l'“Essai sur le bon goust en musique” de Nicolas Grandval', *RBM*, v (1951), 132–46

D.H. Foster: 'Parodies on Clérambault's Cantatas by Nicolas Grandval', *RMFC*, iv (1964), 120–26

DAVID TUNLEY

Graneti, Johannes

(fl 14th century). ?French composer. He is known only from a three-voice Kyrie *Summe clementissime* (ed. in CMM, xxix, 1962, p.14, and PMFC, xxiii/A, 1989, p.73). This piece survives in markedly different versions in six sources. In *E-Boc 2* it appears to form part of a complete setting of the Mass Ordinary; only the Sanctus is missing. In *F-Psg 1257* (a collection of musical treatises among which the piece stands alone) it has a lively contratenor based on that of *E-Boc* and *F-APT 16bis*. The version in *I-Rvat lat.1419* transforms the piece by omitting the contratenor, modifying the text and adapting cadences to Italian taste.

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GILBERT REANEY

Granforte, Apollo

(b Legnano, nr Verona, 20 July 1886; d Gorgonzola, nr Milan, 11 June 1975). Italian baritone. As a young man he emigrated to South America where he studied with Guido Capocci and made his début as Germont in *La traviata* at Rosario, Argentina, in 1913. He returned to Italy during World War I, singing in Rome and Milan. He extended his international reputation through Australian tours with Melba in 1924 and then with an eminent company of Italian singers in 1928 and 1932. In 1935 he sang in the world première of Mascagni's *Nerone* at La Scala. Other world premières included Krenek's *Cefalo e Procri* and Malipiero's *Giulio Cesare*. His wide repertory included John the Baptist, the Wanderer, Telramund and Amfortas in *Parsifal*. After the war he taught at the Ankara Conservatory, then in Prague and finally in Milan where Raffaele Ariè was among his pupils. His recordings include the leading baritone roles in *Otello*, *Pagliacci*, *Tosca* and *Trovatore*.

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J.B. STEANE

Grange, Philip (Roy)

(b London, 17 Nov 1956). English composer. He studied with Bruce Cole after leaving school, then attended Peter Maxwell Davies's classes at Dartington (1975–8). He took further, private, lessons with Davies while at York University (1976–82; BA 1979, DPhil 1984), where he also studied the clarinet with Alan Hacker and composition with David Blake. He then held the posts of Fellow Commoner in Creative Arts at Trinity College, Cambridge (1985–7), and of Northern Arts Fellow in Composition at Durham University (1988–9) before joining the music department at Exeter University as lecturer (1989), reader (1995) and professor (1999) in composition.

The greatest influence on Grange's musical attitudes is Peter Maxwell Davies. Despite the close teacher–pupil bond, Grange's works show an independent personality. He is sympathetic to instruments and has a fondness for forceful expression, but deeply distrusts rhetoric, gesture and colour as independently central to the creative process, valuing structure, organization of material and independence of thought. His reputation as an 'intellectual' stems not from musical language – rich, detailed, often angry or sombrely austere – but from his habit of devising viable musical structures from the forms of literary or graphic works, which may also serve as a subtext.

WORKS

[withdrawn works not listed](#)

Orch: Conc. for Orch (Labyrinthe Images), 1988; Focus and Fade, 1992; Eclipsing, 1996–7

Inst: Wind Octet, 2 ob, 2 cl, 2 hn, 2 bn, 1977; Cimmerian Nocturne, fl, cl, perc, vn, vc, pf, 1979; Nocturnal Image, vc, 1980; Sextet, fl, ob, cl, hn, bn, pf, 1980; Fantasy, va, 1981; 3 Pieces after Drawings by M.C. Escher, b cl, mar, 1982; The Knell of Parting Day, ob, 1982; La ville entière, e♭ cl, pf, 1984; In memoriam H.K., trbn, 1986; Variations, fl, cl, perc, vn, vc, pf, 1986; Preludes and Maze Dance, ob, cl, 3 perc, pf, 1987; The Dark Labyrinth, vc, fl, cl, vn, va, pf, 1987; Lowry Dreamscape, brass band, 1992; Bacchus Bagatelles, fl, ob, cl, hn, bn, 1993; Pf Polyptich, 1993; Des fins sont des commencements, fl, cl, vn, vc, perc, pf, 1994; In Spectre Search, vn, va, 1994; Pf Trio 'Homage to Chagall', 1995

Choral: Out in the Dark (E. Thomas), SATB, hn, 1986; Changing Landscapes (J. Clare, T. Hardy, G.M. Hopkins, P. Larkin, Thomas), A, SATB, orch, 1990

Vocal: On this Bleak Hut (Thomas), T, fl, cl, vc, 1981; The Kingdom of Bones (K. Ballard), Mez, 15 inst, 1983; As it was (Thomas), S, 2 cl, pf, 1985; Memorials of Sleep (L. Durrell), S, 2 cl, va, pf, 1987; In a Dark Time (Byron), Bar, 10 inst, 1989; A Puzzle of Shadows (R.L. Stevenson), S, vn, pf, 1997

Principal publisher: Maecenas Music

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C. Williamson: 'Philip Grange', *Tempo*, no.146 (1983), 25–30

C. Williamson: 'The Kingdom of Bones', *Tempo*, no.150 (1984), 33–4

J. Warnaby: 'Focus and Fade', *MO*, cxv (1992), 186 only

G. Easterbrook: *Maecenas Contemporary Composers: Philip Grange* (n.p., 1992, 2/1996) [incl. list of works]

GILES EASTERBROOK

Grani, Alvise [Granis, Aloysius de]

(*b* ?Venice, late 16th century; *d* Venice, Nov 1633). Italian composer and instrumentalist. He played the trombone at S Marco, Venice, from 1602 or earlier, probably until his death. He also served as musical director at the Ospedale della Pietà from an unknown date until his death. He edited Giovanni Gabrieli's posthumous *Symphoniae sacrae* (1615). Motets by him appeared in publications between 1610 and 1627 (including RISM 1610⁶, 1615³, 1624², 1627¹ and 1627²). There is now no trace of the volume of *Sonate concertate* attributed to Grani by Walther (*WaltherML*).

ELEANOR SELFRIDGE-FIELD

Granichstaedten [Granichstädten], Bruno

(*b* Vienna, 1 Sept 1879; *d* New York, 30 May 1944). Austrian composer, pianist and librettist. He studied at the Leipzig Conservatory with Salomon Judassohn, then was engaged as a coach at the Vienna Hofoper, also working at the Viennese cabaret Nachtlicht as a pianist and singer. His first major success was the operetta *Bub oder Mädel* (1908), which shows the influence of Lehár. By 1930 he had written 16 operettas, eight of which also credited him as librettist, and also the libretto for Oscar Straus's operetta *Die Königin. Der Orlow* (1925) became his most popular work, with some 400 performances in major European cities, and he contributed the song *Zuschau 'n kann i net* to Benatzky's *Im weissen Rössl* (1930). He went to Hollywood in 1930 to team up with Nacio Herb Brown and write the music for the film *One Heavenly Night*, the title song of which was popularized by Evelyn Laye. Back in Europe he continued to compose for the German film industry, but in 1938 fled from the Nazis, taking refuge first in Luxembourg.

In 1940 Granichstaedten arrived in New York, where he married his second wife, Rosy Kauffmann, and tried to earn a modest living as a bar pianist, often accompanying his wife in her renditions of his own songs. He died impoverished and forgotten, with his last operetta, *The Life of Mozart*, unperformed. His music is full of typical Viennese colouring, and in the 1920s increasingly adhered to the modern jazz sounds from the USA. He was the first to incorporate jazz idioms into his operettas and is credited with the first operetta blues, *Für dich mein Schatz für dich*, from *Der Orlow*.

WORKS

(selective list)

Operettas: *Bub oder Mädel*, 1908; *Lolotte*, 1910; *Majestät Mimi*, 1911; *Der Kriegsberichterstatter*, collab. E. Eysler, 1914; *Die verbotene Stadt*, 1914; *Auf*

Befehl der Herzogin, 1915; Das alte Lied, 1918; Walzerliebe, 1918; Indische Nächte, 1921; Die Bacchusnacht, 1923; Glück bei Frauen, 1923; Der Orlow, 1925; Das Schwalbennest, 1926; Evelyne, 1928; Reklame, 1930

Films: One Heavenly Night, 1930; Die Försterchristl, 1931; Walzerparadies, 1931; Der Diamant des Zaren, 1932; Der Glückscylinder, 1932; Die verliebte Firma, 1932; Zwei in einem Auto, 1932

Lieder and cabaret songs: Gesänge mit Klavierbegleitung, 1909: Mein Mann war eine Woche in Paris, Der Zimmerherr, Die musikalische Liebe, Die Geisterstunde, Der Gärtner, Das Lied vom Zuschau'n; Das Gänschen, 1910; Zigeuner, op.20

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THOMAS L. GAYDA

Granier [Garnier, Grenier], François

(b 1717; d Lyons, 18 April 1779). French composer, cellist and violinist. He was related to Louis Granier. He spent his early years as a musician in Grenoble and Chambéry and married the niece of the actress Le Grand in Chambéry. In 1751 he moved to Lyons, where he taught composition, the cello and violin, and published his first works, *Six solos pour violoncelle* (1754). In 1756 his name appeared among the Lyons cellists listed as 'pensionnaires du Concert de l'Académie des Beaux-Arts'. In Lyons he began a long and fruitful association with the choreographer Noverre, for whom he provided at least three ballet scores (*La toilette de Venus, ou Les ruses de l'Amour, L'amour corsaire, ou L'embarquement pour Cythère* and *Les jalousies, ou Les fêtes du serail*, all performed at the Lyons opera between 1758 and 1760), and probably three additional scores (*Les jaloux sans rival, Les caprices de Galathée* and *L'impromptu du sentiment*); none of them survives.

According to Marignan, Granier was a member of the orchestra that performed the Lyons première of Rousseau's *Le devin du village*. Detractors of Rousseau circulated the story, credited as late as the 19th century by Castile-Blaze, that the music of this opera was written by a certain Granet of Lyons and stolen by Rousseau after the former's death. Marignan, and later Pougin, identified 'Granet' as François Granier and discredited the story by questioning Granier's ability to produce music, particularly a vocal work, of such high quality.

Granier moved to Paris in 1760, where he became a member of the Comédie-Italienne orchestra in 1765–6. From 1762 to 1791 13 *Recueils d'airs*, arrangements for two flutes of airs from the French and Italian opera, were published under his name. A symphony and minuet of Granier were performed between acts at the Comédie-Italienne; the latter was

published (c1764) with a minuet by Exaudet. In 1766 Granier returned to Lyons, where he conducted his symphony. He played second violin in the orchestra at Lyons for the 1772–3 season and was named 'Accompagnateur du concert'.

Noverre said of Granier: 'There are few musicians as capable as he of setting a composition to all genres of ballets and of moving the genius of men of fine feelings and of knowledge' (see Lynham). Marignan, however, said that Granier had only a vague idea of how to compose and that he won Noverre's approval by submitting totally to the ballet-master's dictates.

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D. Lynham: *The Chevalier Noverre: Father of the Modern Ballet* (London and New York, 1950/R)

MICHAEL BARNARD

Granier [Garnier, Grenier], Louis

(*b* Toulouse, 1740; *d* Toulouse, 1800). French composer and violinist. He was related to François Granier. He studied in Toulouse and his first important position was in Bordeaux, where he directed the opera; he travelled to Brussels in 1765. His first known composition, a set of choruses for Racine's *Athalie*, dates from this period.

Granier went to Paris in 1766 and was engaged by the Opéra orchestra as a second violinist in that year. His most successful work, the opera *Théonis* (produced at the Opéra, 1767), was written in collaboration with P.-M. Berton and J.-C. Trial, then directors of the Opéra. A review in the *Mercure de France* (November 1767) states that 'the music ... as graceful, as brilliant as it is new, makes a greater impression each time it is heard, and can only add greatly to the glory of the three composers'. At this time Granier became attached to the chapel of Charles of Lorraine.

Granier left Paris in 1770 to become music director at the Théâtre du Capitole in Toulouse; his wife was engaged as principal dancer. On his return to Paris in 1773, he divided his time between duties as a violinist in several orchestras, and composing and arranging ballets and operas. He played first violin in the Chapelle du Roi from 1773 and, in 1775, at the Concert Spirituel. In 1777 he served as an assistant to the director of the Opéra. He reworked three ballets for Noverre and Vestris, and wrote additional music for four operas by Campra, Marais and Lully. In 1786 he received a pension and retired to Toulouse.

Granier is chiefly remembered through his association with Berton and Trial; he met them both in Bordeaux, where the latter conducted the

orchestra and he may have been Trial's composition teacher in Montpellier. A chaconne by Berton was falsely attributed to Granier, who denied authorship in a letter to the *Mercure* (September 1765). He later collaborated with Berton in a new version of Lully's *Bellérophon*.

WORKS

unless otherwise stated, all are stage works, first performed at the Paris Opéra

Choruses for Racine: *Athalie*, Brussels, 1765

Théonis, ou Le toucher (pastorale héroïque, 1, A.A.H. Poinset), 11 Oct 1767, collab. P.-M. Berton, J.-C. Trial, *F-Pc, Po* [2nd entrée of Poinset: *Fragments nouveaux*]

Médée et Jason (ballet-pantomime, 3, J.-G. Noverre, G. Vestris), 26 Jan 1776, collab. J.J. Rodolphe and Berton

Les caprices de Galathée (ballet, 1, Noverre), 30 Sept 1776 [rev. of earlier work]

Annette et Lubin (ballet, 1, Noverre), 9 July 1778, lost

Revs. of ops by others: Campra: *Tancredè*, 1764; Marais: *Alcyone*, 1771; Lully: *Bellérophon*, Versailles, 1773; Lully: *Thésée*, 1779

Other works attributed to Granier, lost

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MICHAEL BARNARD

Granis, Aloysius de.

See *Grani*, *Alvise*.

Granjon, Robert

(*b* Paris, c1513; *d* Rome, after 16 Nov 1589). French type founder and printer. His chief skill was as a type designer and founder, although he was also active as a printer, both in his own name and with various associates. He is best known for the design and execution of a typeface which imitated the cursive French gothic manuscript hand, known as *caractères de civilité*; he also designed roman and italic types, characters for several Middle Eastern alphabets and some important music founts. He printed several books of music during two periods of his life: at Paris in 1551 and at Lyons between 1558 and 1559.

A leaf of type samples dated 1583 lists the printer as 'Rob. Granjon Parisiensis' with the indication underneath 'aetatis suae LXX', thus providing the place and date of Granjon's birth. He seems to have become active as a type designer in Paris about 1543. His first known publication is a Greek and Latin New Testament printed in Paris in 1549. In February 1550 he was living in Lyons when he received a royal privilege to print 'songs, masses, motets in music, tablature for lutes, guitars and other instruments'; on 23 December 1550 he joined in an association with the

Parisian printer, [Michel Fezandat](#). The agreement was renewed for a year and a half on 19 November 1551, but by a contract dated 27 December 1551, the association was abruptly terminated and the common property divided. Fezandat agreed to take care of the firm's interests in Paris, while Granjon was to do the same in Lyons.

The fruits of the association were some books of poetry and history in Latin and French and at least two books of music for guitar in tablature: *Le premier livre de chansons, gaillardes ... par ... Guillaume Morlaye* (1552) and *Le troysieme livre contenant plusieurs duos et trios ... par Simon Gorlier* (1551). A *Second livre* (1553, erroneously listed in RISM as having both Granjon's and Fezandat's names as printers) and a *Quatrieme livre* (1552) survive in copies that list Fezandat alone as printer. The four books form part of a series of six: they have an identical cover illustration and use the same layout and type. The tablature face, designed by Granjon, is identical to that used in the lutebooks published about that time and later by Le Roy & Ballard (1551–2; see [under Ballard \(1\)](#)) and [nicholas Du chemin](#) (1556).

As early as 1546 Granjon had made periodic visits to Lyons to sell his types at the fairs. The record of a transaction in 1547 shows a sale to Jean de Tournes and Sebastian Gryphe of Lyons. He perhaps settled there in 1552 after the termination of the arrangement with Fezandat. In 1557 he published Ringhieri's *Dialogue* and in 1558 Erasmus's *La civilité puerile*, the first books in which he used *caractères de civilité*, imitating cursive calligraphy.

In December 1557 he formed a partnership with Guillaume Guérault and Jehan Hiesse to print books of music in editions of 1500 copies, with 500 copies going to each partner for sale, but by April 1558 the partnership was dissolved. Using the same royal privilege granted in Paris in 1550, Granjon printed five music books in Lyons, all in the year 1559: the *Chansons nouvelles* (the tenor partbook is dated 1558) and *Mottetz nouvellement mis en musique*, attributed to Barthélemy Beaulaigue, *Le premier trophée de musique* (see illustration), *Le second trophée de musique* by various famous composers and *Quarante et neuf psalmes ... mises en musique à trois parties* by Michel Ferrier of Cahors. The text of these was printed in *caractères de civilité* and the music in a new type designed by Granjon with rounded note heads, imitating manuscript but inspired perhaps by the shapes designed by Etienne Briard for Jean de Channey.

Although much of Granjon's musical repertory may have originated in Paris (pieces by Arcadelt, Certon, Maillard and Sandrin), some of the chansons included in the two *Trophée* books were by residents of Lyons, including Jambe de Fer, Didier Lupi Second, François Roussel and Villiers. The works by the choirboy from Marseilles, Beaulaigue, and by the musician from Cahors, Ferrier, were also novelties; indeed Ferrier's psalms were themselves later reprinted in Paris by Du Chemin. Granjon's teardrop notation and cursive letters were rapidly copied in Paris by Philippe Danfrie and were used by the printer Richard Breton for his edition of the *Odes d'Anacréon*, set to music for four voices by Richard de Renvoisy in 1559 and by Claude Micard for his publication of melodies by Chardavoine. Granjon's own type continued in use at Lyons and Geneva for Protestant

psalms and other pamphlets containing music, notably those issued between 1561 and 1563 by Thomas de Straton. It is also found in some music examples included in Jean de Tournes's reprinting of Blockland's *Instruction méthodique* (probably published at Geneva in 1587; see Guillo, 1991). Straton also used Granjon's *civilité* text type for reprints of the books of Ringhieri (1562) and Erasmus (1564) as well as for a book of psalm melodies published in 1563 (Guillo, 1991, no.62).

Some time after 1562 Granjon settled in Antwerp. There he cut types and sold them to printers. The inventories of the famous Antwerp printer [christopher Plantin](#) contained more than 40 types, including *caractères de civilité* and music type designed by Granjon. By 1571 he was back in Paris, although he made frequent visits to Lyons where, in 1577, he is again listed as a citizen of Lyons. He may have designed the lozenge notes with slightly oval interiors used in many collections of psalms and chansons published there or in Geneva by De Tournes, Bonhommae, Straton, Huguetan, Rigaud, Roville and others (Guillo, 1995). A year later he was in Rome, where he was to remain for the rest of his life. There he designed Armenian, Arabic, Syriac and Cyrillic type in the service of Cardinal Giulio Antonio Santoro, who supported a printing house for the propagation of the faith to Middle Eastern countries. Granjon printed some books in Rome under his own name, and numerous books issued by others used his type founts. In 1582 a *Directorium chori ad usum sacrosanctae Basilice Vaticanae* printed under his name used a plainchant music type evidently of his own design.

Granjon is important in the history of music not only for the music books he printed, but particularly for the music types he designed; some of the punches are still extant in the Plantin-Moretus Museum in Antwerp. One of the founts (probably his third) was particularly important, since it was perhaps the most widely used of all music typefaces. This type was widely used in the Low Countries, France, Germany and in the British Isles, notably in Antwerp and Ghent after 1565, in London between 1567 and 1674, in Norwich (1568), Rotterdam (1582–1644) and Lyons (1615–1710). The punches for this fount passed from Granjon to Henrik van den Keere in Ghent and then to Christopher Plantin. The type was then distributed from Antwerp, later also from Frankfurt, to printers all over northern and western Europe and was still being used in the middle of the 18th century.

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SAMUEL F. POGUE/FRANK DOBBINS

Grano, John Baptist

(*b* London, after 1692; *d* before 1748). English composer, trumpeter and flautist. The earliest recorded date for his family in London (1691), his knowledge of Dutch and his statement that he had 'known gentlemen of the army' since infancy suggest that his father, also called John Baptist, was a military musician in the train of William of Orange. His mother Jane (née Villeneuve) was French and the family was based at Pall Mall at a haberdashery shop under the management of the elder daughter. When Grano married Mary Thurman in 1713 both stated that they were over 21, but Mary was only 15.

From 1710 Grano was performing in aristocratic salons, at benefits for fellow musicians and in the theatres. In 1712 and again in 1720 he was in receipt of a salary at the King's Theatre. He entertained both George I and George II when they were fêted in the City of London at the beginning of their respective reigns, but as a Roman Catholic he was debarred from employment at court. In 1719 he was trumpeter to the 4th troop of Horse Guards. As 'Professor of Music', reliant on private patronage (including stays in country houses in England and Ireland), he was a conscientious teacher. In 1724 he stayed in Cambridge. By 1729 he was in Marshalsea prison for debt; he kept a diary during his time there (J. Ginger, ed.: *Handel's Trumpeter: the Diary of John Grano* (Stuyvesant, NY, 1998)). His discharge on 23 September that year appears to have been procured by the Master of the Grocers' Company, Alderman Humphrey Parsons, MP, at whose feasts he had played while on day release. J.C. Smith was one of several figures from the arts world who had provided help. On 29 October 1729 Grano supervised the Grocers' Lord Mayor's Day music, and on 12 December the Grocers staged a benefit for him at Stationers' Hall. His absence from the festivities in 1730, when his patron became Lord Mayor, could indicate either death or permanent exile on the Continent. Thomas Stanesby (ii) remembered him, in 1736, as the only person he had ever met 'who could solfa by the hexachords'. His mother's will (1748) makes no mention of him, so it is likely that he was dead by this date.

His flute solos each begin with a lyrical Largo, with an ornamented melody over a simple accompaniment, proceeding to a faster movement including virtuoso passage-work. In some of the solos a short slow movement leads to one or two movements in dance rhythm; in others a dance movement is

enfolded within a Largo or Vivace. A march by Grano was still in use in guards regiments at the end of the 18th century.

WORKS

O praise God in His holiness, anthem, *GB-Ckc, Ctc*

2 songs, *Ob: Gentle breezes, S, 2 vn, vc, bc; Fair Sylvia does my soul inspire, S, 2 vn, vc, bc*

Young Damon once the happiest swain, song (London, c1730)

[6] Solos, fl/ob/vn (London, 1728)

Tpt minuet, D, attrib. Grano, *Mp* (transcr. hpd)

Tpt minuet, 2 marches, attrib. Grano, *AB* (inc.)

Lost, mentioned in Grano's diary: Water Music; conc. for tpt, ob, bn

JOHN GINGER (with MAURICE BYRNE)

Granom, Lewis Christian Austin

(*b* c1700; *d* after 1777). English composer, trumpeter and flautist. He was the younger brother and pupil of John Baptist Grano. He held a benefit concert on 11 May 1722 and started a series of weekly concerts at Hickfords Rooms, London in January 1729. In a benefit for Rochetti on 30 April 1729 he played a trumpet concerto with his brother; his name does not appear in advertisements after 1730. In 1732 he was one of the subscribers to Christian Cole's *Memoirs of Affairs of State*, and in 1734 it was incorrectly claimed, in the *Gentleman's Magazine*, that he, or his brother, had married Cole's widow. In 1735 he married as his second wife Dame Osbaston Sophia More, the widow of Sir Charles Edmonds More, at the Chapel Royal, Whitehall. In his mother's will, made in 1748, he is mentioned as living in Ludgate Hill. In 1749 he was admitted to Clements Inn, and this is the address given in the second edition of his op.3. The coat-of-arms which appears on his publications is that of his wife, who died in 1750. By 1763 he was living in Coneys Court, Gray's Inn. About 1774 he, or a son of the same name, married Martha Lock and had two children.

Granom's first set of 12 solos for the flute mostly follow the standard form and style of the Italian Baroque solo sonata: first is usually a lyrical Largo, then an Allegro in virtuoso style, third usually a slowish dance movement (a siciliana, sarabande or minuet) and finally an Allegro, a gavotte or gigue, or a set of variations. The first three pieces in his op.7 conform to this pattern, as do his first set of flute duets, op.2. The second set of duets, op.9, are in three movements only, as are the last three of op.7 and most of op.8.

Granom's op.3, the 24 duets for two flutes, consists of very brief pieces, mostly in dance rhythms, apparently intended to be played in succession; they are 'adapted to the capacity of all degrees of Performers'. The op.11 set is a sequel. His flute tutor first covers the rudiments of music, ornaments, tonguing, modes and keys, before proceeding to exercises for one or two flutes in various styles, and ends with a dictionary of musical terms.

WORKS

all published in London

op.

1	XII Solos, fl, hpd/vc (c1745)
2	VI Sonatas, 2 fl, hpd/vc (c1746)
3	XXIV Duets, 2 fl/vn (c1747, 2/1752)
4	XII New Songs and Ballads, 1v, fl/vn (c1752)
5	Six Grand Concertos in 8 Parts, fl, 4 vn, va, vc, hpd (c1753)
6	A Second Collection of the Favourite English Songs (n.d.)
7	VI Solos or Sonatas, fl, hpd/vc (1752)
8	VI Solos or Sonatas, fl, hpd/vc (1752)
9	VI Sonatas or Duets, 2 fl/vn (1755)
—	The Musical Miscellany; or, Monthly Magazine, 1v/vv, fls, vns, guitars, bc (c1755)
11	A 3rd Collection of Duets, 2 fl/vn (c1755)
13	A 2nd Collection of Favourite English Songs (c1760)

Songs pubd singly and in 18th-century anthologies

WRITINGS

Plain and Easy Instructions for Playing on the German-Flute (London, 4/1766, 1770/R)

MAURICE BYRNE

Granouilhet [Grenouillet], Jean de, Sieur de Sablières

(*b* Languedoc, 1627; *d* Paris, c1700). French composer. In 1669 he was appointed *maître et intendant de la musique de chambre* at the court of Philippe, Duke of Orléans. His pastoral opera *Les amours de Diane et d'Endymion*, to a libretto by Henry Guichard, was written for the duke's wedding and staged at Versailles on 3 November 1671. The following year it was revised as *Le triomphe de l'amour* and performed before the king at St Germain-en-Laye. Although the music to both versions is lost, the opera is known to have embodied much machinery, dancing and spectacle, and as such was a successor to Cambert's *Pomone*. Also in 1671 Granouilhet obtained from Pierre Perrin, who was in grave financial difficulties, part of the royal patent to perform operas (which he aimed to do in collaboration with Guichard). However, when in 1672 Lully acquired new *lettres patentes* from the king, Granouilhet was forced to abandon his plan. In 1679 he was summoned to Languedoc to direct the music that formed part of the festivities organized at Pézenas and Montpellier to mark the signing of the peace treaty with Spain. He produced there an aristocratic divertissement

celebrating the two nations, to a text by M de Bray, given under the auspices of Cardinal de Bonsy, Archbishop of Narbonne; the music for this too is lost.

Granouilhet's extant pieces are six solo *airs de cour* (F-Pn) and others for two voices and continuo in the anthology *Ile livre d'airs de différents auteurs ...* (RISM 1659⁴); they include songs for 'Madame' (the Duchess of Orléans) and drinking-songs. He is named in Perrin's *Les oeuvres de poésie* (1661) and *Receuil de paroles de musique* (Pn) as the composer for several of the poet's *airs de cour*, chansons and Latin texts.

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L.E. Auld: *The Lyric Art of Pierre Perrin, Founder of French Opera* (Henryville, PA, 1986)

J. de La Gorce: *L'opéra à Paris au temps de Louis XIV: histoire d'un théâtre* (Paris, 1992)

MARCELLE BENOIT/CHRISTINA BASHFORD

Grant, Degens & Bradbeer.

English firm of organ builders. It was founded in Hammersmith, London, in 1959 as Degens & Rippin by Maurice Forsyth-Grant on the initiative of E.V. Rippin, John Degens and Eric Atkins, and it pioneered the trend among English builders towards neo-classicism. Under the name Grant, Degens & Rippin, the firm was by 1963 building new organs with such features as independent pedal departments and complete choruses. On the instigation of Grant, the partners toured the Continent to see the work of leading continental builders. They were joined in 1965 by Frank Bradbeer, a professional architect, and their style moved from 'clarified Romantic' to neo-classical. Their divergence from the English tradition continued with the organ for the Servite Priory, Brompton (1967), which was the first to have mechanical key-action; this led to their building such important instruments as that at New College, Oxford (1969), with its distinctive modern case and innovatory aliquot mutations. The firm moved to Northampton in 1971 where several new organs were built. The business closed during the 1980s.

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M. Forsyth-Grant: *Twenty-One Years of Organ-Building* (Oxford, 1987)

ANTHONY D. ROLLETT/NICHOLAS THISTLETHWAITE

Gran tamburo

(It.)

A bass drum. See [Drum](#), §II, 1.

Grantham, Donald

(*b* Duncan, OK, 9 Nov 1947). American composer. He studied at the University of Oklahoma (BM 1970), with Boulanger at the American Conservatory, Fontainebleau (1973–4) and at the University of Southern California (MM 1974, DMA 1980), where his teachers included Halsey Stevens and Robert Linn. He joined the music department at the University of Texas, Austin in 1975. His numerous honours include the Prix Lili Boulanger (1976), a citation from the American Academy and Institute of Arts and Letters (1980), a Guggenheim Fellowship (1990) and first prize in the National Opera Association's Biennial Competition (1991).

A versatile musician, Grantham has a particular affinity for the composition of large vocal works, including opera, and music for wind ensemble. His orchestral music, virtually all of which has programmatic associations, is also widely performed. A skilful contrapuntalist, he engages the listener with musical intricacy without being pedantic. His musical wit is rarely absent, sometimes manifesting itself as darkly humorous character sketches, and elsewhere as stylistic mockery. Other works, such as the choral music and *From the Diaries of Adam and Eve* (1983), are lyrical and expressive.

WORKS

(selective list)

Op: *The Boor* (1, Grantham, after A. Chekhov), 1989, Austin, TX, 23 Feb 1989

Orch: *Conc. in 1 Movt*, b trbn, wind, 1979; *Fantasy on Mr Hyde's Songs*, 1993 [rev. of chbr work, 1988]; *Invocation and Dance*, 1993; *To the Wind's Twelve Quarters*, 1993; *Bum's Rush*, wind, 1994; *Southern Harmony*, 1996; *Fantasy Variations*, wind, 1997

Vocal: *From the Diaries of Adam and Eve*, S, B, chbr ens, 1983; *7 Poems* (E. Dickinson), SATB, 1983; *4 Poems* (e.e. cummings), SATB, 1986; *3 Poems* (W.B. Yeats), SATB, 1986

Principal publishers: Piquant Press, Peer-Southern, E.C. Schirmer, Mark Foster

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J. Tapia: *Bum's Rush: a Critical Analysis* (diss., U. of Texas, Austin, 1996)

LAURIE SHULMAN

Granz, Norman

(*b* Los Angeles, 6 Aug 1918). American jazz impresario. In 1944 he supervised the production of an award-winning film, *Jammin' the Blues*, and in the same year began his concert series Jazz at the Philharmonic

(JATP) with a concert at the Philharmonic Auditorium, Los Angeles. His concerts were in an informal jam-session format and toured most parts of the world, often being recorded live. Granz established two record labels, Clef (1946) and Norgran (1953); later he bought all rights to his previous recordings, including the important series *The Jazz Scene* (1949). He formed a new company, Verve, in 1956, for which Ella Fitzgerald's now-classic 'Songbooks' were recorded. From that time Granz has lived principally in Europe; he moved to Switzerland in 1960, and in his capacity as manager of JATP engaged many artists, notably Ella Fitzgerald, Oscar Peterson and Duke Ellington. Although his concerts were frequently criticized for their emphasis on unnecessary display they were important in promoting the later careers of Roy Eldridge, Art Tatum, Lester Young, Dizzy Gillespie, Charlie Parker and many other outstanding jazz musicians, and brought modern jazz a much wider audience than it might otherwise have received. In 1973 Granz established the record company Pablo, in Los Angeles; in addition to organizing concert tours, he continued to manage Pablo into the 1980s.

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- L. Feather:** 'The Granzwagon', *From Satchmo to Miles* (New York, 1972R), 173–85
- J. McDonough:** 'Norman Granz: JATP Pilot Driving Pablo Home', *Down Beat*, xlvii/16 (1979), 30–32
- J. McDonough:** 'Pablo Patriarch: the Norman Granz Story', *Down Beat*, xlvii/17 (1979), 35–6, 76 only

J. BRADFORD ROBINSON

Grapheus, Hieronymus.

See [Formschneider, Hieronymus](#).

Graphische Tonerzeugung

(Ger.).

See [Drawn sound](#).

Grappelli [Grappelly], Stephane [Steph]

(*b* Paris, 26 Jan 1908; *d* Paris, 1 Dec 1997). French jazz violinist. Largely self-taught as a violinist and pianist, he studied formally only from 1924 to 1928. After playing both the piano and the violin in silent movie theatres and dance bands he worked in jazz professionally from around 1927. With Django Reinhardt he was the principal member of the Quintette du Hot Club de France (formed 1934), the unusual instrumentation of which consisted of a violin, three guitars and a double bass; through its many

recordings (notably *Dinah*, 1934, Ultraphon, and *Them There Eyes*, 1938, Decca) the group became well known in Europe and the USA (for illustration of Grappelli with Reinhardt, see Violin, fig.17). In 1939 Grappelli left the quintet and moved to England, where he was long associated with George Shearing; he worked again with Reinhardt in London (1946) and, after returning to France in 1946, in Paris (1947–8) and Rome (1949). During the following years he became progressively less active as a leader, but in the 1960s his career was revived by a growing interest in the jazz violin, and in particular by the success of the album *Violin Summit* (1966, Saba). He visited the USA to perform at the Newport Jazz Festival in 1969 and in 1973 received an unusual amount of attention for his first album with the classical violinist Yehudi Menuhin; others followed in 1975 and 1977. Around the same time he performed, recorded and appeared at festivals with such diverse musicians as Joe Venuti (1969), Gary Burton (1969), Earl Hines (1974), Philip Catherine (1979), the mandolin player David Grisman (1979) and Martial Solal (1980). He remained active in the 1990s.

With Venuti, Eddie South and Stuff Smith, Grappelli was a pioneer of the jazz violin. Although his playing in the Quintette du Hot Club de France tended to be overshadowed by that of Reinhardt, who was the greater innovator, he broadened his style throughout his long career and played with greater authority in his later years; still his playing remained rooted in the swing idiom and continued to be characterized by his sweet tone. He was important in furthering the careers of Jean-Luc Ponty and Didier Lockwood, and his recordings with Menuhin brought new recognition to the violin as a jazz instrument. He occasionally played piano in a style indebted to that of Bix Beiderbecke.

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S. Grappelli, J. Oldenhove and J.M. Bramey: *Mon violon pour tout bagage: mémoires* (Paris, 1992)

J. BRADFORD ROBINSON

Gräsbeck, Gottfrid (Gustaf Unosson)

(*b* Turku, 15 Feb 1927). Finnish composer and conductor. He graduated in 1952 from Åbo Academy University, where his teachers included Fougstedt. He also studied in Sweden, the USA and Germany, and was one of the first Finns to study in Darmstadt. From 1966 a permanent lecturer at the Åbo Academy, he taught music, musicology and Oriental

languages there, retiring in 1990; he has also taught at the Turun Musiikkiopisto. As a conductor, he steered the Brahe Djäkner and Florakören university choirs to international success, for instance in the BBC 'Let the People Sing' competition in 1969. These choirs, for which Gräsbeck has composed several works, have broadcast and toured extensively. He has also directed other choral and orchestral ensembles.

Gräsbeck's work as a composer is marked by a wide range of modernist tendencies, including dodecaphonic techniques (*Toccata dodecafonica*, 1959; Concerto for sound tape and orchestra, 1964), the use of multimedia, as in the cantata *Stämmor ur elementen* ('Voices of the Elements', 1965), cluster and web technique (Chamber Symphony, 1969) and computer music (*Optiones*, 1974, realized at the Stockholm Elektronmusikstudion). Since the 1970s his orchestral works, such as the Violin Concerto (1976), have, however, been marked by a flexible use of motifs and a softly dissonant free tonality, in which major triads often serve as points of focus. Much of Gräsbeck's more recent output consists of choral works, either a *cappella* or with orchestral accompaniment, in a strongly archaic vein, characterized in such works as the *Magnificat* (1983) by the use of modes.

WORKS

Orch: *Toccata dodecafonica*, 1959; *Conc.*, 2 tape recorders, orch, 1964; *Chbr Sym.*, 1969; *Conc.*, pic tpt, orch, 1972–5; *Vn Conc.*, 1976; *Hós*, 1977; *Thanatos*, 1977; *Dolce nella memoria*, 1978; *Mythos*, 1978–9; *Gaudeamus igitur*, 1988; *Pf Conc.*, 1989

Chbr: *Hagiasmós*, pf, 1975; *Adagio*, vn, pf, 1977; *Presto*, vn, pf, 1977; *Sonata da chiesa*, vn, org, 1979; *A la tombée du soir*, pf, 1979; *Sonatina*, 2 pf, 1980; *Sonata*, bn, pf, 1988

Vocal with orch: *Visan från molnet* [The Song of the Clouds] (cant., E. Södergran), S, female vv, orch, 1966; *Festival March 'Lov och sanning'* [Praise and Truth] (O. Torvalds), solo vv, choruses, orch, 1969; *Luciamusik*, coloratura S, Mez, T, Bar, B, mixed chorus, org, str, 1970; *Lagern över alla lagrar* [The Laurel over all Laurels] (cant., Torvalds), S, A, T, B, mixed chorus, orch, 1978; *Vaikeampaa kuin laulu* [More Difficult than Song] (E. Kivikk'aho), B, 3 trbn, str, 1979; *Ge oss I dag* [Give Us Today] (orat, Gräsbeck), solo vv, boys' and male vv, 1980; *Mag.*, 2 female choruses, 2 male choruses, mixed chorus, org, orch, 1983

Vocal with insts: *Cantata da chiesa* (Gräsbeck), S, Bar, children's and mixed chorus, org, 1953; *Som alla dar V* [Like All Days] (G. Björling), female chorus, gui, va, vc, 1962; 3 *aforismer* (E. Diktonius), male chorus, perc, 1962; *Stämmor ur elementen* [Voices of the Elements] (stage cant., Torvalds), 4 male vv, tape, 6 projectors, dancers, 1965; *Korn och tanke* [Grain and Thought] (Björling), S, female vv, vn, vc, 1972; *Att I sitt öga* [That in one's Eye] (Björling), S, chbr ens, 1973; *Mänskan och materien* [Man and Matter] (M. Brenner), A, B, mixed chorus, tape, 1973; *Det gamla huset* [The Old House] (Södergran), coloratura S, pf, 1975; *En såningsman* [A Sower] (A.E. Karlfeldt), coloratura S, pf, 1975; *Ett odödligt poem* [An Immortal Poem] (dramatic scene, Gräsbeck), male chorus, insts, 1977; *Unga nätter* [Young Nights] (Diktonius), B, male chorus, chbr ens, 1979; *Laudate Dominum*, S, mixed chorus, chbr ens, 1980; *Temästaren Rikiu* [Tea-Master Rikiu] (O. Kauzo), male chorus, chbr ens, 1982–7; *Exultate*, S, chbr ens, 1983

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1979; Vit natt [The White Night] (B. Pasternak), 1980; Fragment ur Cecilia Bölljas visbok, female chorus, 1988

Incid music: Leonce und Lena (G. Büchner), 1955; Trämålning [Portrait on Wood] (I. Bergman), 1956; Il servatori de due patroni (C. Goldoni), 1958

El-ac: Optiones, 1974

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MIKKO HEINIÖ

Grasberger, Franz

(b Gmunden, 2 Nov 1915; d Vienna, 25 Oct 1981). Austrian musicologist. After graduating from the church and school music section of the Vienna Music Academy, he studied musicology and acoustics at Vienna University, where his teachers included Robert Lach, Robert Haas and Alfred Orel; he obtained the doctorate there in 1938 with a dissertation on Joseph Weigl. He began work in the music collection of the Österreichische Nationalbibliothek in 1938 and in 1970 was appointed director. From 1955 he also held a teaching post in music bibliography at Vienna University. Apart from many smaller exhibitions, he organized three large-scale exhibitions in Vienna: on Hugo Wolf (1960), Richard Strauss (1964) and on great composers' manuscripts (1966). In 1972 he founded the Institut für Österreichische Musikdokumentation at the Nationalbibliothek. He wrote mainly on Strauss, Bruckner and Wolf and prepared many exhibition catalogues.

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RUDOLF KLEIN

Graschinsky, Ernest Louis.

See [Müller, Ernest Louis](#).

Grasset, Jean-Jacques

(*b* Paris, *c*1769; *d* Paris, 25 Aug 1839). French violinist, conductor and composer. He was a pupil of Isidore Bertheaume, with whom he played on 13 April 1786 at the Concert Spirituel in a sinfonia concertante for two violins of Bertheaume's composition. By 1787 he was playing second violin in the Concert Spirituel orchestra; in 1790 he performed two of his own concertos and a symphonie concertante with Bertheaume. He evidently gained experience in other ensembles and was listed as *chef d'orchestre* of the Théâtre du Marais in 1792 and 1793. His obligatory army service included travels to Germany and Italy, which he supposedly turned to good artistic use. In 1795 he performed at the Feydeau concerts in Paris, and in November 1797 founded a short-lived concert society with Baillot, Lamarre, Plantade and Frédéric. In January 1798 he began to lead and conduct the orchestra of the new Société des Artistes; its concerts at the Théâtre Louvois were well received: 'The audience is pleased to pay tribute to the intelligence with which Citizen Grasset conducts the orchestra, which itself is made up of the most skilful artists to be found in Paris' (*Courrier des spectacles*, 29 March 1798). He entered the Opéra orchestra in about 1799 and was professor at the Paris Conservatoire from 1800 to 1816.

In 1804 Grasset was appointed conductor of the Théâtre Italien (or Opera Buffa); he held this position until 1830. His direction and solo performances were popular, enabling him to survive several changes of management. Meanwhile he undertook other conducting engagements, including the

direction of the Concerts de la rue de Cléry (in 1802, the heyday of this series, according to Choron and Fayolle) and of a concert for Isabella Colbran in 1807. He played in private recitals, including one held at General Moreau's residence in 1803, when he performed a Haydn quartet with J.N.A. Kreutzer, L.E. Jadin and B.H. Romberg. In 1806 he joined the orchestra of the newly established imperial chapel.

Later in his career he received criticism from some quarters. Spohr, who saw him in 1820, wrote that, in the pit, it was less than satisfactory 'to mark the time constantly by motions of the body and the violin as M. Grasset does'. In 1829 Berlioz wrote of Grasset's 'ineptitude' (*BAMZ*, 27 June), which was later held responsible for the orchestra's 'lack of cohesion and precision' (*Journal du commerce*, 31 October 1830) during the first public performance of his prizewinning cantata *La dernière nuit de Sardanapale*. According to Fétis, he had a clear, but not powerful, tone on the violin.

WORKS

all published in Paris

Orch: 3 vn concs. (Nos.1 and 2 from 1797)

Chbr: 6 duos concertants, 2 vn, op.1 (c1788); 6 duos concertants, 2 vn, op.2 (c1789); 3 duos concertants, 2 vn, op.9; 3 duos, 2 vns, op.A (c1796); *Airs variés*, vn (c1801); Sonata, vn, pf, op.3, and other vn duos mentioned by Fétis

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*La Laurencie*EF

*Pierre*H

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DAVID CHARLTON/HERVÉ AUDÉON

Grassi, Cecilia

(*b* Naples, c1740; *d* ?Italy, after May 1782). Italian soprano, wife of J.C. Bach. Her earliest known appearance was at the Teatro di S Salvatore, Venice, in 1760. She sang in Venice, Bologna and elsewhere in Italy until 1766 and was then in London as *prima donna seria* for the 1766–7 season. She was back in Italy in 1767 and sang at S Carlo, Naples in 1769. But she returned to London and appeared several times at the King's Theatre (1769–72), performing regularly in the works of, among others, J.C. Bach: *Gioas* in 1770, his adaptation of Gluck's *Orfeo* in 1770 and (for a benefit

concert directed by Bach and Abel) *Endimione* in 1772. For the next four seasons (1773–6) Grassi was a regular performer in the Bach-Abel concerts. She did not appear in opera again, but sang arias at these concerts and at festivals outside London. Bach wrote many pieces especially for her, including the cantatas *Amor vincitorem* (1774) and *Cefalo e Procri* (1776) and a duet (1776). She retired completely at the end of the 1776 season and probably married Bach at this time. When Bach died on 1 January 1782 she oversaw the publication in Paris of his final operatic work, the *tragédie lyrique Amadis de Gaule*, contributing a preface which has survived in only one or two copies. Her finances apparently depleted, she was able to return to Italy only through the generosity of Queen Charlotte and of her fellow artists, who gave a benefit concert for her on 27 May 1782. According to Burney she was ‘inanimate on the stage ... but there was a truth of intonation, with a plaintive sweetness of voice, and innocence of expression, that gave great pleasure to all hearers who did not expect or want to be surprised’.

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MURRAY R. CHARTERS/STEPHEN ROE

Grassineau, James

(*b* ?London, ?1715; *d* Bedford, 5 April 1767). English lexicographer of French parentage. He served an apprenticeship to a Mr Godfrey, chemist in Southampton Street, Covent Garden. Since he was fluent in French, understood Latin and knew ‘a little’ about music, he became amanuensis to J.C. Pepusch, for whom he extracted passages from music-theoretical writings and translated into English some of the Greek music theorists from the Latin of Meibomius. With the recommendation of Pepusch, Maurice Greene and J.E. Galliard, Grassineau compiled *A Musical Dictionary* (London, 1740), which commentators, following Charles Burney, assumed was a mere translation of the French dictionary by Sébastien de Brossard. Hawkins, however, was closer to the truth when he noted that Grassineau’s *Dictionary* included considerable matter from other, unnamed, sources. In 1769 it was reissued, by an unknown editor, with a separate appendix, containing articles from Rousseau’s dictionary.

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JAMIE C. KASSLER

Grassini, Francesco Maria

(b Bologna; fl 1653). Italian composer and organist. He was organist and *maestro di cappella* of S Maria della Carità, Bologna, in 1653, when he published in Venice *Motetti concertati a 2, 3, 4 e 5 voci, parte con instrumenti, e senza, con le litanie della B.V.*



Grassini, Josephina [Giuseppina] (Maria Camilla)

(b Varese, 18 April 1773; d Milan, 3 Jan 1850). Italian contralto. After studying with Domenico Zucchinetti in Varese and with Antonio Secchi in Milan, she made her début in 1789 at Parma in P.A. Guglielmi's *La pastorella nobile*. In the following year she appeared at La Scala in three comic roles but, realizing that her natural talent was dramatic, during the next decade she sang in Vicenza, Venice, Milan, Naples and Ferrara, creating roles in Zingarelli's *Artaserse* and *Giulietta e Romeo* and in Cimarosa's *Gli Orazi ed i Curiazi*, and singing in Portugal's *Demofonte*, Bertoni's *Orfeo e Euridice*, Mayr's *Telemaco*, Cimarosa's *Artemisia* and Nasolini's *La morte di Semiramide*.

Grassini made her London début at the King's Theatre in 1804 as Cora in Andreozzi's *La vergine del sole*. She also sang the title roles in Winter's *Il ratto di Proserpina* and *Zaira*, Nasolini's *La morte di Cleopatra* and Fioravanti's *Camilla*. In 1806 she returned to Paris. At the Tuileries she sang in Paer's *Didone abbandonata* and Cherubini's *Pigmalione*, and in 1813 she appeared as Horatia (*Gli Orazi*) at the Théâtre Italien. The following year she returned to London for the season, singing in Pucitta's *Aristodemo*. In 1815 she returned to Italy and sang in Brescia, Padua, Trieste and Florence; in 1817 she gave two performances of *Gli Orazi* at La Scala. She retired to Milan in 1823 and supervised the musical studies of her nieces Giuditta and Giulia Grisi. Her voice, though narrow in range, was of great power and volume, unusually flexible for its weight and always used with taste and musicality.

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ELIZABETH FORBES

Grateful Dead, the.

American rock group. It was formed as the Warlocks in Palo Alto, California (1965) by Jerry Garcia (Jerome John Garcia; b San Francisco, 1 Aug 1942;

d San Francisco, 9 Aug 1995; guitar and vocals) with Bob Weir (Robert Hall; *b* Atherton, CA, 16 Oct 1947; guitar and vocals), Phil Lesh (Philip Chapman; *b* Berkeley, CA, 15 March 1940; bass guitar and vocals), Ron 'Pigpen' McKernan (*b* San Bruno, CA, 8 Sept 1945; *d* San Francisco, 8 March 1973; keyboards, harmonica and vocals) and Bill Kreutzmann (*b* Palo Alto, CA, 7 June 1946; drums). They were joined at various stages by Mickey Hart, Keith and Donna Godchaux, Robert Hunter, Brent Mydland, Vince Welnick and Tom Constanten. The first substantive rock group to be signed by Warner Brothers Records, they were given complete artistic freedom which allowed them to pioneer psychedelic music and draw on a wide range of American roots musics including bluegrass, honky tonk, jug band, gospel and blues. They were unique within popular music through focussing on live performance rather than studio recordings, and their usually long concerts featured exploratory improvisations during the course of which they would often spontaneously link from one composition to another. Free sections known as 'Drums' (or 'Rhythm Devils') and 'Space' would incorporate elements of non-Western music and the avant garde respectively; some such segments have been released on the album *Infrared Roses* (G. Dead, 1991).

Despite eschewing the standard trappings of rock stars, the Grateful Dead developed such a strong and loyal fan base that, while the radical tendencies of the group generally prohibited their music from receiving regular radio play, they were one of the top earning live bands in the USA. Garcia died of a heart attack in 1995 and the group disbanded. They influenced a number of bands from the late 1990s including Phish, Widespread Panic, the Dave Matthews Band and Blues Traveler.

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ROB BOWMAN

Gratiani, Bonifatio

(*b* Rocca di Botte, nr Avezzano, 1604–5; *d* Marino, nr Rome, 15 June 1664). Italian priest and composer. He was brought up in the Alban hill town of Marino where he must have been acquainted with fellow resident Giacomo Carissimi. During his twenties and thirties, Gratiani served as musician and priest in both Marino and nearby Frascati. In 1646 he moved to Rome where, perhaps thanks to the influence of his powerful patron Cardinal Colonna, he became *maestro di cappella* at Il Gesù and the Seminario Romano. In the first 12 years of his employment at the Gesù, the size of the choir increased rapidly, from the traditional four singers to as many as ten (Shigihara); many of his large-scale liturgical works were probably written for this choir. He directed the music for the Oratorio di S Marcello during Lent 1650, and about this time his music began appearing in print. In 1658 he was appointed *cappellano* at the Jesuit novitiate house

of S Andrea, a position which apparently provided for the rent-free use of an apartment. Also active in the Congregazione dei Musici di S Cecilia, he was elected guardian of the *maestri di cappella* in 1663; on his death the following year the Congregazione paid a portion of his funeral expenses.

In both his large-scale and smaller, concerted, pieces, Gratiani seems to have begun with preconceived, invariable harmonic progressions; harmonic patterns underpin even his apparently traditional imitative passages. In both styles, too, he included lavish solo or duet sections with melismatic, sequentially generated lines. His two oratorios, which may well have originated in his Lenten work for S Marcello, are among the earliest Latin oratorios divided into two parts. Several of the masses reflect Gratiani's activity as music instructor in the Jesuit school: one is explicitly designated 'per i principianti' ('for beginners', 1671). Several masses are modelled on famous madrigals (e.g. *Missa 'Il bianco e dolce cigno'* on Arcadelt's madrigal).

Gratiani's most characteristic work appears in his solo motets, mostly written for the soprano voice with basso continuo accompaniment and intended, at least in part, for several of the papal choir castratos who sang regularly at Il Gesù. In the earlier publications Gratiani employed strophic structures with quite regular repetition of arioso and aria elements, but with the later volumes he introduced a less predictable alternation of recitative, arioso and aria. Even in these less formally unified works Gratiani relied on motivic cohesion. The solo motet *Sponsa Christi Teresia (Sacrae cantiones, 1672)*, for example, has a recurring perfect-fourth motive. Gratiani's works were well received in northern Europe: his first book of motets was reissued in Antwerp in 1652, manuscripts of his works are found in most of the major European libraries, and various inventories record the performance of his motets and masses in German chapels during the 17th century. His influence is evident in the works of several Italian composers active in German lands, including Vincenzo Albrici and Peranda.

Gratiani's brother Marc'Antonio (1610–1679) was a well-regarded castrato; his nephew Domenico was educated at the Seminario Romano and served in a leadership capacity with the Congregazione dei Musici as late as 1694. These two, along with Gratiani's other brother (Domenico's father), were granted exclusive rights by Pope Alexander VII to the publication of his manuscript works after his death and they published a number of posthumous volumes.

WORKS

printed works published in Rome; for MS sources see Shigihara

masses

op.

18 *Il primo libro delle messe, 4–5vv, bc (org) (1671)*

22 *Il secondo libro delle messe, 4, 5, 8vv, bc (org) (1674)*

other sacred works

1

Motetti, 2–6vv, org (1650)

2	Il secondo libro de motetti, 2–6vv, org (1652)
3	Motetti a voce sola, 1v, org (1652/R1988 in SMSC, ix)
4	Psalmi vespertini cum organo, & sine organo decantandi ... Liber I, 5vv, org (1652)
5	Psalmi vespertini, 5vv, org (1653)
6	Il secondo libro de motetti a voce sola, 1v, org (1655/R1988 in SMSC, ix)
7	Motetti, libro terzo, 2, 3, 5vv, org (1656)
8	Il terzo libro de motetti a voce sola, 1v, org (1658/R1988 in SMSC, ix)
9	Responsoria hebdomadae sanctae una cum organo si placet, 4vv, org (1663)
10	Il quarto libro de motetti a voce sola, 1v, org (1665/R1988 in SMSC, x)
11	Litanie della madonna, 4, 5, 7, 8vv, org (1665)
12	Motetti, 2–5vv, org (1673)
13	Antifone della Beatissima Vergine Maria, 4–6vv, org (1665)
14	Antifone per diverse festività, 2–4vv, org (1666)
15	Sacri concerti, 2–5vv, org (1668)
16	Quinto libro de motetti a voce sola, 1v, org (1669/R1988 in SMSC, x)
17	Psalmi vespertini binis choris una cum organo, 8–10vv, org (1670)
19	Sacrae cantiones, liber sextus, 1v, org (1672/R1988 in SMSC, x)
20	Motetti, libro sesto, 2–5vv, org (1672)
21	Hinni vespertini, 3–5vv, org (1673)
23	Motetti, 2–4vv, org (1674)
24	Motetti, 2–5vv, org (1676)
25	Musiche sagre e morali, 1–4vv, org (1678)
Motets, 1648 ¹ , 1649 ² , 1650 ¹ , 1652 ¹ , 1654 ² , 1655 ¹ ,	

1659¹, 1662², 1663¹, 1664¹, 1665¹, 1665³, 1667¹,
1668¹, 1693¹

1 hymn to S Pietro Eremita, lost

oratorios

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Filii prodigi, 4vv, bc (org); ed. in IO, i (1986)

secular vocal

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2 madrigals, 3vv, bc, 1653⁴

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STEPHEN MILLER

Gratiano, Tomaso.

See [Graziani, Tomaso](#).

Gratieusement [gratioso].

See [Grazioso](#).

Gratiosus de Padua.

See [Grazioso da Padova](#).

Grätz

(Cz. Hradec nad Moravicí).

Site of a castle near [Opava](#), Czech Republic, where concerts and an annual music competition are held.

Grätz, Joseph.

See [Graetz, Joseph](#).

Grätzer, Carlos

(b Buenos Aires, 29 Sept 1956). Argentine composer. Carlos Grätzer's first musical studies were with his father, the composer Guillermo Graetzer, himself a pupil of Hindemith. After winning a first prize from the city of Buenos Aires in 1984, he was awarded a scholarship by the French government and completed his studies with Ivo Malec and Carlos Roque Alsina in Paris, where he subsequently settled. In 1989 he obtained his diploma of electro-acoustic music from the Conservatoire National de Région, Boulogne, and took the IRCAM course in computer music studies.

Grätzer composes instrumental music, electro-acoustic music and works which combine the two genres. He has turned for inspiration to literature and poetry (Bernhard, Juarroz) and to painting (Kandinsky, Matta), as well as to his own experience in the field of animated film, montage particularly. While continuing to explore the basic properties of sound material, his highly formalized music is based on the simultaneity of elements, new relationships between foreground figures and background textures, and abstract forms which move in space and undergo temporal transformation. He has achieved distinction in many competitions, including the Bourges Concours International de Musique Electroacoustique in 1991 for his work *Failles fluorescentes*, and the 1995 Alea III competition (Boston University) for his work *Mouvements*, which was revived by the Ensemble InterContemporain in 1997. He has also received many commissions, notably from the French Ministry of Culture, the National Foundation of Argentinian Arts, the Groupe de Recherches Musicales and Radio France.

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Str Qt, 1982; Wind Qnt, 1982; Alquimia, vc, pf, 1983; Ritual, fl, cl, vn, vc, pf, 1983; Découvertes, 12 str, 1984–5; Coincidences, 16 vv, 3 perc, 1985–8; Alquimia 3, cl, pf, perc, 1988; Variaciones sobre la repetición, va, pf, 1989; Nio Aeln, tape, 1989; Failles fluorescentes, a sax, tape, 1990; Como un río que suena, 16 insts, 1991; Desarraigo, gui, 1992; Ruptango, bandoneon, sax qt, 1992; D'un souffle retrouvé, fl, tape, 1992–3; Mouvements, fl, cl, vn, vc, pf, 1993; Ráfagas de tiempo, tape, 1994; Aura (par-delà les résonances), tpt, 11 insts, 1996

BRUNO GINER

Grau, Alberto

(b Barcelona, 19 Jan 1938). Venezuelan choral conductor and composer of Spanish birth. He trained as a pianist in Caracas and also studied conducting with Castellanos-Yumar and composition with Vicente Emilio Sojo. He earned his first major artistic success in 1967 when he founded the Schola Cantorum of Caracas with advanced music students and young professionals. With this group he won the International Guido d'Arezzo Prize in polyphonic singing in 1974. He then formed two non-profit organizations, the Fundación Schola Cantorum and the Movimiento Coral Cantemos, through which he trained several generations of conductors and promoted the creation of numerous amateur choirs affiliated to universities, banks and corporations in Venezuela. With the creative collaboration of his third wife the conductor Maria Guinand, and in coordination with the

Fundación para la Orquesta Nacional Juvenil led by José Antonio Abreu, Grau has influenced the development of choral music in Venezuela in the last quarter of the 20th century. He has conducted numerous national choral organizations and is a regular lecturer at international symposia and a guest juror at competitions such as those of the American Choral Directors Association, the International Federation for Choral Music and Europa Cantat. He has composed original works and arrangements of traditional melodies principally for chorus, influencing the style and techniques of composition for amateur choruses in Venezuela.

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(selective list)

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Chorus: Duérmete sonriendo (G. Mistral), 1965; Aria triste (J.R. Jiménez), 1966; Duérmete apegado a mí (Mistral), 1969; Dies irae, 1983; La flor de la miel (M.F. Rugeles), equal vv, 1983; Pater noster, 1987; Como tú (R. Dario), equal vv, 1988; Kasar mie la gaji, 1990; El (J. del Encina), 1992; Como compongo poco, equal vv, 1996; Los duendes (A. Bello), equal vv, 1996; Padre nuestro, 1996; Barquito de papel, equal vv, 1997; 5 canciones infantiles basadas en la poesía popular El San Pedro, equal vv, 1997

Other: Tocata, pf, 1965; Tríptico (Jimenez, M. de Unamuno, Rugeles), Mez/Bar, pf, 1969, rev. for Mez, orch, 1984

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CARMEN HELENA TÉLLEZ

Graubiņš, Jēkabs

(*b* Preiļi, nr Daugavpils, 16 April 1886; *d* Riga, 3 Dec 1961). Latvian composer and ethnomusicologist. He graduated from Vītols's composition class at the Latvian State Conservatory in 1923 and then worked in Riga as a teacher and music critic before his appointment to teach counterpoint at the conservatory (1938–50, professor from 1945). From 1950 to 1955 he was held at a forced labour camp as a political prisoner.

His output was extensive and varied, but he achieved greatest success with his many choral arrangements (over 220) of Latvian folksongs. These are picturesque and constructed with a mastery of polyphony in early folk scales; the choral writing is rich, and the songs are often developed into a broad form, sometimes with several melodies combined in one piece.

Graubiņš collected many Latvian folksong melodies and produced noteworthy musicological works on the subject, as well as texts on the methodology of children's musical education. He also edited the collected choral song publications of Jurjāns and Vītols.

WORKS

(selective list)

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Chbr: Pf Qnt no.1 'Sudraba vakars' [The Silver Evening], 1946; Pf Qnt no.2, 1955; works for Latvian folk ens

Pf: Spēlmanītis [The Little Player], folksong arrs. (1928–9); Vēstules labākajam draugam [Letters to my Best Friend] (1959)

Org: Fantasia on 'Arājiņi, ecētāji', 1932; Fugue, d, 1947; Toccata, 1947

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JĒKABS VĪTOLIŅŠ

Graubner, Johann Christian Gottlieb.

See Graupner, Johann Christian Gottlieb.

Graumann, Dorothea von.

See Ertmann, Dorothea von.

Graumann, Mathilde.

German mezzo-soprano. See Marchesi family, (2).

Graun.

German family of which three brothers were musicians. Their father, August Graun (*d* 1736), came from a Saxon family of clergymen and worked as a tax-collector in Wahrenbrück. There the three sons received their first musical tuition from the town Kantor and organist Johann David Cocler. The loss of the church registers by fire in 1714 is the reason for the imprecision of birth dates. While the eldest son, August Friedrich, achieved only a local reputation, his brothers Johann Gottlieb and Carl Heinrich were regarded as leading composers in north Germany. At present the true extent of their output is uncertain: problems of attribution, chronology and biographical detail remain.

(1) August Friedrich Graun

(2) Johann Gottlieb Graun

(3) Carl Heinrich Graun

WORKS

BIBLIOGRAPHY

CHRISTOPH HENZEL

Graun

(1) August Friedrich Graun

(*b* Wahrenbrück, 1698–9; *d* Merseburg, 5 May 1765). Organist and teacher. He attended school in Grimma from 1711 to 1717 and was later granted a master's degree. In 1729 he became Kantor at the cathedral school in Merseburg, where he remained until his death despite continual arguments with the staff and the church authorities. The attribution to him of a Kyrie and Gloria in B minor, proposed by the music collector Georg Poelchau, is doubtful.

Graun

(2) Johann Gottlieb Graun

(*b* Wahrenbrück, 1702–3; *d* Berlin, 27 Oct 1771). Composer, brother of (1) August Friedrich Graun. From 1713 he attended the Kreuzschule in Dresden, where he sang in the boys' choir directed by Johann Zacharias Grundig, and from 1720 by Theodor Christlieb Reinhold. Although he was registered in 1718–19 at the University of Leipzig, the school archives show that he remained an alumnus until 1721. Graun studied the violin and composition with the Dresden Konzertmeister J.G. Pisendel, and continued his studies with Tartini in Padua, returning to Dresden afterwards. In 1726 he was appointed Konzertdirektor at the royal court in Merseburg, where his annual salary was over 306 thalers, including 43 thalers and 18 groschen as payment for his compositions. These probably included the six violin sonatas that Graun published in Merseburg. A measure of his reputation as a violinist is that J.S. Bach allowed his eldest son, Wilhelm Friedemann, to be taught by him in 1726–7.

The next phase in Graun's career was his appointment as Konzertdirektor at the court of Carl August Friedrich, Prince of Waldeck, on 1 September 1731. He had probably already been working in the prince's service since 1727. There he directed a small Kapelle made up of highly qualified singers

and players. Their repertory consisted mainly of Italian music and works by Telemann. Graun's annual salary was 400 thalers, together with payments in kind. Clearly he now felt in a position to start a family, and in 1731 he married Dorothea-Josepha Schmiel, who bore him three children. In May 1728 Graun had performed at the Prussian court in Berlin and quite probably earned the approval of Pietro Locatelli, who was present. Apparently he maintained contacts with Berlin; not only did his marriage take place there, but in 1732 he became a member of the newly formed Kapelle of the Prussian Crown Prince Frederick in Ruppin. The orchestra developed gradually: in 1733 Franz Benda (a pupil of Graun) joined, in the following year Johann Benda and Christoph Schaffrath came, and then Graun's brother (3) Carl Heinrich in 1735. With 17 members, the Kapelle followed the crown prince to Rheinsberg in 1736 and formed the kernel of the Prussian court Kapelle that Frederick the Great developed further after his accession to the throne in 1740. J.G. Graun held the position of Konzertmeister, with a salary of 1200 thalers, until his death. His duties included directing the orchestra at numerous court concerts, mainly for the reigning Queen Elisabeth Christine and for Frederick the Great's mother, the dowager Queen Sophia Dorothea. Most of Graun's instrumental works could have been written for the king's chamber concerts or for the larger court concerts. It is not known whether he was involved with any of the many musical societies formed in Berlin and Potsdam in the 1740s and 50s, which included professional musicians as well as amateurs from the nobility and bourgeoisie. However, we do know that Graun was involved in teaching the new generation of orchestral players; he received additional payments for instructing the violinists Ivan Böhme in 1746–50 and Balthasar Christian Bertram in 1749–51.

Graun was held in high regard by his contemporaries, especially as an orchestral trainer and instrumental composer. There is evidence of this in the large number of surviving manuscripts of his orchestral and chamber music, in particular an extensive collection of his works in the library of Frederick the Great's sister, Princess Anna Amalia (now in *D-Bsb*). Any attempt to describe his musical style, particularly in comparison with that of his younger brother, is problematic because of difficulties with the sources and obvious similarities in their musical handwriting, which perhaps stem from common influences in Dresden. In his trios J.G. Graun appears to have adopted the three-movement (slow–fast–fast) form, in place of the four-movement *da chiesa* form, before his brother did. In addition, he composed mostly for string ensembles, which is hardly surprising: for two violins or for ensembles including the viola or viola da gamba (see Wendt, 1983). The trios of both brothers have in common a type of thematic development based on *Fortspinnung* and featuring syncopation, triplets and so-called lombardic rhythms, and both brothers limited the thematic interest to the upper parts. Most of J.G. Graun's instrumental concertos are for one or two solo violins, although there are some for other instruments. The ritornello form of Tartini provided a structural starting-point for these works, on which much research still needs to be done.

The symphonies attributed to J.G. Graun include works for strings (to some of which wind parts were added later) and others for larger forces. This indicates different places and performance conditions (chamber or concert hall), although the structure of the music does not necessarily reflect this.

In all this variety of form lies the basic principle of grouping motifs together, especially in the outer movements. In the weighty first movements this principle is maintained within an overall three-part structure, and in the finales it is integrated in the design of a movement resembling one from a suite. In his symphonies Graun followed the Italian model, but he was also a composer who cultivated the French overture. These works probably date from the 1720s and 30s, as the form soon became unpopular at the court of Frederick the Great. Graun's liturgical music and his Italian passion oratorio may date from the period before his appointment in Prussia, as there were hardly any later opportunities for their use until regular performances of sacred music began in a few Berlin churches in the 1750s.

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instrumental

printed

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manuscript

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c46 concs., incl. 27 for vn, 6 for 2 vn, 5 for va da gamba; 90 others, doubtful; 1 (for ob) ed. H. Töttcher (Hamburg, 1953), 1 (for bn) ed. H. Töttcher (Hamburg, 1955), 1 (for vn, va) ed. K. Janetsky (Leipzig, 1953), 1 (for fl) ed. F. Schroeder (Celle, 1966), 1 (conc. grosso) ed. K. Flattschauer (Heidelberg, 1971); thematic catalogue in Willer (1995)

2 qts, D, g, 2 vn (or fl, vn), va, b; 6 others, doubtful

c69 trios, some also as solo sonatas with kbd; 74 others, doubtful; 3 ed. in *Collegium musicum*, xxiv–xxvi (Leipzig, 1906), 1 ed. H. Kölbel (Wilhelmshaven, 1979), 1 ed. H. Kölbel (Frankfurt, 1981), 1 ed. M. Weyer (Bad Godesberg, 1983), 1 ed. H. Kölbel (Wilhelmshaven, 1983), 1 ed. W. Thomas-Mifune (Lottsteten and Adliswil, 1990), 1 ed. Mátyás Kovács (Adliswil and Budapest, 1991), 1 ed. K. Verheijen (Unna, 1992), 1 ed. B. Welpmann (Unna, 1993), 1 ed. H. Kölbel (Wilhelmshaven, 1993), 1 ed. O. Fischer (Frankfurt, n.d.); thematic catalogue in Wendt (1983); 2, in *D-SWI*, formerly attrib. Franz Benda

8 sonatas: in B \flat , F, va, bc, ed. H.C. Wolff (Leipzig, 1937/R); in c, va, bc, ed. G. Müller (Hamburg, 1962); in B \flat , vn, bc, ed. H. Ruf (Mainz, 1988); in A, F, g, G, vn, bc, ed. G. Müller (Hamburg, n.d.)

sacred

all MSS; thematic catalogue in Grubbs (1984)

Mass (Ky-GI), E \flat , S, S, SATB, insts (?autograph); 3 others, doubtful

2 Mag, ed. in Britt (1977); Stabat mater: all doubtful

La Passione di Gesù Cristo (orat, P. Metastasio), S, S, S, S, SATB, insts

Cants.: Gott man lobet dich in der Stille, S, T, B, SATB, insts (2 versions); others doubtful

secular vocal

printed

Lieder: 2 in Oden mit Melodien (Berlin, 1753–5); 2 in Berlinische Oden und Lieder, ii (Berlin, 1759); 1 in Musikalisches Allerley, ii (Berlin, 1761); 3 in Lieder der Deutschen mit Melodien (Berlin, 1767–8)

La partenza (canzonetta, Metastasio) and Donne, se avete in sen pietate (arietta), both in Musikalisches Vielerley (Hamburg, 1770)

manuscript

9 cants.: Destatevi, o pastori, S, str, bc; Ecco a voi cari sassi, S, bc (also attrib. C.H. Graun); Già la sera si avvicina, S, str, bc; Heute bin ich selber mein, T, 2 ob, str, bc; Misera abbandonata (Circe), S, str, bc; Non perdonami o Clori, S, str, bc; O dio Fileno, S, str, bc; Piangete occhi dolenti, S, str, bc; Sorgi lucente Aurora, T, str, bc

4 lieder (incl. 3 doubtful)

Graun

(3) Carl Heinrich Graun

(b Wahrenbrück, 1703/4; dBerlin, 8 Aug 1759). Composer, brother of (1) August Friedrich Graun.

1. Life.

Like his brother (2) Johann Gottlieb, he attended the Kreuzschule in Dresden in 1714. He seems to have been the better singer, as he was immediately given one of the two 'Rathsdiskantist' places sponsored by the town council. From 1717 to 1721 he was an alumnus at the school, although, like his brother, he was also registered at the University of Leipzig in 1718–19. His teachers included J.Z. Grundig (for singing), the organist Samuel Benisch (keyboard instruments), and for composition the court organist and composer Christian Petzold and the Saxon court Kapellmeister J.C. Schmidt. He sang in the choir at the première of Lotti's *Teofane* (1719) at the Dresden court, and was a cellist at the performance of Fux's *Costanza e Fortezza* in Prague in 1723. During his time at Dresden, Graun is said to have composed (in addition to motets for the Kreuzchor) more than two complete cycles of church cantatas (Hiller), the music of which has not survived. The cantata *Dein Geist mein Leib und Seel regier* may be dated to this time on stylistic grounds and *Ich suchte den, den meine Seele liebet* to his Brunswick period, as its text is taken from a book of cantata texts by Johann Armand von Uffenbach printed in Frankfurt in 1726. There is no information about the place of composition, or authenticity, of seven cantatas handed down through C.P.E. Bach in Hamburg (see Schwinger, 1997).

Graun's qualities as a singer and composer, together with the recommendation of the Dresden court poet Johann Ulrich König, led to his appointment in 1724 as a tenor at the court of Duke August Wilhelm of Brunswick-Wolfenbüttel, where he was responsible for opera, court and

church music. His starting salary of 350 thalers included 50 thalers for composing. He was well-regarded as a representative of the modern Italian style that came via Dresden, and he wrote arias for the operatic roles he sang (see Sommer, 1882, and Poetzsch, 1993) as well as serenades, cantatas, Passions and funeral music for the court. Some confusion remains regarding which are his works and which are by his superior, the court Kapellmeister G.C. Schürmann. Not surprisingly for a company situated in a German capital and trade centre, the Brunswick opera had an international outlook in musical affairs, and Graun's first opera, *Polidorus* (1726), shows Italian influence. Five further stage works followed, including the opera *Pharao Tubaetes* (1735), with Italian arias, and *Lo specchio della fedeltà* (1733), performed at the marriage of the Prussian Crown Prince Frederick and Princess Elisabeth Christine of Brunswick in Salzdahlum.

After Graun's appointment as vice-Kapellmeister in 1731 the prospect of further promotion seemed remote, and he therefore sought employment in the Kapelle of Crown Prince Frederick, where his brother (2) Johann Gottlieb was already employed. Duke Ludwig Rudolph allowed him to make several journeys to Ruppin, and Graun used the opportunity of a change of duke to move to Prussia at the beginning of 1735 after Frederick had made him an attractive offer (see Blindow, 1994). Links between the Brunswick court and the Hohenzollerns had continued to be close, especially following the marriage in 1733, and on 29 March 1734 Graun's opera *Scipio Africanus* was revived for the birthday of the Prussian Queen Sophia Dorothea, with a new, festive prologue featuring allegories of the rivers Elbe, Havel and Spree. In the same year Graun travelled to Erlangen, the second residence of Margrave Wilhelm of Bayreuth who was married to Wilhelmine, a sister of the Prussian crown prince. The move to Ruppin did not mean the end of Graun's artistic contact with Brunswick. He composed funeral music for his employer, who died in March 1735, and in the late 1740s he contributed to various operas (whether original compositions or pasticcios) and wrote *Giove in Argo* for the birthday of Duke Karl I in 1747. In addition, his Berlin operas *Cantone in Utica*, *Cajo Fabricio* and *Cinna* were performed in Brunswick in 1747–8. Few details about Graun's time in Ruppin and Rheinsberg survive. Many of his Italian cantatas may date from this time, and some of the texts were possibly written in French by the crown prince himself (see Hiller).

When Frederick became king in 1740 he sent Graun to Italy to engage singers for the court opera, which was being set up. Graun returned to Berlin in March 1741 after an eight-month absence and by 1 June he was made court Kapellmeister at a salary of 2000 thalers. The singers he had assembled failed to meet the king's expectations for the most part, and new personnel were engaged by agents. By winter 1743 the Berlin court opera was able, for the first time, to boast a stable and high-quality ensemble, including the castratos Felice Salimbeni and Antonio Uber ('Porporino'), the prima donna Giovanna Gasparini and the tenor Antonio Romani, and the new opera house in Unter den Linden was already in use. The official opening was in December 1742 with *Cleopatra e Cesare*, but performances of Graun's *Rodelinda* had already taken place in December 1741 on a temporary stage in the Berlin palace. Graun's main activity as court Kapellmeister was the composition of dramatic stage works. (He was not involved with the *opera buffa* troupe at Potsdam, which did not belong

to the court opera.) Until the opera's closure in summer 1756 caused by the Seven Years War, Graun wrote one or two works each year – mostly large-scale operas – which were performed during carnival or on the birthday of the Queen Mother (27 March). In addition, he contributed to three pasticcio productions at the palaces in Charlottenburg and Potsdam.

Graun also composed concertos, chamber music and Italian cantatas for performance at court, and he collaborated also with the Musikübende Gesellschaft, a society founded in 1749 for court musicians and amateurs from the nobility and the bourgeoisie. After a public performance on 11 April 1754 of his Brunswick Passion, *Ein Lämmlein geht und trägt die Schuld*, by this society, Princess Anna Amalia suggested that he compose a Passion oratorio, *Der Tod Jesu*, and commissioned a libretto from Karl Wilhelm Ramler. She is alleged to have composed a complete setting herself; the first performance of Graun's version, on 26 March 1755, marked the beginning of a tradition of performances in Berlin which lasted until the end of the 19th century, and the work became widely known elsewhere. Equally popular was Graun's *Te Deum*, commissioned 'on the highest orders' and first performed on 15 May 1757 on the occasion of the Prussian victory at Prague in the Seven Years War. With these two works Graun, who had until then published only a few lieder, stepped out of the exclusive circles of the court musical life of Berlin and into the public limelight. He arranged for both works to be published by Breitkopf in Leipzig; for the *Te Deum* Breitkopf was able to issue a score prior to the first performance. Further collaborations were cut short by Graun's death. His last composition was probably the cantata *Perdano, amata Nice* (see *GerberNL*), based on Metastasio's *La gelosia*.

Graun was married twice: in 1735 to Anna Dorothea Schmiel, née Friese (d 1744), and in 1748 to Johanne Charlotte Glockengiesser, née Rekkop (1719–94). There were six children from these marriages. His income, together with his wives', afforded him a lavish existence. The few surviving letters, to Telemann and von Uffenbach (see Kitziq, 1926–7), portray him as a musician well versed in matters of theory and aesthetics, and in 1747 he became a member of the 'Sozietät der Musicalischen Wissenschaften' founded by Lorenz Mizler. Graun may, however, have had some reservations about the society, which valued the traditional, mathematically based ideas of *musica theoretica*. He showed more interest in the art of teaching singing, wrote *solfeggio* exercises and developed a new system of solmization (see [Damenization](#)). His singing pupils included the castrato Paolo Bedeschi ('Paolino') from 1743 to 1748. In composition he instructed Frederick the Great, Christoph Nichelmann and J.P. Kirnberger, among others. Whether Frederick really restricted Graun's artistic autonomy as an opera composer (as maintained by J.F. Reichardt) seems doubtful; the idea was probably based on a false assumption that Frederick's conservative musical tastes in later years also applied in the pre-war period.

2. Works.

Graun's high reputation among his contemporaries as an opera and instrumental composer was eclipsed from the 1750s by the public success of his two late sacred works. His operatic style, which followed the Italian

tradition of the 1720s and 30s, was overshadowed by that of Jommelli, Piccinni, J.C. Bach and other composers of *opera seria*, and reform of the Berlin *tragedia per musica* was almost overtaken by experiments taking place in Parma, Vienna and Mannheim. At the same time, Graun's *Tod Jesu* achieved the status of a classic. Its success is attributable to its 'moderate' style, avoiding all extremes; text and the music together formed an ideal of religious composition in the spirit of Enlightenment aesthetics. First promoted in sophisticated circles, this ideal remained popular into the 19th century, despite all critical objections. On the other hand, Graun's Berlin operas, which superseded the pre-Metastasian type of *dramma per musica* he composed in Brunswick, remained in the repertory of the Berlin court, even after the Seven Years War, until 1785, precisely because Frederick and other leading members of Prussian society were keen on works that were retrospective in style. However, connoisseurs were divided about the worth of these operas: in 1771 Charles Burney criticized them as old-fashioned and unoriginal, but shortly afterwards excerpts were published which aimed to show these particular compositions by Graun as 'the finest models' (see the preface to *Duetti, terzetti ... delle opere del Signore Carlo Enrico Graun*, i (Berlin, 1773)). In addition, Graun's recitatives (not only from the operas) were cited in J.G. Sulzer's *Allgemeine Theorie der schönen Künste* as exemplary pieces in this genre; the article in question, by J.A.P. Schulz, was studied to considerable advantage, by Beethoven for example (see Kramer, 1974).

The Prussian court opera – its choice of carnival for the main performance season, its social division of the auditorium, to which admission was free, and the size and makeup of the company – was at first modelled on the Dresden example. There was also a high regard for Hasse's music and, at the beginning, for Metastasio's librettos. However, towards 1750 the Berlin court opera developed its own distinctive profile as a grand opera house under the aegis of both Frederick the Great, who wrote the librettos for *Coriolano*, *Silla* and *Montezuma*, and Francesco Algarotti. Its features included a turning to *tragedia per musica* as well as mythological or fantastical subjects; concentration on the main plot; a tendency to set key dramatic scenes as ensembles or action-packed scenes (in *Cleopatra e Cesare* and *Artaserse*, and then from *Cinna* onwards); the inclusion of ballet (particularly effective in the finale of *Montezuma*); and, finally, the widespread use of cavatinas in two sections (first used in *Semiramide*) to replace the da capo aria. The aim was to find a structure – one with short, concise scenes and as much lyrical music (and as little recitative) as possible – that would stress the visual rather than the psychological impact of the drama for an audience with scant knowledge of Italian language and literature. These trends were in line with the many reforming aims of the time, but they have nothing to do with the anti-Metastasian tendencies of Durazzo and Gluck in Vienna. Graun's operatic music remains largely unexplored, particularly its stylistic relationship to that of Hasse. J.A. Scheibe (*Der kritische Musikus*, Leipzig, 1738–40/R, pp.766–7) was of the opinion that Graun's *Rodelinda* and *Cleopatra e Cesare*, together with Hasse's *La clemenza di Tito* (all performed in Berlin between 1741 and 1743) represented a peak of musical achievement in Germany. Scheibe and others noted not only the technical quality of Graun's music but also its expressiveness, in particular its use of appropriate affects.

There has been a tendency to regard Graun's instrumental music as inferior to his elder brother's. Putting aside the problems of attribution already mentioned, this is at odds with the high reputation that Carl Heinrich enjoyed among his contemporaries: Scheibe, Hiller, Sulzer and Koch all used his trios as models (see Wendt, 1983). And if J.G. Graun's symphonies appear more sophisticated and original in structure than those of his younger brother, this may be attributed to their different function – as chamber and concert works rather than as operatic sinfonias. The differences in form and style stemming from these different functions were well known, and are detailed in volume one of Scheibe's *Der critische Musikus* of 1738. C.H. Graun's concertos show a clear predilection for flute or keyboard as the solo instrument. While the wind concertos are indebted to Vivaldi's ritornello form, those for keyboard (some of which survive as solo works) reflect the process of 'Sonatisierung'; in these the restraints imposed by the traditional structure are overcome by separating motivic and tonal contrasts from the formal functions of ritornello and solo episodes. In its place is a three-section structure based mainly on thematic material in a traditional modulation scheme. These works therefore occupy an important place in the formal development of the piano concerto (see Willer, 1995).

Graun

WORKS

attributions of MS works often uncertain between J.G. and C.H. Graun; MSS mostly in D-Bsb

operas

unless otherwise stated, first performed at Berlin, Hofoper, and MSS in D-Bsb

Polidorus (J.S. Müller, after A. Piovene), Brunswick, 1726

Iphigenia in Aulis (G.C. Schürmann, after C.H. Postel), Brunswick, 1728; Hamburg, 1731, as Iphigenia

Scipio Africanus (? G. Fiel der), Brunswick, 1732; with new prol, Brunswick, 29 March 1734

Lo specchio della fedeltà (after A. Zeno), Salzdahlum, Schloss, 13 June 1733, only lib extant

Pharao Tubaetes (J.S. Müller, after Zeno), Brunswick, 1735, *D-W*

Rodelinda, regina de' Langobardi (dramma per musica, G.G. Bottarelli, after N. Haym), Berlin, Schloss, 12 Dec 1741; with new prol (Bottarelli), Berlin, Schloss, 6 Jan 1742

Artaserse (dramma per musica, P. Metastasio), 2 Dec 1743; facs. in IOB, xl (1978)

Catone in Utica (dramma per musica, Metastasio), 6 Jan 1744; with new prol, 18 July 1744

Alessandro e Poro (dramma per musica, Metastasio), 21 Dec 1744

Lucio Papirio (dramma per musica, Zeno), 28 Dec 1744

Adriano in Siria (dramma per musica, Metastasio), 7 Jan 1746

Demofonte (dramma per musica, Metastasio), 4 Feb 1746, *Bsb, W*; incl. 3 arias by Frederick II

Cajo Fabricio (dramma per musica, Zeno), 2 Dec 1746; Brunswick, 1747 as Caio Fabricio, overo La magnanimità romana

Giove in Argo (A.M. Lucchini), Brunswick, 1747, music lost

Le feste galanti (festa teatrale, L. de Villati, after J.F. Duché de Vancy), 6 April 1747

Cinna (dramma per musica, Villati, after Corneille), 1 Jan 1748; Brunswick, 1748, as *Die Gütigkeit des Augustus*

L'Europa galante (festa teatrale, Villati, after A.H. de Lamotte), 27 March 1748

Ifigenia in Aulide (dramma per musica, Villati and Frederick II, after J. Racine), 13 Dec 1748

Angelica e Medoro (dramma per musica, Villati and Frederick II, after A. Ariosto), 27 March 1749

Coriolano (tragedia per musica, Villati and F. Algarotti, after Frederick II), 19 Dec 1749

Fetonte (tragedia per musica, Villati and Algarotti, after P. Quinault), 31 March 1750; ov. pubd in *Raccolta delle più nuove composizioni* (Leipzig, 1756) as *Sinfonia*

Il Mithridate (tragedia per musica, Villati, after Racine), 1 Jan 1751

Armida (dramma per musica, Villati, after Quinault), 27 March 1751

Britannico (tragedia per musica, Villati, after Racine), 17 Dec 1751

L'Orfeo (tragedia per musica, Villati, after M. du Bouclair), 27 March 1752

Il giudizio di Paride (pastorale per musica, Villati and Algarotti), Charlottenburg, Schloss, 26 June 1752, incl. 1 aria by Frederick II; ov. pubd (Leipzig, 1757) as *Sinfonia*

Silla (dramma per musica, Frederick II, after Duché de Vancy: *Scylla*, trans. G. Tagliazucchi), 27 March 1753

Semiramide (dramma per musica, Tagliazucchi, after Voltaire), 27 March 1754

Montezuma (tragedia per musica, Frederick II, after Voltaire: *Alzire, ou Les Américains*, trans. Tagliazucchi), 6 Jan 1755; ed. in DDT, xv (1904/R)

Ezio (Metastasio, rev. ?Tagliazucchi), 1 April 1755

I fratelli nemici (tragedia per musica, Frederick II, completed and trans.

Tagliazucchi, after Racine: *La Thébaïde, ou Les frères ennemis*), 9 Jan 1756

Merope (tragedia per musica, Frederick II, completed and trans. Tagliazucchi, after Voltaire: *Mélope*), 27 March 1756

Arias in *Ludovicus Pius, oder Ludewig der Fromme*, Brunswick, 1726; arias in *Clelia*, Brunswick, 1730; sinfonia, arias and chorus in *Arminius und Thusnelda*, Brunswick, 1745; sinfonia and arias in *Artabanus*, Brunswick, 1745; sinfonia and arias in *Lucius Verus*, Brunswick, 1746; music in *Galatea ed Acide*, Potsdam, only lib extant; music in *Il trionfo della fedeltà*, Charlottenburg, Schloss, Aug 1753

Excerpts in J.P. Kirnberger, ed.: *Duetti, terzetti, quintetti, sestetti, ed alcuni chori delle opere del Signore Carlo Enrico Graun* (Berlin and Königsberg, 1773–4)

italian cantatas

for T, strings and continuo unless otherwise stated

Agitata, alma mia; Ahi qual crucio (La gelosia); Ah tu fuggi, e perchè? (Adimanto e Dori), S, T, str, bc; Alme voi che provaste, S, bc; Amai è vero, S, str, bc; Antri profondi, S, bc; Arresta al quanto a tre vittorie (Talestri); Cantando vai bel usignuol; Che dir potrò della terrestre mole (Socrate), S, str, bc; Chiusi un dì; Crudelissimo amore, S, bc; Dalla sponda e dal rivo; D'Apollon i lamenti, T, bc (frag.); Da un petto infiammato; Deh, chi m'insegna, S, bc (frag.); Del humido verno; Disperata poscia, S, bc; Ecco a voi cari sassi, S, bc (also attrib. J.G. Graun); Elisa, o dio; Entro le viscere (Gli amori di Leandro ed Hero); Ferma Dafne crudel, S, str, bc; Fidi compagni, a son di tromba; Godo che molti amanti (Ulisse marito della Penelope), S, bc; Il dirti, Orante, t'amo (Orante); In quel amena valle
Là dove d'atre tenebre, S, str, bc; Lavinia e Turno (Maria Antonietta of Saxony), S,

str, bc (Leipzig, 1762); Nò, non turbati, o Nice, S, str, bc; Non porto Febo mai, S, str, bc; Numi avversi e spietati; Occhi stelle lucenti, S, str, bc; O ciel, che vedo ormai (Cupido ritornando Venere); O di felice, o di beato; O fato crudel; Perdono amata Nice (la gelosia) (P. Metastasio), S, bc; Perché, perché mio bene, T, bc; Pesan troppo sull'alma; Poique fra il numero; Qui dove folto il boscho; Ritrosetta pastorella, S, bc; Sacra d'amore (also for S, bc); Soffri, mio caro Alcino; Solitudine campestre, S, bc; Sorgi bella Licori, S, str, bc; Superba un dì la rosa; Tirsi, povero Tirsi, S, str, bc; Torna a me più soave, S, bc; Troia che cadde incenerita, T, bc; Tu t'invola da me, Virgilio; Tutte le mie membra (Hector a sua moglie), T/S, bc

german lieder

[24] Auserlesene Oden zum Singen beym Clavier, i (Berlin, 1761)

8 lieder in Sammlung verschiedener und auserlesener Oden (Halle, 1737–46); 6 in Oden mit Melodien (Berlin, 1753–5); 1 in F.W. Marburg's Historisch-kritische Beyträge (Berlin, 1754); 2 in Neue Lieder zum Singen beym Clavier (Berlin, 1756); 1 in Raccolta delle più nuove composizioni (Leipzig, 1756–7); 1 in Geistliche, moralische und weltliche Lieder (Berlin, 1758); 3 in Geistliche Oden in Melodien (Berlin, 1758); 1 in Versuche in geistlichen und weltlichen Gedichten (Berlin, 1758); 3 in Berlinische Oden und Lieder, ii (Berlin, 1759); 3 in Herrn Professor Gellerts Oden und Lieder (Leipzig, 1759); 1 in Drei verschiedene Versuche eines einfachen Gesanges für den Hexameter (Berlin, 1760); 1 in Musikalisches Allerley von verschiedenen Tonkünstlern, i (Berlin, 1761); 4 in Lieder der Deutschen (Berlin, 1767–8)

3 lieder, MS, attr. 'Graun'

other secular vocal

Il re pastore, serenata, 1747

Scena and aria, Die Bataille von Zorndorf, S, str, bc, doubtful

Cants.: Ewige Liebe dreyeiniger Gott, S, T, 2 fl, 2 ob, str, bc, 1727; Hat die Schönheit kein Erbarmen, S, str, bc

It. arias, duets, recits; solfeggi, S, bc

sacred vocal

thematic catalogue in Grubbs (1984)

Cantata in obitum Friderici Guilielmi regis borussorum beati defuncti (N. Baumgarten), S, S, T, SATB, str, bc, Potsdam, 22 June 1740 (Berlin, ?1740)

Der Tod Jesu (Passion orat, K.W. Ramler), Berlin, 26 March 1755 (Leipzig, 1760); ed. in Collegium musicum, 2nd ser., v (Madison, WI, 1975)

Te Deum, Berlin, 15 May 1757 (Leipzig, 1757)

3 motets in Vierstimmige Motetten und Arien, i (Leipzig, 1776), iv (Leipzig, 1780)

Kommt her und schaut (Passion orat), Brunswick, c1729; facs. in Handel Sources, v (1986)

Ein Lämmlein geht und trägt die Schuld (Passion orat), Brunswick, c1730

Cants., all with insts: Das Licht scheint in der Finsterniss (2 settings), S, T, B, SATB; Dein Geist mein Leib und Seel regier, A, T, B, SATB, ed. L. Hoffmann-Erbrecht (Cologne, 1969); Dir Welten Herrscher, S, A, T, B; Ehre sey Gott in der Höhe, S, T, B, SATB; Herr leite mich, S, S, SATB; Herr sey mir gnädig, S, A, T, B, SATB, SATB; Ich nahe mich zu deiner Krippen, S, A, T, B, SATB; Ich suchte den, den meine Seele liebet (J.A. von Uffenbach), S, T, B, SATB; Jauchzet fröhlich ihr Gerechten, S, T, B, SATB; Kommt Christen, feyert dieses Fest, A, T, B, SATB; Lobsinget zu ehren seinen Namen, S, T, SATB; Mache dich auf, werde Licht, S, A, T, B, SATB; O Gott, du Brunnquell aller Liebe, T, B, SATB; Siehe, um Trost war mir

sehr bange, T, B, SATB

Doubtful: 30 cants. (incl. 16 lost); 4 missa brevis (incl. 1 lost); 2 Mag; Stabat mater; 5 other Latin works (attrib. 'Graun')

Lost: funeral music for Duke August Wilhelm of Brunswick, 1731 (lib extant); funeral music for Duke Ludwig Rudolph of Brunswick, 1735 (lib extant); funeral music for Charles Etienne Jordan, 1745 (doubtful)

instrumental

Syms.: 1, arr. hpd, in *Raccolta delle migliore sinfonie* (Leipzig, 1761–2); 1 in *Six Favourite Overtures in 8 Parts ... Compos'd by Sigr. Cocchi, Galuppi, Graun and Jomelli* (London, ?1762)

3 kbd concs. in *Six Concertos for the Harpsichord or Organ composed by Sigr. Graun & Agrell op.II* (London, ?1762)

8 trios, 2 fl/vn, bc (London, c1759)

c33 sinfonias (incl. 32 operatic sinfonias), 1 ed. H. Mönkemeyer (Mainz, 1958), 2 ed. in *The Symphony 1720–1840, ser. C, i* (New York, 1983); others doubtful; thematic catalogue in Mennicke (1906)

c23 concs. (incl. 16 for hpd, 6 for fl), 1 (for fl) ed. J. Brinckmann (Heidelberg, 1958), 1 (for hpd) ed. A. Hoffmann (Wolfenbüttel, 1959), 1 (for hpd) ed. H. Ruf (Heidelberg, 1959), 1 (for org/hpd) ed. M. Weyer (Bad Godesberg, 1983); others lost or doubtful; thematic catalogue in Willer (1995)

2 qnts, hpd, 2 vn, va, b

c25 trios, 1 ed. R. Gerlach (Celle, 1968), 1 ed. H. Kölbel (Kassel, 1972), 1 ed. L. Stadelmann (Munich and Leipzig, 1973); others doubtful; thematic catalogue in Wendt (1983)

2 solos, fl, bc

Kbd: Sonata (Allemande, Aria, Courante), ed. H. Fischer and F. Oberdorffer, *Deutsche Klaviermusik des 17. und 18. Jahrhunderts, i* (Berlin, 1935); Gigue, b \flat ; Galanterie (4 pieces); Fantasia; Fugue, d (arr. of entrée from *L'Europa galante*)

Graun

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the graun family

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GerberL

GerberNL

Grove6 (E.E. Helm)

MGG1 (W. Freytag)

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Graupner, Christoph

(*b* Kirchberg, Saxony, 13 Jan 1683; *d* Darmstadt, 10 May 1760). German composer. The son of Christoph Graupner (1650–1721) and Maria Hochmuth (1653–1721), he was born into a family of tailors and clothmakers. He received his earliest musical training from the local Kantor Michael Mylius (who early detected Graupner's exceptional abilities to sing at sight) and the organist Nikolaus Kuster. In 1694 Graupner followed Kuster to Reichenbach, remaining there under his guidance until admitted as an alumnus of the Thomasschule in Leipzig, where he remained from 1696 to 1704. His teachers there included Johann Schelle and Kuhnau, for whom he also worked as copyist and amanuensis. His subsequent studies in jurisprudence at the University of Leipzig were broken off in 1706 through a Swedish military invasion, and he emigrated to Hamburg. In Leipzig he had already made firm and artistically stimulating friendships with G.P. Telemann (then director of the collegium musicum) and Gottfried Grunewald.

At Hamburg in 1707 Graupner succeeded J.C. Schiefferdecker as harpsichordist of the Gänsemarktoper. Between 1707 and 1709 Graupner composed five operas for this theatre and possibly collaborated with Reinhard Keiser in the joint composition of another three. His librettists included Hinrich Hinsch (*Dido, Königin von Carthago*) and Barthold Feind,

a jurist-satirist-aesthetician. In 1709, in response to an invitation from Ernst Ludwig, Landgrave of Hesse-Darmstadt, Graupner accepted the position of vice-Kapellmeister to W.C. Briegel, whom he succeeded on the latter's death in 1712. In 1711 he was married to Sophie Elisabeth Eckard, who bore him six sons and a daughter; her younger sister was married to a Lutheran pastor, Johann Conrad Lichtenberg of Neunkirchen in Odenwald, the author of the texts of most of Graupner's subsequent cantatas.

Under Graupner's direction the Darmstadt Hofkapelle experienced a period of vigorous expansion. At its peak (1714–18) the Kapelle employed 40 musicians, many of whom, in keeping with practices of the day, were adept in several different instruments. In these early years of his long incumbency, Italian operas were performed frequently and Graupner centred his activities on operatic compositions. Between 1712 and 1721 he also renewed his early friendship with Telemann, then active in Frankfurt. After 1719, however, financial pressures enforced a reduction in the size of the Kapelle and Graupner composed no more operas, concentrating instead on the cantata, orchestral and instrumental forms. During this period most of the orchestral personnel were obliged to find subsidiary employment, often in other court duties, and the relationship between the Landgrave and his musicians deteriorated. In 1722–3 Graupner successfully applied (in competition with J.S. Bach) for the Thomaskirche cantorate in Leipzig, on Telemann's withdrawal, but when the Landgrave refused acceptance of his resignation, granting him a significant increase in salary and other emoluments, he decided to remain in Darmstadt. There his reputation attracted a number of important composers, including J.F. Fasch, as his students. Until his activities were restricted by failing eyesight and eventually blindness in 1754, Graupner remained extraordinarily prolific, producing 1418 church cantatas, 24 secular cantatas, 113 symphonies, about 50 concertos, 86 overture-suites, 36 sonatas for instrumental combinations and a substantial body of keyboard music. In addition he made numerous copies of works in the current repertory by other composers such as C.H. Graun, J.W.A. Stamitz and F.X. Richter. His diligence and musical calligraphy were particularly famed, as Mattheson attested (*Der vollkommene Capellmeister*, p.481): '[his] scores are so beautifully written as to be comparable with an etching'.

As an opera composer, Graupner began his career with works in the eclectic north German tradition of Kusser, Keiser, Mattheson and G.C. Schürmann, drawing on the Italian and French styles. As early as his Hamburg days, Graupner's operas enjoyed considerable public acclaim, the *Hamburg Relations-Courier* (30 November 1708) reporting of his *Bellerophon* how 'a vast public such as has not been seen for some years attended the performance'. His Hamburg operas sometimes displayed particular skill in the marshalling of large formal structures, for example Act 2 scene i of *Dido, Königin von Carthago*, which is a chaconne over a developed *lamento* bass with music for quartet, individual soloists and duet. In *Antiochus und Stratonica* (1708) a scene (1.vi) is cast as a set of variants on the opening march theme, including entrées, dances, choruses, an arioso, an aria and finally a chaconne. The libretto of the opera *Simson* (1709) suggests effective dramatic use of the chorus. Above all, Graupner's Hamburg operas, following Keiser's, were remarkable for the emancipation and development of instrumental motif and the employment

of specific obbligato combinations to impart dramatic continuity. Of his Darmstadt operas, *La costanza vince l'inganno* (for which Landgrave Ernst Ludwig supplied the overture and ballet music) is in Italian throughout. The macaronic traditions of the Hamburg operas did continue however in *Berenice und Lucilla* which has 24 arias in Italian and eight in German.

Most of Graupner's 1418 church cantatas were composed for *Jahrgänge* to texts by G.C. Lehms (1684–1717) and J.C. Lichtenberg (1689–1751). Lehms favoured a form using rhymed recitatives, arias and biblical quotations and chorales; Lichtenberg also employed these forms and procedures in the texts he provided for Graupner from 1719 to 1743. After 1743 Graupner continued to use Lichtenberg's verse, also completing earlier cycles left incomplete at the death in 1739 of his deputy Hofkapellmeister, Gottfried Grünewald. Graupner's 55 Christmas cantatas are often suggestive of a transition from a baroque to a more *galant* style, but usually favouring a co-existence of conservative and progressive elements. Graupner's cantatas were of seminal importance for the Passion compositions of J.F. Fasch. An investigation of Graupner's 24 secular cantatas remains to be undertaken.

Among Graupner's orchestral works, the largest single category is represented by the 113 symphonies, all in major keys, most of which (according to Cahn) date from the period 1746 to 1753. 55 are in the three-movement *sinfonia* style of Alessandro Scarlatti and Vivaldi; the remaining are in various hybrid forms between *sinfonia* and *suite*, with an opening movement in *sinfonia* form succeeded by between four and seven dances or character-pieces. All 28 four-movement symphonies contain a minuet. The overture-suites, which are sometimes compared with Telemann's, usually comprise a French overture followed by between six and eight dances or character-pieces, several of which carry affective or quasi-programmatic titles, such as 'La rimenbrenza compassione vole' (no.11 in G major), 'Uccelino chiuso' (no.14 in G major) and 'La congiurazione' (Entrata no.2 in G minor). As in his symphonies and concertos, Graupner frequently incorporated less familiar instruments such as viola d'amore, flauto d'amore and chalumeau.

Of the 50 concertos ascribed to Graupner, covering from 1724 to 1745, only 44 are established by Witte as authentic, the remaining being transcriptions (one of Vivaldi). All reveal a keen feeling for colour and diversity of timbre in the choice of instruments (preferably woodwind). Whereas the form of Corelli's concertos embraced from four to seven movements, 24 of Graupner's concertos are in the Vivaldian three-movement pattern (fast–slow–fast) and the remaining 20 in a four-movement one (slow–fast–slow–fast). Concerto form predominates in the fast movements; the slow movements, departing from ordinary *concertino–ripieno* procedures, follow *sonata* or symphonic structures and textures, or a *concertante* style with successive (or simultaneous, as in *ostinato* forms) *concertino–ripieno* contrast. Of the sonatas, those for two horns, two violins, viola and continuo (1745–8) are Graupner's most extended studies in the large-scale instrumental application of fugal forms and devices.

An anonymous entry in the *Hochfürstliche Hessen Darmstädter Staats- und Adresskalender* of 1781 recalled Graupner as an exceptional keyboard performer while in his middle age. The three volumes of keyboard music published in Darmstadt represent only a small proportion of his total production in this field, much of which is in manuscript (*D-DS*). His output can be divided into three groups, representing the *Partien* or suites, two series of teaching pieces (*Monatliche Clavir Früchte*, 1722; *Leichte Clavier-Übungen*, c1730), and miscellaneous volumes of either individual or assorted movements. An estimated production of 65 *Partien* is once thought to have existed, of which only 26 are shown by Hoffmann-Erbrecht to be extant. With their origins in the central German styles of Kuhnau and J.C.F. Fischer, the keyboard works follow both French and Italian styles, sometimes achieving a fusion of them. The *Partien* vary from four to 11 movements, the most usual sequence being the orthodox *Allemande–Courante–Sarabande–Gigue* pattern (the last sometimes replaced by *Chaconne*, *Rondeau* or *Variation*). Graupner is sensitive to the different demands of ‘*Kenner*’ and ‘*Liebhaber*’ and, working on a modest scale, was regarded more for the originality of his ideas than for their working out. The presence of pieces with programmatic subtitles and the eclectic view of foreign styles has led to comparisons with the keyboard music of Telemann.

Graupner’s interest in music theory, which emerged after 1730, is evident from the copies he made of treatises by Johann Theile and J.A. Scheibe and from material which survives for an unfinished book on the technique of canon. This includes preliminary workings (*D-DS*) and 5625 four-part canons which are arranged according to the order of the voice entries, the interval of imitation and the distance between entries, reflecting a tirelessly experimental attitude in the investigation of the possibilities of imitation.

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operas

music lost unless otherwise indicated

Dido, Königin von Carthago (Singspiel, 3, H. Hinsch), Hamburg, 1707; *D-Bsb**, *US-Wc*

Bellerophon, oder Das in die preussische Krone verwandelte Wagenstirn (B. Feind, after T. Corneille, Fontenelle, Boileau), Hamburg, 28 Nov 1708

L’amore ammalato, Die kränkende Liebe, oder Antiochus und Stratonica (musicalisches Schauspiel, Feind, after L. Assarini, P. Corneille), Hamburg, 1708; *D-Bsb**, *US-Wc* [incl. 1 aria by R. Keiser]

Il fido amico, oder Der getreue Freund Hercules und Theseus (Breymann), Hamburg, 1708

Der Fall des grossen Richters in Israel, Simson, oder Die abgekühlte Liebesrache der Deborah (Feind), Hamburg, 1709

Berenice und Lucilla, oder Das tugendhafte Lieben (L. Osiander, after A. Aureli), Darmstadt, 4 March 1710; see Brockpähler

Telemach (Ger.-It.), Darmstadt, 16 Feb 1711

La costanza vince l'inganno, Darmstadt, 1715, *D-DS**; revived 1719, *Ga* [ov., ballet music by Ernst Ludwig, Landgrave of Hessen-Darmstadt]

Untitled op, Darmstadt, 1709; see Brockpähler

Arias in Keiser: Der angenehme Betrug, oder Der Carneval in Venedig, 1707 and Die blutdürstige Rache, oder Heliates und Olympia, 1709; see Wolff

Divertissement (G.C. Lehms), lost

Doubtful: Adone, pastorale or Schäferspiel, Darmstadt, 1719; see Brockpähler

other vocal

Mag (Lat.), S, A, T, B, SATB, 2 tpt, timp, 2 ob, str, bc, 1722; ed. V. Wicker (Stuttgart, 1983)

Also hat Gott die Welt geliebet, cant., S, B, SATB, 2 vn, va, bc; ed. V. Wicker (Stuttgart, 1981)

Aus der Tiefen rufen wir, S, A, T, B, SATB, 2 tpt, timp, 2 ob, str, bc, 1723, *D-DS*; ed. V. Wicker (Stuttgart, 1983)

Jesu, führe meine Seele, B, vn, vc, bc; ed. F. Noack (Berlin, 1955)

Machet die Tore weit, S, A, T, B, SATB, fl, ob, 2 vn, va, bc; ed. V. Wicker (Stuttgart, 1982)

1414 church cantatas, 1709–54, mainly *DS*, also *Bsb*, *F*; 17 ed. in DDT, li–lii (1926, rev. 1960 by H.J. Moser); 2 ed. in SEM, ix (1974); for chronology of the yearly cantata cycles, see Noack (1926)

7 chorale arrs., SATB, 2 vn, va, bc; ed. O. Bill, *Advents- und Weihnachtschorale* (Stuttgart, 1982)

Neu vermehrtes Darmstädtisches Choralbuch, with bc (Darmstadt, 1728)

24 secular cants., *DS*

orchestral

MSS in *D-DS* unless otherwise stated

Syms.: 53 for 2 hn, 2 vn, va, bc; 27 for 2 fl, 2 hn, 2 vn, va, bc; 27 for 2 clarinos, 2 fl, 2 hn, 2 vn, va, bc; 6 for various combinations; thematic catalogue in Nagel (1912); 1 ed. in *N*; 4 ed. in *The Symphony, 1720–1840, ser. C, ii* (New York, 1984)

Overture-suites (Tafelmusiken): 40 for 2 vn, va, bc, *DS* [5 entitled 'Entrata per la musica di tavola']; 45 for 2 vn, va, bc, other insts, *DS*; 1 in *KA*; 1 ed. in *N*; 1 facs. repr. in *M*; 1 ed. D. Degen (Frankfurt, 1943); 2 ed. E. Hunt (London, 1961); 1 ed. in *NM*, ccxx (1968)

Conc., *F*, rec, str, bc; facs. repr. in *M*; ed. A. Hoffmann (Mainz and Leipzig, 1939); ed. C. Sokoll (Stuttgart, 1986)

5 concs., fl, str, bc; 1 in *D*, ed. in *Corona*, xxvii (Wolfenbüttel, 1953); 1 ed. O. Bill (Stuttgart, 1986)

Conc., *F*, ob, str, bc; ed. in *NM*, clxviii (1952)

2 concs., ob d'amore, str, bc; 1 in *C*, ed. H.O. Koch (Heidelberg, 1972)

4 concs., bn, str, bc; 1 in *c*, ed. in *N*; 1 in *C*, ed. F. Schroeder (Leipzig, 1959); 1 in *G*, ed. G. Augerhofer (Leipzig, 1962)

2 concs., clarino, str, bc; 1 in *D*, ed. J. Wojciechowski and G. Müller (Hamburg,

1963); 1 in D, ed. A. Mehl (Zürich, 1982)

Conc., A, vn, str, bc; ed. in N

2 concs., va d'amore, str, bc; 1 in g, ed. in Corona, cxxxiv (Wolfenbüttel, 1980)

7 concs., 2 fl, str, bc; 1 in e, ed. J. Braun (Zürich, 1975); 1 in e, ed. W. Rottler (Munich, 1973)

Conc., 2 fl d'amore, str, bc

2 concs., 2 ob, str, bc

2 concs., 2 chalumeaux, str, bc

5 concs., 2 vn, str, bc; ed. in RRMBE, lxxviii (1996)

2 concs., va, va d'amore, str, bc; 1 in D, ed. M. Rosenblum (New York, 1966)

Triple concs.: 1 for b chalumeau, bn, vc; 1 for fl d'amore, ob d'amore, va d'amore; 1 for 2 hn, timp; 1 for fl, va d'amore, b chalumeau; 1 for 2 tpt, timp, ed. A. Mehl (Zürich, 1982); 1 for ob, va d'amore, b chalumeau

Conc., 2 fl, 2 ob, str, bc; ed. in DDT, xxix–xxx (1958/R)

Also Dubletten and works of uncertain authenticity; see Witte (1963)

chamber

MSS in D-DS unless otherwise stated

21 sonatas, 2 vn, bc (some with vc obbl); 1 fasc. repr. in M; 1 ed. in Corona, ci (Wolfenbüttel, 1969); 1 ed. O. Bill (Winterthur, 1993)

2 sonatas, 2 vn, va, bc; 1 in G, ed. in HM, cxx (1955)

6 sonatas, fl, va d'amore, bc; 1 in B₁; ed. F. Goebels (Munich, 1965); 1 in C, ed. K. Flattschacher (New York, 1968)

Sonata, va d'amore, chalumeau, bc

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Sonata, fl, bn, bc

3 sonatas, 2 hn, 2 vn, va, bc, 1745–8

2 sonatas, vn/fl, hpd; ed. in HM, cxxi (1955)

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Monatliche Clavir Früchte ... meistens für Anfänger (Darmstadt, 1722); ed. A. Küster (Wolfenbüttel, 1928/R1956); selections ed. W. Frickert (Leipzig, 1959)

Vier Partien auf das Clavier, unter der Benennung der Vier Jahreszeiten (Darmstadt, 1733); only 1st, Winter, extant; ed. L. Cerutti (Padua, 1994)

2 Preludien und Fugen, c1716; Aria für Clavier, E₁; c1722; Partita, C, c1730; Leichte Clavier-Übungen etc., c1730; Partita, G, c1730; 13 individual movts, c1730; 4 Partien, c1735; 4 Partien, c1738; Gigue per Cembalo, c1739; 3 Partien, c1740; see Hoffmann-Erbrecht; 17 suites in facs. repr., ed. O. Bill (Courlay, 1993); selections ed. A. Küster (Wolfenbüttel, 1975)

5625 canons, a 4

4 unison canons, insts

Graupner, Christoph

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Graupner [Graubner], (Johann Christian) Gottlieb

(*b* Verden, nr Hanover, 6 Oct 1767; *d* Boston, 16 April 1836). American musician, teacher and publisher of German origin. He was a son of the oboist Johann Georg Graupner, but no evidence has been found to link him with the earlier Christoph Graupner of Darmstadt. He was a skilled performer on many instruments, but followed his father's profession and joined a military regiment in Hanover as oboist. He was honourably discharged in 1788 and shortly afterwards travelled to London, where he was first oboist in the orchestra assembled for Haydn's concerts during 1791–2. He later emigrated to America where his first documented musical activity was as a member of the City Theatre Orchestra in Charleston, South Carolina, performing an oboe concerto on 9 November 1795. He married there Catherine Comerford Hillier, an English actress and opera singer, and the couple soon moved to Boston and were engaged at the Federal Street Theatre by January 1797.

Both Graupners were active as performers, and Gottlieb also opened a music store in which he taught, published and sold music. During the early decades of the 19th century he became Boston's leading music publisher and dealer, selling music and instruments on consignment from other dealers, and engraving and printing much music and instructional material himself. He was leader of the Philharmonic Society throughout its existence (1809–24), and was a charter member of the Handel and Haydn Society in 1815. Graupner's influence on the musical life of Boston was considerable because of the variety and scope of his activities through a long career.

Graupner wrote a few songs, in which the text appears between the two staves of one keyboard system, *Governor Brooks' Grand March* for flute and piano, and several instruction books: *Rudiments of the Art of Playing on the Piano Forte* (Boston, 1806), *New Instructor for the Clarinet* (Boston, 1811) and *G. Graupner's Complete Preceptor for the Clarinet* (Boston, 1826).

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DOUGLAS A. LEE

Graus (i Ribas), Josep Oriol

(b Barcelona, 1957). Spanish composer and guitarist. He took a diploma in technical engineering and studied flamenco and classical guitar, which he performs and teaches. He studied composition and musical applications of technology with Brnčić at the Laboratorio Phonos, Barcelona. These technical concerns are evident in works like *Laberint mutant II* (1984), which explore processes of permanent transformation. Another of Graus's concerns is the order (or disorder) of sound and silence, as is evident in *Miradaciosa VI* (1989).

WORKS

(selective list)

Chbr: Textura I–III, V

Tape: *Miradaciosa III*, 1983; *Arasi arano*, 1984; *Laberint mutant*, 1984; *Sisinosi nonosino*, 1984–5; *Metanoia*, 1985; *Tardor 87*, 1987

Other: *Miradaciosa VI*, 1989

ANGEL MEDINA

Grave

(It., Fr.: 'heavy', 'serious').

A tempo mark and mood designation. In the early 17th century it had no particular musical meaning: Antonio Brunelli's *Ballo grave* (1616) and Biagio Marini's *Symphonia grave* (1617) used it merely as an adjective in the title, and among the Venetian polychoral music of the time the higher and lower choirs were named *acuto* and *grave*. But *grave* appeared as a performance instruction in Cavalli (*Le nozze di Teti e Peleo*, 1639), Marco Uccellini (*Sonate*, 1646) and Marini (op.22, 1655). By 1683 Purcell, in the preface to his *Sonnata's of III Parts*, could describe it as being current in Italy and elsewhere, saying that it and *adagio* 'import nothing but a very slow movement'. Corelli used it for the majority of his slow movements, particularly introductory movements. François Couperin often used *gravement* (the adverbial form in French), which also appears in J.S. Bach. The theorists show no consistency in their opinion as to whether *grave* is faster or slower than *adagio* and *largo*; but its uses suggest interchangeability with *adagio*, though in the 18th century it seems sometimes to have meant the same as *andante*. Koch (*Musikalisches Lexikon*, 1802, article 'Con gravità') said that in *grave* movements over-dotting should be used, and referred to the opening sections of operas by Graun and Hasse: the *Messiah* opening should certainly be read in this way; perhaps also the *grave* at the beginning of Beethoven's 'Pathétique' Sonata op.13 (recalling that in Bach's C minor Partita), like the opening *grave* of his Piano and Wind Quintet op.16, should be double-dotted.

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

DAVID FALLOWS

Gravecembalo

(It.).

See [Gravicembalo](#).

Graves, Samuel

(*b* New Boston, NH, 2 July 1794; *d* Wells River, VT, 18 Nov 1878).

American maker of brass and woodwind instruments. He began making woodwind instruments in West Fairlee, Vermont, in the early 1820s. In 1827 he and three partners opened a large shop in Winchester, New Hampshire, as Graves & Alexander. By 1830 the shop occupied the upper two floors of a four-storey building constructed jointly with a clothier, Nathaniel Herrick. The firm, the first large-scale manufacturer of wind instruments in the USA, turned out large quantities of flutes, clarinets, fifes and flageolets using water-powered machinery. From 1832 the company was known as Graves & Co..

James Keat (1813–45), the third son of the London instrument maker Samuel Keat, went to Winchester about 1837. He evidently introduced brass instrument making to Graves & Co., for a number of keyed bugles and one Stölzel valve cornet have been found in the USA signed 'J. Keat for Graves & Co.'. From that time on and throughout the 1840s Graves & Co. produced both brass and woodwind instruments. By 1842 they had obtained another floor in the building and their products included keyed bugles, ophicleides and several sizes of brass instruments with Vienna double-piston valves. Graves called the larger of these 'trombaccellos'. The 1844 exhibition of the Massachusetts Charitable Mechanic Association in Boston included the following Graves instruments: 'one trombacello, one tenor valve trombone, one valve trumpet, two valve post horns and one E \square bugle'.

Graves & Co. rebuilt their premises in 1848 after a fire, but the business did not recover. In 1851 the shop was sold and Graves moved to Boston. He and two of his sons continued the business there until the 1870s making brass instruments but no woodwind.

Samuel Graves, with the help of James Keat, was one of the earliest makers of valved brass instruments in the USA. He was well known for his fine E \square and B \square keyed bugles, which his company produced in large quantities. His one- to eight-key flutes and five- to thirteen-key clarinets were also well made and popular. The water-powered factory at Winchester was the largest producer of woodwind and brass instruments in the USA for many years. Numerous examples of Graves instruments are found in the John H. Elrod Memorial Collection, Germantown, Maryland; the Henry Ford Museum, Dearborn, Michigan; the Museum of Fine Arts, Boston; and the Shrine to Music Museum, University of South Dakota.

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ROBERT E. ELIASON

Gravicembalo [gravecembalo]

(It.).

Term used by Scipione Maffei to describe Bartolomeo Cristofori's newly invented piano. *Gravecembalo* was used in his *Giornale de' letterati d'Italia* (1711), *gravicembalo* in the reprint of this article published in *Rime e prose* (1719). The term suggests a keyboard instrument having a weighty (or large) case or one having a deep pitch. Cristofori's pianos were scaled for 8' pitch; contemporary sources indicate that this was somewhat lower than usual.

See also [Arpicembalo](#) and [Pianoforte](#), §1, 2.

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STEWART POLLENS

Gravissima

(Lat.).

See under [Organ stop](#).

Grāvītis, Olgerts

(b Alūksne, 30 Aug 1926). Latvian musicologist, critic and composer. He studied at the Latvian Conservatory (later the Jāzeps Vītols Latvian Academy of Music) in Riga, graduating from the musicology department in 1952 and from Jānis Ivanov's composition class in 1960. He was awarded the *Kandidat* degree (later upgraded to the doctorate) from the Leningrad Conservatory in 1969 for his book on Vītols. From 1961 he taught at the Latvian Conservatory; he was appointed associate professor in 1969 and professor in 1984. He was secretary of the Latvian Composers' Union from 1959 to 1962 and again from 1968 to 1974. Grāvītis specializes in Latvian music history of the 19th and 20th centuries and has written extensive

criticism and numerous essays, reviews, radio and television programmes and lectures. His most important contributions to Latvian musicology are his monographs on Latvian composers, and a volume of biographical studies of Soviet Latvian musicians which he edited (1965). His compositions include the first Latvian television opera, *Vanadzīņš* ('The Little Hawk', 1959), two other operas, cantatas and song cycles on political themes, and chamber and instrumental music. His works are in a traditional but purposefully emotional style.

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ARNOLDS KLOTIŅŠ

Gray, Cecil

(*b* Edinburgh, 19 May 1895; *d* Worthing, 9 Sept 1951). English critic and composer. After receiving a private education in music under Healey Willan, he began his literary career by founding the periodical the *Sackbut* with Philip Heseltine (Peter Warlock) in 1920. He later wrote for the *Daily Telegraph* and *Manchester Guardian*. As a music critic he advocated unconventional views and promoted the music of Warlock and Bernard van Dieren above his own. His style was trenchant and assertive – indeed too much so for the newspapers which employed him – and his common practice of maintaining the opposite of any broadly accepted view, while making for lively reading, neither aided his chosen causes nor conferred permanent value on his books. The only exception is his biography of Warlock, which shows sympathy, fine judgment and an understanding of that divided personality. But his judgment was not always correct: his denial of the influence of folk music on Sibelius is simply wrong. His biography of Gesualdo, written jointly with Heseltine, demonstrates his wide reading and his ability to undertake historical research, but the work is spoiled by a facetious essay on murder as an art. His *Survey of Contemporary Music* (1924) and *History of Music* (1928) are ruled by the phrase, 'So far from this being the case, the precise opposite is nearer the

truth', and the two collections of essays, *Predicaments* (1936) and *Contingencies* (1947), are also marred by this predisposition towards contrariness.

In addition to his Symphonic Prelude (1945), Gray composed three operas to his own texts – *Deirdre*, *The Temptation of St Anthony* (after Flaubert) and *The Trojan Women*. Apart from one broadcast of the last, none was ever performed.

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FRANK HOWES

Gray, H.W.

American firm of music publishers. H. Willard Gray (*b* Brighton, 1868; *d* Old Lyme, CT, 22 Oct 1950) went to the USA in 1892 to be manager of the New York branch of Novello, Ewer & Co. He bought the office and established his own company, H.W. Gray Company, Inc., in 1906, which continued to act as sole agent for Novello until 1937. Originally located at 21 East 17th St, the company moved to 2 West 45th St in 1913 and to 159 East 48th St in 1922. Gray specializes in church, choral and organ music and fosters the publication of works by American composers. Gray published *The New Music Review and the Church Music Review* from 1906 to 1935, taking over its publication from the New York branch of Novello; the firm took over the publication of *American Organ Monthly* from the Boston Music Co. in September 1921, changing it to a quarterly in April 1922 (when it became the *American Organ Quarterly*), ceasing publication in 1934. In 1907 it published Frederick S. Converse's *The Pipe of Desire*, the first American opera to be produced at the Metropolitan Opera (18 March 1910). Gray was succeeded by his sons in the management of the company. In 1971 the firm became a division of Belwin-Mills, which was purchased by Columbia Pictures Publications in 1985, itself bought by Warner/Chappell Music in 1994. Publications have continued under the name H.W. Gray.

FRANCES BARULICH

Gray, Jonathan

(b York, 3 Aug 1779; d York, 11 Dec 1837). English amateur musician, grandfather of Alan Gray. He was a central figure in the transformation of parish church music during the first half of the 19th century. He belonged to a prominent York family. A lawyer by profession, and an alderman of York, he was involved in many local issues, in politics (as a supporter of Pitt and Wilberforce), and in the evangelical party of the Church of England. He was gifted in literature, architecture, astronomy and music. From about 1810 he played the organ at the popular Sunday evening services at St Saviour's, York. He founded the *Yorkshire Gazette* in 1819 and wrote some of its musical articles. He was a prominent member of the York Musical Society from 1811, and in 1833 was elected the first president of the York Choral Society.

Gray believed that the old-fashioned metrical psalmody was inadequate as an expression of evangelical religion. He used his very considerable influence to introduce congregational chanting of the prose psalms, and hymns with uplifting texts and inspiring tunes. With his legal knowledge he was able to contest successfully the argument that the Old and New Versions were the only verses authorized for use in church. He added his own selection of hymns (York, 1817) to William Richardson's 1788 collection of metrical psalms in use in most churches of York and the neighbourhood, and promoted the use of new tune selections by two York organists, Matthew Camidge and Philip Knapton. To encourage the novel practice of congregational psalm chanting, he devised, with Camidge, a method of pointing the psalms which was introduced in the 1820s and was the first to be widely used. His pointing showed a much greater sensitivity to verbal accent than most of its Victorian successors.

Gray visited the Continent several times, and published *Letters* in which he reported on social, administrative and musical conditions. They contain useful and perceptive eyewitness accounts of the church music in various parts of northern Europe.

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NICHOLAS TEMPERLEY

Gray, Thomas

(*b* London, 26 Dec 1716; *d* Cambridge, 30 July 1771). English music collector, poet and amateur musician. He was educated at Eton and Cambridge. After touring Italy with Horace Walpole during the period 1739–41, he divided his time between London, Stoke Poges (where his mother had retired) and Cambridge, where he was first a fellow of Peterhouse and then of Pembroke College. He had a fine connoisseur's taste in painting, architecture and music. While in Italy he began to assemble a remarkable library of Italian music, largely consisting of operatic arias in score. He was especially fond of Pergolesi, but also admired older composers including Palestrina; he had no great love of Handel. He was an accomplished harpsichord player and kept Viscount Fitzwilliam's instrument in his rooms at Peterhouse; later, perhaps under the influence of his friend William Mason he took to the fortepiano. He also sang. Gray was the author of an Ode on the Installation of the Duke of Grafton as Chancellor of the University of Cambridge (1769), set to music by John Randall.

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NICHOLAS TEMPERLEY

Gray & Davison.

English firm of organ builders. Robert Gray (*d* 1796) was in business at Leigh Street, Red Lion Square, London, in 1774. By 1787 he had been joined by William Gray (*d* c1820), and a trade card of about 1795 advertises them as 'Robert & William Gray, Organ, Harpsichord & Piano-Forte Makers'. Following Robert's death William carried on business in his own name; he was succeeded by his son John Gray (*d* 1849) who had, by 1837, taken his son Robert into partnership.

The firm's work was highly regarded in the early 19th century. Their tonal schemes reflected the growing taste for delicate voices and imitative reeds, but the Great Organ always contained a complete chorus and William Gray was one of the first to make regular use of Pedal pipes. Important contracts during this period included new organs for St Anne's, Soho (1795), St

Martin-in-the-Fields (1800) and for the parish churches of St Marylebone (1818), St Pancras (1822) and Blackburn (1828).

In 1838 Frederick Davison (*b* c1815; *d* London, 12 Nov 1889) dissolved his brief partnership with William Hill (see [Hill \(i\)](#)) and married John Gray's daughter Louisa. By 1842 he and his father-in-law were in partnership and the business was henceforth known as Gray & Davison. Davison was an able organist (a pupil of Samuel Wesley) and under his direction the firm began to put forward radical schemes for new and rebuilt instruments, incorporating the principles (independent Pedal divisions, fully developed choruses, C-compasses of the 'German system' organ which Davison had explored during his time with Hill). There was intense rivalry between the two firms, although Davison's organs (perhaps due to the absence of H.J. Gauntlett's influence) tended to be less adventurous tonally but mechanically more refined than Hill's.

The firm reached its peak during the 1850s, when several large concert instruments were built. The influence of Henry Smart was critical, and he and Davison set about creating a species of concert instrument which could accommodate everything from 'the severest fugue of Sebastian Bach, to the lightest French overture'. Under Smart's influence, Davison adopted many of the innovations of the modern French school: octave couplers, free reeds, harmonic flutes, the application of higher wind pressures in the treble, the tremulant, ventils instead of combination pedals and a 61-note manual compass. Some or all of these features appeared in the organs for Glasgow City Hall (1853), Birmingham Music Hall (1856), the Handel Festival organ in the Crystal Palace, London (1857), and Leeds Town Hall (1857–8). These instruments represent an important stage in the development of the 19th-century English concert organ, setting new standards of orchestral fidelity and offering the player novel console facilities.

Gray & Davison continued to do good but increasingly conservative work until the end of the century, including contracts for Bolton Town Hall (1874) and St George's Chapel, Windsor (1883). Characteristic voices, such as the Keraulophon ('invented' by Gray & Davison about 1843), the Clarionet Flute and the Siffloite 2', were still to be found in new instruments at the end of the century. On Davison's death, control of the firm passed to his nephew, Charles Davison, and then to Jess Davison (until 1928). The firm remained active until about 1970.

Little of the firm's work survives intact. Extant instruments include the 1851 Great Exhibition organ, now at St Anne's, Limehouse, St Mary's, Burnley (1855), St Mary Usk (built for Llandaff Cathedral, 1861), Milton Abbey, Dorset (1867), and Clumber Chapel, Nottinghamshire (1890).

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NICHOLAS THISTLETHWAITE

Gray's Inn.

One of the London Inns of Court. See [London \(i\)](#), §III.

Grayson, Kathryn [Hedrick, Zelma Kathryn]

(*b* Winston-Salem, NC, 9 Feb 1922). American actress and singer. During the 1940s and 50s she was one of the most popular of Hollywood's singing stars. Discovered by MGM talent scouts as a radio singer, she spent most of her career under contract to that studio. Her two most important roles were Magnolia Hawkes in *Show Boat* (1951) and Katharine in *Kiss Me, Kate* (1953). Other significant film credits include *Rio Rita* (1942), *Anchors Aweigh* (1945), *Ziegfeld Follies* (1946), *Till the Clouds Roll By* (1946), *That Midnight Kiss* (1949), *Lovely to Look At* (1952), as the singer Grace Moore in *So This Is Love* (1953), and *The Vagabond King* (1956), her final film. Grayson was acknowledged by her contemporaries as a very fine legitimate soprano. She sang very easily with a minimum of facial distortion, a quality essential to the film medium. The lack of physical tension in her singing is a hallmark quality of her technique.

WILLIAM A. EVERETT, LEE SNOOK

Graz.

City in Austria. It is the second-largest city in the country and capital of the province of Styria. The earliest reference to musical life in Graz occurs in the *Reimchronik* of Ottokar aus der Gaal, who in 1295 listed Graz musicians and their instruments. Polyphonic music in a style originating in the Netherlands was introduced through Frederick III's Hofkapelle in Graz, whose first Kapellmeister was J. Brassart. The earliest documented organist is the chaplain Wernhardin, named in the records of the city parish church for 1497. In the 16th century a large section of the population became Lutheran, and Graz enjoyed a 'golden age' of Protestant music fostered by the evangelical collegiate church (1570–99). The most distinguished musicians of this period were Annibale Perini, Erasmus Widmann and Paul Homberger. The first printed music from Graz is the hymnbook of Andreas Gigler (1569), a minister of St Ägidius who inclined to Protestantism. It contains 20 four-voice arrangements of cantus firmi by the court Kapellmeister Johannes de Cleve, ten of which are well-known Protestant hymns. The Protestant era was also the heyday of the Styrian Landschaftstrompeter and of the Heerpauker. The Counter-Reformation curtailed these developments; Archduke Karl II (1564–90) remained strictly Catholic. The members of his Hofkapelle were chiefly Dutch and Italian, the most distinguished including Cleve, Lambert de Sayve, Annibale Padovano, Simone Gatto, Francesco Rovigo and Zacconi. Thus the artistic links that had existed with Vienna and Munich (Lassus) were replaced by ties to Venice, strengthened under the rule of the Archduke Ferdinand (1595–1619), later Emperor Ferdinand II at Vienna, who sent Graz musicians such as Poss and Tadei to Venice. The new Italian influence

was largely responsible for the introduction of early monody in Austria. Between 1588 and 1614 the Graz printer Georg Widmanstetter brought out nine music publications, some of them wide-ranging; afterwards he brought out reprints of Nikolaus Beuttner's *Catholisch Gesang-Buch* (1602, 7/1718) and many other hymnbooks, and leaflets with music. In 1619, when the court moved with its Kapelle to Vienna, Graz lost its importance as a royal residence.

During the 17th and 18th centuries some nobles maintained their own court musicians, for example the princes of Eggenberg employed J.J. Prinner and P.R. Pignatta as court Kapellmeister. From 1572, when they came to Graz, the Jesuits encouraged the musical activity of the Hofkapelle; they were assisted by Ferdinand's protégés, including Fux, who were placed under them. In the mid-17th century they joined with the city choirmaster, succentor, city organist and the Stadttürmern (city watchmen, first mentioned in 1478) to form the Grazer Stadtmusikantenkompagnie, which Ferdinand III invested with a privilege in 1650 to ensure the furtherance of church music through the parish church. Its pre-eminent members were Franz Weichlein, J.M. Steinbacher and J.A. Sgatberoni; pre-Classical piano concertos by the last two survive and are still performed. Music was provided for the lower social classes by companies of fiddlers which consisted of two violins, a double bass and a dulcimer. During the 17th and 18th centuries there were several instrument makers in Graz, especially of organs, violins and lutes.

From the 17th century the secular theatre began to develop alongside religious drama, with productions mounted by English, German and Italian troupes. Opera first flourished in Graz through the activity of Pietro Mingotti, who built the city's first opera house in 1736 and whose Italian company performed works by Galuppi, J.A. Hasse, Pergolesi, Vinci and others for the next decade. From 1776 the theatre was run by the city, which established the Landschaftstheater there, staging opera, Singspiele, drama and ballet. Mozart's works began to predominate after 1785, when the last Italian opera company left Graz and R. Waizhofer and then J. Bellomo (1791) directed the theatre. Under the direction of F.E. Hysel, Beethoven's *Fidelio* had its first local performance (1816). Public musical events of this period were sponsored by noble and bourgeois dilettantes; the Steiermärkischer Musikverein, founded in 1815, provided further support and maintained a music school. Anselm Hüttenbrenner, director of the Musikverein (1825–9, 1831–9), was the best-known Styrian composer of the first half of the 19th century and a great admirer of Beethoven and Schubert. Concerts were given by the Graz Männer-Gesangverein (founded 1846; Konradin Kreutzer was one of its first conductors) and by visiting virtuosos such as the younger W.A. Mozart, Bernhard Molique, Clara Wieck, Mendelssohn and Liszt.

Important teachers in Graz during the second half of the 19th century were W.A. Rémy (who taught Busoni, Weingartner and Reznicek), E.W. Degner (Mojsisovics, Joseph Marx and Holenia) and Martin Plüddemann, who founded the Grazer Balladenschule with other composers. Herzogenberg, Adolf Jensen, Noren and Guido Peters were also active in Graz. Hugo Wolf went to school in Graz from 1870 and studied the piano there with J. Buwa (1828–1907) and others.

Following the success of the first Austrian performance of *Tannhäuser* in Graz in 1854, Wagner remained popular in the town. The Graz Opera became a springboard for musicians to Austria's and Germany's most important theatres. Some of its conductors, such as Karl Muck, Ernst von Schuch, Franz Schalk, Clemens Krauss and Karl Böhm, and many of its singers, such as J.A. Tichatscheck and Amalie Materna, later achieved international fame. The Thalia-Theater (from 1870 the Stadttheater) opened in 1864; it concentrated at first on operetta, burlesque and farce, but in the 20th century it became the town's main opera house. On 16 May 1906, at the instigation of the Graz music critic Ernst Decsey, Richard Strauss conducted the first Austrian performance of *Salome* in the rebuilt Stadttheater (opened in 1899). In the 20th century the theatre gave premières of works by Austrian composers including Wilhelm Kienzl, as well as Austrian premières of operas by Britten, Kodály, Dallapiccola, Henze and others. The Musikverein expanded through the efforts of Hermann von Schmeidel during the years before World War II. In 1939 the music school (since 1927 called the Konservatorium) withdrew from the society, which remained a publicly subsidized concert organization. In 1963, when Erich Marckhl was its director, the conservatory became an academy, and in 1970 it became the Hochschule für Musik und Darstellende Kunst, including five musicological institutes: ethnomusicology, performance practice, jazz research, aesthetics of music and electronic music. It became part of the university in 1998. In 1947, on the 65th birthday of Joseph Marx (born in Graz), the Styrian provincial government founded an annual Joseph Marx Prize. Music organizations in Graz include the Jugendkonzerte, started in 1949 by E.L. Uray, and the Steirische Tonkünstlerbund. The city is the home of the Johann Joseph Fux Gesellschaft (founded 1955), which publishes Fux's collected works, of the International Society for Jazz Research (founded 1969) and of the International Society for the Promotion and Investigation of Band Music (founded 1974). The Musikprotokoll, organized by Österreichischer Rundfunk (ÖRF), promotes the interests of the avant garde, and organizes events each year within the framework of the Styrian Autumn Festival (Steirischer Herbst, founded 1968). Since 1985 the summer festival Styriarte Graz under the musical direction of Nikolaus Harnoncourt has become internationally known. At the university musicology has been taught by Friedrich von Hausegger, E.F. Schmid, Herbert Birtner, Werner Danckert, Hellmut Federhofer, Othmar Wessely, Walter Wunsch, Rudolf Flotzinger, Wolfgang Suppan and Josef-Horst Lederer.

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HELLMUT FEDERHOFER, WOLFGANG SUPPAN

Graz, Joseph.

See Graetz, Joseph.

Graziani.

Italian family of singers.

- (1) Giuseppe Graziani
- (2) Lodovico Graziani
- (3) Francesco Graziani
- (4) Vincenzo Graziani

ELIZABETH FORBES

Graziani

(1) Giuseppe Graziani

(b Fermo, 28 Aug 1819; d Porto S Giorgio, 6 March 1905). Bass. He studied with Mercadante at Naples and made his career chiefly as a concert singer.

Graziani

(2) Lodovico Graziani

(b Fermo, 14 Nov 1820; d Fermo, 15 May 1885). Tenor, brother of (1) Giuseppe Graziani. He made his début at Bologna in 1845 and appeared at the Théâtre Italien, Paris, in 1851 as Gennaro in *Lucrezia Borgia*. He sang Alfredo at the first performance of *La traviata* at La Fenice, Venice, in 1853. His La Scala début was in 1855 in Apolloni's *L'ebreo*, and he also appeared there as the Duke in *Rigoletto* and Henri in *Les vêpres siciliennes* (given as *Giovanna di Guzman*). He sang the title role in Donizetti's *Dom Sébastien* at the S Carlo, Naples, in 1856 and returned to La Scala in 1862 to sing Riccardo in *Un ballo in maschera*. In 1865 he sang Vasco da Gama in the first Italian performance of Meyerbeer's *L'Africaine* at Bologna.

Graziani

(3) Francesco Graziani

(b Fermo, 26 April 1828; d Fermo, 30 June 1901). Baritone, brother of (1) Giuseppe Graziani. He made his début in 1851 at Ascoli Piceno in Donizetti's *Gemma di Vergy* and the following season sang Francesco in Verdi's *I masnadieri* at Macerata. He appeared at the Théâtre Italien, Paris, from 1853 to 1861 and made his London début at Covent Garden in 1855 as Carlo in *Ernani*, continuing to appear there regularly for the next 25 years. Though his repertory was enormous, ranging from Mozart (*Don Giovanni* and *Le nozze di Figaro*), Rossini (*Otello*, *La donna del lago* and *Guillaume Tell*), Donizetti (*Lucia di Lammermoor*, *Linda di Chamounix* and *La favorite*), and Bellini (*La sonnambula* and *I puritani*) to Flotow's *Martha*, Gounod's *Faust*, Meyerbeer's *L'Africaine* and Thomas' *Hamlet*, it was in Verdi roles that his greatest successes were gained. He was the first Luna to be heard in Paris (1854) and London (1855), and he also sang Germont, Rigoletto and Renato in both capitals. At Dublin in 1859 he sang the title

role in the first performance of *Macbeth* in the British Isles. He sang Don Carlo in the première of *La forza del destino* at St Petersburg (1862), Posa in the first London *Don Carlos* (1867) and Amonasro in the first London *Aida* (1876). His final appearance at Covent Garden was in *La traviata* in 1880. He was said to possess one of the finest baritone voices heard in the second half of the 19th century, though he was also considered an unconvincing actor.

[Graziani](#)

(4) Vincenzo Graziani

(*b* Fermo, 16 Feb 1836; *d* Fermo, 2 Nov 1906). Baritone, brother of (1) Giuseppe Graziani. He made his début in 1862 as Belcore in *L'elisir d'amore*, but had to abandon his career when, following an illness, he became partly deaf.

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Graziani, Bonifazio.

See [Gratiani, Bonifatio](#).

Graziani, Carlo

(*b* Asti, 1st half of the 18th century; *d* Potsdam, 1787). Italian cellist and composer. Nothing is known of his life in Italy. He was in Paris by 1747, the year he played for the Concert Spirituel. He subsequently joined the orchestra of La Pouplinière, where he remained until the nobleman's death in 1762. He was granted a ten-year privilege to publish instrumental music in 1758 and published his first two sets of cello sonatas in Paris.

Following the dissolution of La Pouplinière's orchestra Graziani travelled to England, appearing with the seven-year-old Mozart at Hickford's Rooms on 17 May 1764. He gave another concert with Felice Giardini the same week. Graziani is next found in Germany, where he and his wife, a singer, gave concerts in Frankfurt on 16 and 23 September 1770. The two then took up positions at the Berlin court. Graziani succeeded L.C. Hesse as a cello teacher and chamber musician to Friedrich Wilhelm II, while his wife joined the opera. Graziani was replaced by Jean-Pierre Duport in 1773 and retired to Potsdam.

Graziani's cello sonatas demonstrate a skilful technique, with distinctive ideas featured in individual movements. For example, an obbligato bassoon interacts with the cello in the Allegretto of op.1, no.4, the Adagio of op.2, no.3 is written completely in double stops and the Allegro of op.2, no.2 features slurred staccato bowings. Dynamic contrast is an important component of all the works, as is dexterous use of the bow. Uniformly composed in three movements of fast–slow–fast, the sonatas of the first

two opus numbers are of graded difficulty, suggesting their use as teaching material.

WORKS

6 Sonatas, vc, b, op.1 (Paris, 1758)

6 Sonatas, vc, b, op.2 (Paris, c1760/R1991 in ECCS, vii)

6 Sonatas, vc, b, op.3 (Berlin, n.d.), ed. in CMI, xv (1943)

MS works listed by Eitner: vc concs.; vc sonatas; duo, va, vc; other vc works; Talor per l'onde, aria, S, vc obbl

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VALERIE WALDEN

Graziani [Gratiano], Tomaso

(*b* Bagnacavallo, nr Ravenna, c1550; *d* ?Bagnacavallo, March 1634).

Italian composer. His approximate birthdate derives from two facts: on 10 November 1572 he entered the minorite order, and in a preface of 1617 he stated that he was advanced in age. Two publications appearing in 1587 name him as *maestro di cappella* at S Francesco, Milan, but in June of the same year he was elected to succeed Costanzo Porta, whom he proudly claimed as his teacher, as *maestro di cappella* of Ravenna Cathedral. Recommended by Porta, he moved in the same capacity to S Stefano, Concordia, on 4 July 1598, remaining there for five years. On 3 July 1603 Ravenna Cathedral received permission to employ him again, but there is no further confirmation of this second term, and by 1605 he was *maestro di cappella* at Reggio nell'Emilia. On the title-page of his 1627 publication he is described as director of music at the Franciscan monastery at Bagnacavallo, a post he presumably retained until his death. His renown is based primarily on his association with Porta. As the recipient (and possibly also the scribe) of Porta's famous *Trattato ... ossia istruzioni di contrappunto* his name was handed down by subsequent generations of writers on music. His compositions reveal the solid contrapuntal craftsmanship acquired under Porta's tutelage, as well as a predilection for the polychoral style characteristic of much sacred music originating in the Venetian orbit.

WORKS

Missa cum introitu, ac tribus motectis, 12vv (Venice, 1587); ed. in *Corpus musicum Franciscanum* (Padua, 1993) [vol. 1 of collected works in progress]

Psalmi omnes ad Vesperas cum Magnificat, 4vv (Venice, 1587)

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

Messa e mottetti, 8vv (Venice, 1594)

Missarum, liber primus, 5vv (Venice, 1599)

Completorium romanum, 8vv (Venice, 1601)

Vesperi per tutto l'anno, 8vv (Venice, 1603)

Symphonia parthenici litaniarum modulaminis coelestis aulae reginae, 4–6, 8vv, 1 with bc (org) (Venice, 1617)

Responsoria in solemnitate Patris Seraphici Francisci, 4vv, 1 with bc (org) (Venice, 1627)

1 litany, 1590⁸

Salmi, 5vv, lost, *Mischatil*

Litanie, 7vv, lost, *Mischiatil*

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LILIAN P. PRUETT

Grazioli, Alessandro

(*b* Venice, 16 Oct 1780; *d* 12 Aug 1834). Italian composer, son of [Giovanni Battista Grazioli](#). He was the organist in the chapel of S Marco in Venice (after 1797). He composed mostly sacred music which has survived in manuscript; he also showed some interest in instrumental music and published a set of three sonatas for harpsichord or piano with violin accompaniment op.1. Although his musical idiom is conservative, some innovations are to be found in the wide use of wind instruments in sacred music, a practice almost unknown at the time in Italy. His symphonies, while referring to the Viennese Classical model, show the influence of the Italian operatic overture and reveal a tendency towards monothematicism. Perhaps in an attempt to satisfy the requirements of a declining class of patrons, Grazioli's works, particularly his orchestral sinfonias, avoid overly virtuosic writing and show a marked inclination towards lyricism.

[Grazioli, Giovanni Battista](#)

WORKS

(selective list)

MSS in I-Vnm unless otherwise stated

Sacred: Kyrie, E♭; 4vv, orch, 1824; Kyrie, c, 4vv, orch, 1832; Credo, C, 3vv, orch; Mag, 3vv, wind insts; Dixit Dominus, B♭; 3vv, orch

Inst: 3 sonatas, B, C, G, kbd, vn ad lib, op.1 (Venice, 1796); sonata, D, kbd, vn, 1799; sinfonia, org, 2 hn, vc, 1799; 3 sinfonias, org, 1799; 3 sinfonias, B, D, D, orch; 6 sinfonias, B, B, B, C, D, D, orch; 2 sinfonias, org; sonata, D, 2 hn, org, vn; 3 sonatas, 3 vn, vc; 3 sonatas, kbd 4 hands; 49 sonatas, org; 2 sonatas, D, F, kbd; 20 sonatinas, org

Doubtful: Pastorale, theme with 5 variations, *HR-Zha*

For bibliography see [Grazioli, giovanni battista](#).

Grazioli, Giovanni Battista (Ignazio)

(*b* Bogliaco, Lake Garda, 6 July 1746; *d* Venice, 6 Feb 1820). Italian composer and organist, father of the composer [Alessandro Grazioli](#). He moved at an early age to Venice, where he studied with Bertoni. In 1778 he temporarily replaced Bertoni as organist at S Marco when the latter was granted a leave of absence to go to Paris and London. On 28 May 1782 he became second organist and on 21 January 1785, first organist, when Bertoni was made *maestro di cappella*; he remained in this post until 1789.

Grazioli composed a large number of sacred vocal works, most of which survive only in manuscript. It is his three sets of six keyboard sonatas opp.1–3, however, that have attracted the greatest interest among musicologists, even though they clearly display the limitations of a school of composers in decline. While there are some more modern features in his music (the sonatas op.3, for example, have violin accompaniment), Grazioli's works displays conservative influences. These include monothematicism and the expressive use of a recitative style still closely based on opera, as in the introduction to sonata op.3 no.1, which still clearly preserves the use of a basso continuo. The sonatas are all in major keys and are in three movements, usually in the sequence fast-slow-fast. The middle movement is always in a contrasting key, in eight cases the subdominant, in three the relative minor, and in one the tonic minor. All movements are in binary form, usually rounded by a more or less exact return of the opening material. The first movement generally presents a strong thematic profile, while the second contains the most expressive writing. In the first two movements frequent melodic decorations recall the *galant* style. The third movement is usually more straightforward, with regular phrasing and melody clearly derived from passage-work. The texture of the sonatas is predominantly homophonic with a persistent use of the Alberti bass. Frequent echo repetitions of short phrases contribute to the clarity of structure. Contrary to Caffi's assertion, it is clear from Blondeau's writing that Grazioli also composed for the theatre. Fétis credited G.B. Grazioli with the composition of 20 organ sonatinas, but these are actually the work of his son Alessandro.

Grazioli was recently in the news because of a dispute regarding plagiarism between the singers Al Bano and Michael Jackson. According to Jackson's lawyers, the tune for *Will you be there* is not taken from *I cigni di Balaka*, but from the final allegro of Grazioli's sonata in A major op.1 no.10.

WORKS

Stage: *Amore non si sgomenta*, Florence, 1805, *I-Vnm*; *Cantata allegorica a due orchestre*, Rome, 1811, lib *Rvat*

Sacred: 13 masses, 3, 4, 6, 8vv, org, 1 unacc., 1 with wind insts; 23 Ky, 4vv, orch; Ky, Cr, 3vv, orch; 6 Gl, 4vv, orch; 2 Gl, 3vv, wind insts; 14 Gl sections, 1–4vv, orch, 1 unacc., 1 with chorus; 7 Cr, 4vv, orch; Cr, 3vv, wind insts, org; 2 Crucifixus, 4vv, orch; Crucifixus, 3vv, org; Proper for Holy Saturday, 3vv, wind insts; 7 seq, 3, 4vv,

insts; 16 Marian ants, 1, 3vv, orch; 2 lits of the BVM, 3vv, 2 hn, org; 69 pss, 1–4vv, unacc., or with orch or org; 4 Gloria Patri, 1v, orch; Musica per l'agonia di Gesù Cristo, 3vv, vc; 19 musiche per bestigioni e professioni monacali di nobildonne, 1v, org, some dated 1787–1803; 32 motets, 2, 3vv, org; 18 motets and other sacred works, 1, 3, 4vv, some with insts, org: *D-Bsb, I-Baf, Mc, Vnm, Vsmc*

Inst: 12 hpd sonatas, opp.1–2 (Venice, c1780), ed. in CMI, xii (1943); 6 sonatas, hpd, vn, op.3 (?1781–4); Variations, B \square : hpd/pf ed. A. Iesùè (Rome, 1983); Sinfonia strumentale; Composizione strumentale a 12, B \square : all *Vnm*

Theoretical: Istruzione per il maestro di musica, riguardante la funzione del Sabato Santo, lost, formerly in *Vnm*

Other works in *HR-Dsmb, I-BGi, CHc, OS*

Works with conflicting attributions: Cr, Mag and 3 sinfonie in *Vnm*, formerly attrib. G.B. Grazioli, are by Filippo Grazioli

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Tra l'Archivio storico di San Pier d'Agrino e il Fondo musicale di Santa Maria Formosa in Venezia i segreti del musicista Giovanni Battista Grazioli (Bogliaco, 1997)

BARBARA L. HALL/GIACOMO FORNARI (text, bibliography), SVEN HANSELL/GIACOMO FORNARI (work-list)

Grazioso

(It.: 'agreeable', 'graceful', 'dainty').

A mark of expression and, particularly in the 18th century, of tempo. Like many such marks, it was first used for music shortly before 1700 and was cultivated by the French Baroque composers: Couperin and Rameau often used it in its French adverbial form *gratieusement* (or *gracieusement*). *Gratioso* is translated both in Brossard's *Dictionnaire* of 1703 and in the anonymous *A Short Explication* of 1724; and in 1768 Rousseau used *gracieux* to translate *andante*, the third of his five main degrees of movement in music. But the extensive use of *gratieusement* by the French

composers bred a clearly identifiable tradition of such pieces and somewhat impeded the word's further development even though it also occurred in Italian music of the 18th century. There are numerous appearances of *grazioso* as a tempo designation in later music: for example in the finale of Beethoven's Piano Sonata in A op.2 no.2 or in the seventh of Brahms's Variations on the St Anthony chorale; and Viennese compositions at the end of the 19th century still occasionally had the tempo mark *gracioso*. But by then it appeared most often as an expression mark: Alfredo's first word in the 'Brindisi' from *La traviata* is marked *Con grazia*. Bartók used *grazioso* particularly often, and his close colleague André Gertler ('Souvenirs sur Béla Bartók', *ReM*, 1955, no.224, p.103) expressed the opinion that 'entre autres, le mot "*grazioso*" n'a pas le même sens chez Bartók que chez un classique. Le *grazioso* de Bartók est impulsif, souvent tendrement ironique, âpre, etc.'

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

DAVID FALLOWS

Grazioso da Padova [Gratiosus de Padua]

(fl 2nd half of the 14th century). Italian composer. He was *custos* and *mansionarius* at Padua Cathedral in 1391–2 (Hallmark, 1984). It is uncertain whether the composer is the same man as Antonio Grazioso, son of a canon and notary named Mundo (c1380; see Levi), who was listed as a monk of S Giustina, Padua, in 1398. Levi also found another man named Grazioso, son of Ser Patavinus (1371).

Only three works by him are known, from the Paduan fragments *I-Pu* 684 and 1475: two mass settings (Gloria and Sanctus, both for three voices; ed. in PMFC, xii, 1976, pp.17–20, 79 only) and an incompletely preserved lauda-ballata, *Alta regina de virtute ornata* (ed. in PMFC, x, 1977, p.134). The notation and character of the upper voices are Italianate in style. However, the predominant use of *senaria imperfecta*, the underlaying of text usually only to the top voice, the partly imitative contrapuntal writing, and above all the frequent crossing of parts between tenor and contratenor indicate a degree of French influence that is also found in the work of Ciconia, who was in Padua at the beginning of the 15th century.

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KURT VON FISCHER/GIANLUCA D’AGOSTINO

Great Antiphons.

See [O Antiphons](#).

Great octave.

A term still used by some organ builders and once by organ theorists (Hopkins in Hopkins and Rimbault, *The Organ*, 1855; Audsley, *The Art of Organ-Building*, 1905) to refer to the (pipes of the) octave C-c, as distinct from C'-C (the ‘contra-octave’), and c-c' (the ‘small octave’), etc. The term seems to be a translation of *Grossoktave* rather than a reference to the completed [Short octave](#) of former periods, as has sometimes been thought.

PETER WILLIAMS

Greatorex, Henry Wellington

(*b* Burton upon Trent, 24 Dec 1813; *d* Charleston, SC, 10 Sept 1858). American organist and composer of English origin, son of Thomas Greatorex. He went to the USA in 1836 and was organist at various churches in Hartford, New York and Charleston. His *Collection of Sacred Music* (New York, 1851) contains several hymn tunes by his father and grandfather, as well as 37 by himself, and was in common use for many years. See also F.J. Metcalf: *American Writers and Compilers of Sacred Music* (New York, 1925/R), 256ff.

BRUCE CARR

Greatorex, Thomas

(*b* North Wingfield, nr Chesterfield, 5 Oct 1758; *d* Hampton, 18 July 1831). English conductor and organist. He was the son of Anthony Greatorex (1730–1814) of Riber Hall, Matlock, afterward organist at Burton upon Trent. In 1772 he became a pupil of Benjamin Cooke in London. In 1774, at a performance of sacred music in St Martin's Church, Leicester, he made the acquaintance of Joah Bates, private secretary and music director to the Earl of Sandwich. The earl invited him to become an inmate of his

house, and in 1774–6 he assisted at the oratorios given at Christmas at the earl's country seat, Hinchinbrook House, near Huntingdon.

On the establishment in London of the Concert of Ancient Music in 1776, conducted by Bates, Greatorex sang in the chorus. From 1781 to 1784 he was organist of Carlisle Cathedral, and then he moved to Newcastle. In 1786 he went to Italy to study singing with Santorelli, and in Rome met the pretender, Charles Edward Stuart, who subsequently bequeathed him a large quantity of valuable manuscript music.

On his return to England in 1788 Greatorex established himself in London as a teacher of music, building up an extensive and lucrative practice. In 1793 he succeeded Bates as conductor of the Ancient Concerts, a post that he held until his death. In 1801 he joined W. Knyvett, Harrison and Bartleman in reviving the Vocal Concerts, and in 1819 he succeeded G.E. Williams as organist of Westminster Abbey. In 1822 he also became professor of organ and piano at the RAM. For many years he conducted the triennial music festivals at Birmingham and also those at York, Derby and elsewhere.

Greatorex was most important in his day as a teacher and conductor. Except for a few glees, such as the *12 Glees from English, Irish and Scotch Melodies, Harmonized* (London, c1832), he published no original music, but was highly esteemed for his arrangements, and for his additional accompaniments to many pieces for the Ancient and Vocal Concerts. He harmonized the *Parochial Psalmody* (London, c1825) and published psalms and chants (London, 1829) as well as several monographs on mathematics, astronomy and natural history. He was a Fellow of the Royal and Linnaean Societies.

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W.H. HUSK/BRUCE CARR

Great organ.

Term used in two related but different ways: (i) to denote a large organ as distinct from a smaller chamber organ, in church accounts (York, 1469; Sandwich, 1496; St Andrew's, Holborn, 1553), inventories (1515) and general literature; and (ii) to denote the larger or main manual of a two-manual or double organ of the 17th century (King's College, Cambridge, accounts, 1606), as distinct from the [Chair organ](#). Earlier, it is not always clear which is meant. The contents and function of the Great organ correspond to those of the *Grand orgue*, *organo primo*, [Hauptwerk](#) (or [Oberwerk](#)), *Hoofdwerk*, etc., except that the English main manual does not have an unbroken tradition for massive Diapason choruses. Those of the 16th and 17th centuries were usually little more than large-scaled chamber organs, often in a place traditionally kept for small organs in the

Netherlands, Italy, etc. (e.g. on the screen). German influence, particularly apparent in the organs of William Hill, and the desire to build instruments capable of playing the music of J.S. Bach led to the enlargement of the Great organ from c1840. The Great Exhibition of 1851 was a watershed in the assimilation of further German and French characteristics through the instruments of Schulze and Cavaillé-Coll respectively. These included Harmonic Flutes, Gambas and other orchestral and character stops. Divided chests and higher wind pressures for reeds were developed in the work of Willis during the 1870s, leading to the overt sonorities of Hope-Jones by the end of the century. The neo-classically inspired Organ Reform Movement of the 1920s re-established the Great organ as a Diapason chorus after the styles of the 17th and 18th centuries, but since 1980 there has also been a growing interest in the rehabilitation and replication of 19th century tonal styles.

PETER WILLIAMS/CHRISTOPHER KENT

Great Responsory.

See [Responsory](#).

Greaves, Thomas

(*fl* 1604). English composer. Nothing is known of Greaves except for his single publication (1604), in which he is described as lutenist to Sir Henry Pierrepont, who lived at Holm in Nottinghamshire. Sir Henry's wife, Frances (née Cavendish), was a cousin of the composer Michael Cavendish, whose solitary publication (1598) resembles Greaves's volume in its mixture of madrigalian pieces and songs. The dedicatory poems to Greaves's volume suggest that he had passed most of his life in the country, and make it clear that by 1604 he was elderly.

Greaves's technique was limited and often rough, though some of his music is attractive. His volume contains three distinct types of music, of which the four viol-accompanied songs are stylistically the earliest, setting religious or moralizing poetry to music of a consistent sobriety. These songs show little gift for melodic invention, the counterpoint often falters, and consecutive 5ths and octaves are found. The first two of Greaves's four madrigals set topical lyrics: *England receive the rightfull king* was occasioned by the accession of James I in 1603, and the other, *Sweet nimphe that trippe along*, is a glorification of 'Oriana', who may in this instance have been James's queen, Anne of Denmark. Greaves's madrigals are mostly feeble works; by far the best of them is the last, *Come away sweet love*, a very sprightly ballett. Greaves inserted triple-metre passages into three of his four madrigalian pieces, and he exploited this device even more extensively in his seven lute-songs, the most enjoyable pieces in the collection. Greaves's pathos is pallid beside that of Dowland or Campion; however, the genre imposed less strain on his technique, and many of his ayres have an unpretentious charm. He showed a capacity for humour, especially in *I pray thee sweet John*, a monologue of a maiden confronted with the amorous advances of an importunate swain.

WORKS

Songes of Sundrie Kindes: First, Aires, 1v, lute, b viol, ... Songes of Sadnesse, 1v, viols ... Madrigalles, 5vv (London, 1604/R); 7 lute-songs ed. in EL, 2nd ser., xviii (1962); 4 songs with viol acc., madrigals, ed. in EM, xxxvi (1923, 2/1961)

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DAVID BROWN

Greban, Arnoul

(*b* before c1429; *d* after 1472). French playwright and musician. By 17 July 1450, when he is mentioned as organist at the Cathedral of Notre Dame, Paris, he was already designated *magister*; on 19 October of that year he also became *magister cantus puerorum* and soon afterwards *magister grammatrice*, thereby quite exceptionally holding all three posts simultaneously. He resigned the position of organist on 4 January 1454, and left the cathedral at the end of April 1455 to enter the service of Charles, Count of Maine (younger brother of King René of Anjou). He was received as a Bachelor of Theology on 28 September 1456.

Before the end of 1452 Greban wrote a gigantic mystery play, *La nativité, la passion et la résurrection de nostre Saulveur Jhesu-Crist*, as the title-page of the principal manuscript source reads (*F-Pn* fr.816). It took four days to perform and had over 200 individual roles. It was one of the most successful of the 15th-century mystery plays; all or parts of it were produced repeatedly in various French towns. The version of the first day in *F-LM* 6 contains an unusually large number of rubrics indicating the participation of singers and instrumentalists (see Champion, p.174–8). No music specifically composed for the play has survived.

Darwin Smith (forthcoming) has plausibly proposed that he is to be identified with the composer Ser Arnolfo da Francia, or Arnolfo d'Arnolfo (see [Giliardi, Arnolfo](#)), who appeared in Florence on 3 September 1473, shortly after the death of the Count of Maine (10 April 1473), and remained in Italy until 1492. Since Arnolfo is described in a papal dispensation of 14 June 1477 as a cleric from the diocese of Cambrai, Smith has further proposed that he could be identified with the theorist [Arnulf of St Ghislain](#), whose *Tractatulus* is normally dated c1400 but could well be considerably later.

Greban's brother Simon (*d* 1473), with whom he may have collaborated on the mystery play *Actes des apostres*, mentioned several composers in his *Complainte sur la mort de Jacques Milet* (1466).

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HOWARD MAYER BROWN/DAVID FALLOWS

Grebe (Vicuña), María Ester

(b Arica, Chile, 11 July 1928). Chilean ethnomusicologist and anthropologist. She took an arts degree and the licentiate in musicology at the University of Chile (1965) and did postgraduate research in the USA under Seeger, Wachsmann and Hood at the Institute of Ethnomusicology, UCLA (1965–6), and at Indiana University (1967). In 1957 she began teaching music analysis at the University of Chile, where she also directed the department of musicology (1964–5 and 1967–8) before being appointed professor of cultural anthropology (1970). She became a member of the editorial board of *Revista musical chilena* (1968) and served as sub-director (1973); she was also appointed president of the Chilean committee of RILM. She took the doctorate in 1980 at the Queen's University of Belfast under John Blacking, with a dissertation on the panpipe music of the Aymara of Tarapacá, Chile. Since that time she has continued her activities as a lecturer and researcher. Her musicological work focusses on musical analysis, Latin American vernacular music and Chilean traditional Indian music, especially Mapuche and Aymara. She also contributed substantial insights into the cultural aspects of music and healing, and music therapy.

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GERARD BÉHAGUE

Greber, Jakob

(d Mannheim, bur. 5 July 1731). German composer. According to the supplement to *A Comparison between the French and Italian Musick and Opera's* (London, 1709; ed. O. Strunk, *MQ*, xxxii, 1946, p.411), the English version of François Ragueneau's *Paraléle des Italiens et des François*, he had studied composition in Italy before arriving in England in the early 18th century. He is first mentioned in connection with the performance of Nicholas Rowe's play *The Fair Penitent* at Lincoln's Inn Fields Theatre on 8 June 1703: the instrumental music was composed by 'Signior Jacomo Greber' and songs were sung by 'the Famous Signiora Francesca Margarita de l'Epine', who was associated with Greber in various musical performances during the years 1703–4. The association appears to have been more than professional: she was commonly known as 'Greber's Peg'. An epigram 'On Orpheus and Signora Francisca Margaritta', attributed to the Earl of Halifax, begins:

Hail, tuneful pair! say, by what wond'rous charms,
One 'scaped from hell, and one from Greber's arms?

In 1705 Greber's pastoral *Gli amori d'Ergasto* (the first Italian opera given in London in Italian) was performed at the opening of the new Queen's Theatre in the Haymarket, though with little success.

In 1707 Greber was Kapellmeister in Innsbruck to Duke Carl Philipp, governor of the Tyrol. Here he produced a *festa teatrale*, *L'allegrezza dell'Eno*, in honour of Elisabeth Christina of Brunswick-Wolfenbüttel: she stayed in Innsbruck on her way to join her husband the Archduke Carl, who had been proclaimed King of Spain by the Grand Alliance. In 1711 the archduke became emperor, and it was probably to celebrate this that Greber's *Gli amori d'Ergasto* was revived in Vienna with a new prologue referring to Elisabeth as the emperor's wife. When Duke Carl Philipp succeeded his brother as Elector Palatine in 1717 he took his musicians, including Greber, with him to Neuburg, Heidelberg and finally Mannheim. Greber is listed in 1723 as joint Kapellmeister with Johann Hugo von Wilderer (Kapellmeister at Düsseldorf to the previous elector), who died the following year. Greber was closely associated with Gottfried Finger, who like him had been active in London and had served Carl Philipp. Finger composed the overtures for two of Greber's works: *L'allegrezza dell'Eno* and *Crudeltà consuma amore* (Neuburg, 1717), the second act of which was written by Augustin Stricker.

WORKS

stage

Gli amori di Ergasto [1st version] (pastoral, prol, 3, after A. Amalateo), London, Queen's, 9 April 1705; lib, with Eng. trans., *GB-Lbl*

L'allegrezza dell'Eno (festa teatrale, G.D. Pallavicini), Innsbruck, 1708 [ov. by Finger]

Gli amori di Ergasto [2nd version], Vienna, 1711, *A-Wn*

Crudeltà consuma amore (3, G.M. Rapparini), Neuburg, 1717 [ov. by Finger; Act 2 by Stricker]

Serenata for the birthday of Princess Elisabeth, Heidelberg, 1719

Serenata, Heidelberg, 1719

Il ritratto della Serenissima Principessa Elisabetta Augusta, Heidelberg, 1719

Breve componimento drammatico, Heidelberg, 1723

other works

4 cants.: La cagion de miei tormenti (N.F. Haym), S, orch, 1704, *GB-Cfm*; Fuori di sua capanna, S, fl, bc, ed. H. Riemann, *Ausgewählte Kammer-Kantaten* (Leipzig, 1911); Tu parti idolo mio, A, 2 vn, bc, *D-ROu*, according to *EitnerQ*; Già tra l'onde, S, vn, bc, *D-Bsb*

Cantata da camera, B, fl, bc, *D-SHs*, according to Mendel-Reissmann: *Musikalisches Conversations-Lexicon* (1870–79)

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JACK WESTRUP

Grebus, Luis.

See [Grabu, Luis](#).

Grechaninov, Aleksandr Tikhonovich

(*b* Moscow, 13/25 Oct 1864; *d* New York, 4 Jan 1956). Russian composer. He began piano lessons at the age of 14, and in 1881 (contrary to his father's wishes) left school and went to the Moscow Conservatory. There he entered Kashkin's piano class, became acquainted with the symphonic, chamber and operatic repertory, and studied with Gubert, Laroche, Arensky (counterpoint and theory), Taneyev (form) and Safonov (piano, 1885–7). His first published work, a setting of Lermontov's Lullaby (op.1 no.5), dates from this period. After a dispute with Arensky over composition teaching he left in 1890, and from then until 1893 he studied at the St Petersburg Conservatory with Rimsky-Korsakov. In 1892 he enjoyed an early public success with his Concert Overture in D minor, and his op.2 string quartet won a prize in a Belyayev competition in 1894 (a success he was to repeat in 1914 and 1915). Rimsky-Korsakov conducted his First Symphony (with the original 5/4 scherzo, later replaced) in 1895. He worked as a piano teacher, in St Petersburg and then in Moscow, to where he returned in 1896; from then until 1901 he worked on an opera, *Dobrynya Nikitich*, to his own libretto. He also supplied incidental music for Moscow productions by, among others, the Moscow Arts Theatre. His opera had a successful première at the Bol'shoy on 14/27 October 1903 with Chaliapin in the title role.

From that year Grechaninov took part in the work of the music section of the Moscow University ethnographic society, as a result of which he arranged songs from many parts of the Empire. He wrote a considerable amount of music for children in connection with his work at the T. Berkman Music School and the Gnesin school, where he taught from 1906 (when he also took up a post at the conservatory). In 1910 he was granted a 2000-ruble pension for his liturgical music; but not even the Tsar's favour could procure a performance of his second opera, *Sestra Beatrisa* ('Sister Beatrice'), at the Imperial Theatre; it was eventually given by Simin's company (12/25 October 1912), but had to be withdrawn after three

performances because of religious objections. Grechaninov was a religious man, but liberal in outlook. Soon after this he began to use instruments in his church music, which debarred it from use in the Orthodox Church.

After the Revolution, Grechaninov lost his pension, and felt uneasy in Soviet Russia; so he readily took an opportunity to visit western Europe (notably London and Prague), on the invitation of a rich American, in 1922, and after further visits he settled in Paris in 1925, composing much and making a living as a pianist. In 1939 he went to America, which he had often visited since 1929; he settled in New York the following year and took American citizenship in 1946. He was present at a 90th birthday concert held in his honour in New York Town Hall.

Grechaninov's works cover many different genres. His style is mainly decadent, influenced more by Tchaikovsky, Borodin, Rimsky-Korsakov and Ippolitov-Ivanov than Musorgsky. Some of his early songs have won popularity for their lyrical expressive power, but they bear little personal stamp. The arrangements of Tatar and Bashkiri melodies are miniature masterpieces in the Balakirev manner. From 1907 to 1911 he experimented with a more modern harmonic language, after the example of such Western composers as Debussy, Strauss and Reger, but without forgoing his innate conservatism. In two fields of Russian music Grechaninov has a special place: children's music and liturgical works. Even his first liturgy op.13 is worth attention; and in the op.19 choruses he used a new style, favoured by Katal'sky and others, recognizable by its modal harmonization of old Russian melodies. This initially aroused strong opposition from conservative church musicians. In the popular second liturgy Grechaninov solved the problem of the Credo by giving the text to a solo alto, who declaims it rhythmically while the choir sings the word 'Veruyu' ('I believe') in simple harmony. Grechaninov's later use of instruments in para-liturgical works, his composition of a Roman Catholic Mass and motets (with organ), and his writing of a *Missa oecumenica* – a Latin mass for solo voices, chorus, organ and orchestra on Orthodox, Gregorian and Hebrew liturgical melodies – all testify to his liberal religious outlook.

WORKS

(selective list)

stage

Dobrynya Nikitich (op-bilina, 3, Grechaninov), op.22, 1895–1901, Moscow, Bol'shoy, 14/27 Oct 1903; Tsar' Fyodor Ioannovich (incid music, A.K. Tolstoy), 1898, Moscow Arts Theatre, 14 Oct 1898; Smert' Ioanna Groznogo [The Death of Ivan the Terrible] (incid music, A.K. Tolstoy), 1899, Moscow Arts Theatre, 29 Sept 1899; V mechtakh [In Dreams] (incid music, V. Nemirovich-Danchenko), 1899, Moscow Arts Theatre; Snegurochka [The Snow Maiden] (incid music, A. Ostrovsky), op.23, 1900, Moscow Arts Theatre, 24 Sept 1900; Sestra Beatrisa [Sister Beatrice] (op-legend, 3, Grechaninov, after M. Maeterlinck), op.50, 1908–10, Moscow, Zimin Theatre, 12/25 Oct 1912; Yelochkin son [The Little Fir Tree's Dream] (children's op, 1, N. Dolomanov and Grechaninov), op.55, 1911; Kot, petukh i lisa [The Cat, the Cock and the Fox] (children's op, 1, Grechaninov, after A. Afanas'yev), op.103, 1919–24; Mishkin teremok [The Little Mouse's Hut] (children's op, V. Popov), op.92, 1921;

Lesnaya idilliya [A Woodland Idyll] (ballet-divertissement), op.117, 1925; Zhenit'ba [The Marriage] (comic op, 3, after N. Gogol'), op.180, 1945–6, Paris, Russian Opera Theatre, 8 Oct 1950

orchestral

Kontsertnaya uvertyura, 1892–3; Sym. no.1, b, 1894, arr. pf duet, n.d.; Vc Conc., 1895; Sym. no.2 'Pastoral'naya', A, op.27, 1902–09; V starinnom stile (In modo antico), op.81, vn, orch, 1918; Suite, op.86, vc, orch, 1919–29; Sym. no.3, E, op.100, 1920–23; Sym. no.4, C, op.102, 1923–4; Vn Conc., c, op.132, 1932; Sym. no.5, g, op.153, 1936–8; Rapsodiya na russkuyu temu [Rhapsody on a Russian Theme], op.147, 1940; Triptych, op.163, str, harp, 1940; Valse de concert, op.190, 1949

vocal

Sacred: 4 Liturgies of St John Chrysostom: op.13, 1897, op.29, 1902, op.79 (S/T, str, hp, org) (T, B, chorus, str, harp, org), 1917–26, op.177, chorus, 1943; Missa oecumenica, op.142, 4 solo vv, chorus, orch, org, 1933–6; Mass, op.165, female/children's chorus, org, 1939; Mass 'Et in terra pax', op.166, chorus, org, 1942; Missa Sancti Spiritus, op.169, 4 solo vv, chorus, org, 1943

Songs (1v, pf): 2 muzikal'niye kartinki [2 Musical Pictures] (V. Bryusov), op.35, 1905; Shotlandskiy pesni [Scottish Songs] (R. Burns), op.49, 1909; Snezhinki [Snowflakes] (S. Gorodetsky), cycle, op.47, 1909; Tsveti zla [The Flowers of Evil] (C. Baudelaire: *Les fleurs du mal*), cycle, op.48, 1909; Poème dramatique (H. Heine, V. Solov'yov), op.51, 1910; V sumerki [In the Twilight] (A. Blok, Heine, F. Tyutchev, K. Bal'mont), op.63, 1913; Pchelka [The Bee] (trad.), op.66, 6 children's songs, 1914

Other: Samson (cant.), chorus, orch, 1893; Na rasputi [At the Crossroads] (I. Bunin), op.21, B, orch (1901); Myortviye list'ya [Dead Leaves] (Minsky), 3 pictures, op.52, 1v, str qt, 1911; Vers la victoire, sym. poem, chorus, orch, 1941–3; music for chorus and vocal ens, folksong arrs.

chamber and solo instrumental

4 str qts: G, op.2 (1894); op.70, 1913; c, op.75, 1915; F, op.124, 1929

Other chbr: 15 bashkirskikh melodiya, op.28, vn/fl/ob, pf, 1902–23; Pf Trio [no.1], c, op.38, 1906; Vn Sonata, op.87, vn, pf, 1919; Vc Sonata, op.113, vc, pf, 1927; Bashkiriya-fantaziya, op.125, fl, hp, 1930; Pf Trio [no.2], G, op.128, 1930; Vn Sonata, op.137, vn, pf, 1933; op.161, cl, pf, 1940; op.172, cl, pf (1943); op.199, balalaika, pf, 1948

Pf: Pastel', album no.1, op.3, 1894; 4 mazurki, op.53, 1911; Pastel', album no.2, op.61, 1913; Detskiy al'bom [Children's Album], op.98, 1924; Na zelenom lugu [In the Green Meadow], op.99, pf duet (1924); Den' rebyonka [The Child's Day], op.109 (1927); 2 Sonatiny, op.110, 1927; Dedushkin al'bom [Grandfather's Album], op.119, 1929; Businki [Beads], op.123, 1929–30; Sonata, op.129, 1931; Aquarelles, op.146, 1935; 4 morceaux, op.167, 1942; Petite suite, op.176, 1944; Sonata no.2, op.174, 1944; Lettres amicales, op.197, 1950

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INNA BARSOVA, GERALD ABRAHAM

Greco, Gaetano

(*b* Naples, *c*1657; *d* Naples, 1728). Italian composer, organist and teacher. He was a pupil at the Conservatorio dei Poveri di Gesù Cristo, Naples, and as early as 1677 he was an assistant teacher there. He was *maestro di cappella* of the conservatory from 1696 until his death, with an interruption between 1706 and 1709, probably for political reasons. He was succeeded by Francesco Durante. Among his pupils were Porsile, Porpora, Leonardo Vinci, Domenico Scarlatti and probably Pergolesi, who was a pupil at the conservatory from 1726. The fact that he was called to substitute the celebrated Francesco Provenzale as *maestro di cappella* of the treasury of S Gennaro and ‘Maestro della Fidelissima Città’ in the closing years of the 17th century is evidence of the reputation he enjoyed in Naples. He was replaced, in turn, by Domenico Sarro. Greco was one of the most influential teachers of his generation and he was important in shaping the stylistic development of Neapolitan music in the 18th century.

Greco's many keyboard works are all organized in the surviving manuscripts in a similar manner: they begin with a series of cadenzas, followed by short studies, variations on ostinato basses (some on archaic dances such as the *ballo di Mantova*), then the pieces proper. These take the form of toccatas, preludes and fughetts, suites and miscellaneous pieces. The pieces, which were written to develop the improvisation skills and the taste of young composition students, are almost always artistically satisfying, and the cantabile qualities of the melodic lines appear to have influenced Scarlatti. Greco's sacred vocal works display a much more

archaic style, particularly the seven monodic masses. The *Litanie*, for four concertato voices with instruments, dated 1709, are in the style of Salvatore, Provenzale and Gaetano Veneziano.

Gaetano's father, Francesco, was active in Naples as a teacher of wind instruments at the Conservatorio della Pietà dei Turchini (1648–73) and at the Poveri di Gesù Cristo (1667–9). Gaetano's brother Rocco (*b* Naples, c1650; *d* Naples, before 1718) also studied at the Conservatorio dei Poveri di Gesù Cristo. He was a violin teacher there from 1677 to 1695, when he was appointed first violin of the royal chapel, Naples. His *Sonate a due viole*, a collection of 28 duets for two cellos, dated 1699, survives in a manuscript in Montecassino.

WORKS

7 masses, S/T, org, *I-Nn*

Salve regina, 4vv, 1681, *Nf* [?*

Litanie, 4vv, vns, org, 1709, *D-MÜp*

Tuoni ecclesiastici con li loro versetti, *I-Nc*

c350 pieces for kbd, incl. toccatas, prelude and fugues, ballo di Mantova, partimenti, bassi numerati, *B-Br*, *GB-Lbl*, *I-Mc*, *Nc*, 9 ed. J.S. Shedlock (London, 1895), 1 ed. M. Vitali, *Clavicembalisti italiani* (Milan, 1918), 1 ed. T. Gargiulo and G. Rosati, *Clavicembalisti italiani* (Naples, 1938); others ed. G. Pannain, *Composizioni per cembalo di vari autori* (Naples, 1922) [announced but maybe not pubd]

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DINKO FABRIS

Greece.

Country in the eastern Mediterranean with a population of around 10.5 million and an area of 131,957 km². The modern nation state gained independence from the Ottoman Empire between 1821 and 1829. As a region, Greece has a long and varied history.

The modern (Demotic) language is remarkably similar to that of ancient Greece. However, there are important differences, and ancient and modern Greek are transliterated differently below. The transliteration of ancient Greek, also used here for bibliographic citations, follows the system commonly adopted by classical scholars, and marks the difference between the long and short 'e' and 'o' with a macron. Transliteration of

modern Greek is more problematic as there is no one widely accepted system. That adopted here attempts to provide a guide to pronunciation while enabling the reader to discern the original Greek characters.

I. Ancient

II. Post-Byzantine to 1830

III. Art music since 1770

IV. Traditional music

THOMAS J. MATHIESEN (I), DIMITRI CONOMOS (II), GEORGE LEOTSAKOS (III), SOTIRIOS CHIANIS/RUDOLPH M. BRANDL (IV)

Greece

I. Ancient

1. Introduction.
2. Source material.
3. Scope.
4. Musical life in ancient Greece.
5. Musical instruments.
6. Music theory.
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Greece, §I: Ancient

1. Introduction.

The modern Western concept of 'music' differs from the ancient Greek concept of *mousikē*. For the Greeks, music was both an art and a subject of scientific and philosophical inquiry. It could provide relaxation and entertainment as well as playing a central role in civic and religious life. In the second book of his treatise *On Music (Peri mousikēs)*, Aristides Quintilianus (*fl* late 3rd century – 4th century ce) remarks on the pervasiveness of music:

There is certainly no action among men that is carried out without music. Sacred hymns and offerings are adorned with music, specific feasts and the festal assemblies of cities exult in it, wars and marches are both aroused and composed through music. It makes sailing and rowing and the most difficult of the handicrafts not burdensome by providing an encouragement for the work.

Recognizing its broad role, he identified (i.5) theoretical and practical subclasses of *mousikē*, each consisting of various subjects and disciplines (for a diagram see [Aristides Quintilianus](#)), ranging from the narrowly technical to the broadly philosophical.

Centuries earlier, such conceptual breadth had enabled [Plato](#), in the *Timaeus*, to employ music as a cosmological paradigm, but he was also concerned in the *Republic* and the *Laws* with practical issues such as the influence of music on behaviour and the types of music that should be allowed in an enlightened civilization. Likewise, in the eighth book of the *Politics*, [Aristotle](#) elaborated on the educational function of music and pointed out its effect in the development of character. The pure phenomena of music attracted the interest of various early philosophical schools, especially the Pythagoreans and another group that came to be known as 'Harmonicists' (*harmonikoi*); within this scientific tradition Aristotle's famous disciple Aristoxenus, in a treatise transmitted under the title *Harmonic Elements* (*Harmonika stoicheia*), developed a highly sophisticated system for analysing musical phenomena.

By the 2nd century bce the earlier practical, scientific and philosophical traditions of music were beginning to fade. Even so, for the next several centuries, authors of late antiquity would continue to write treatments of the subject in Greek and Latin. Byzantine and Arabic scholars remained interested in ancient Greek music theory well into the second millennium of the present era, but in the West the music and its theory began to be forgotten after the time of Boethius and Cassiodorus, leaving only faint and imperfect echoes in later treatises.

When Renaissance humanists began to rediscover the cultural treasures of antiquity, they were intrigued by the legendary powers and quality of the music of ancient Greece but were frustrated by the difficulties in recapturing the music of an earlier time. The humanists were also hampered by the absence of notated pieces of music, by incomplete or imperfect manuscripts of texts they wished to read, and by a limited knowledge and understanding of other valuable pieces of evidence, iconographic and archaeological.

In the 17th and 18th centuries more of the theoretical and literary sources that speak of ancient Greek music began to circulate in published form. The most important of these publications was Marcus Meibom's *Antiquae musicae auctores septem* (Amsterdam, 1652), an edition of seven Greek treatises with parallel translations in Latin, a book of some 800 pages. This edition complemented Athanasius Kircher's famous *Musurgia universalis* (Rome, 1650), and both influenced John Wallis's 1682 and 1699 editions of two treatises Meibom had not included in his collection: the *Harmonics* (*Harmonika*) of Ptolemy and Porphyry's commentary on it. These substantial technical publications provided 18th-century scholars with a wealth of material that appealed to their antiquarian and historical interests, while also supplying evidence for arguments about the purpose and meaning of music. L.C. Mizler von Kolof and Johann Mattheson, for example, drew on ostensibly divergent trends in the Greek sources to bolster their own aesthetic differences, while historians such as F.W. Marpurg, G.B. Martini and Sir John Hawkins tried to develop coherent historical surveys.

Greater control of the literary sources was accomplished during the 19th century, and the discovery of a fair amount of music notated on stone and papyrus and in manuscripts excited renewed debate about the value of

ancient Greek music and the prospect of understanding its legendary powers. With the publication during the 20th century of new critical texts, catalogues of manuscripts, and an enormous quantity of critical studies, scholars continued to build on these earlier foundations.

It is impossible to reconstruct every detail of the music of the ancient Greeks, but a broad range of source material provides a good deal of information. Four principal types of sources are available for the study of ancient Greek music and music theory: literature, works of graphic or plastic art, archaeological remains, and notated pieces of music. No single class of source material is sufficient to present a complete picture; each gains in relation to the others, and only when viewed as a complex do they begin to reveal the richness and vitality of *mousikē*.

[Greece, §I: Ancient](#)

2. Source material.

Musical allusions and general descriptions appear in the *Iliad* and the *Odyssey*, in lyric poetry and in dramatic works of ancient Greece. As nearly all this literature was sung, danced, and accompanied by musical instruments, the literature itself is a part of the musical heritage of Greece. In addition, general descriptions of music and music theory abound in philosophy, collections of anecdotes, and similar types of literature. Plato, Aristotle, Plutarch, Sextus Empiricus and other representatives of various philosophical schools wrote in detail about the use, character and value of music. Historical, anecdotal and lexicographical works such as Pausanias's *Description of Greece* (*Graeciae descriptio*), Athenaeus's *Sophists at Dinner* (*Deipnosophistai*), Plutarch's *Table-Talk* (*Sumposiaka problēmata*), Photius's *Bibliotheca*, the *Etymologicon magnum*, the *Suda* and Pollux's *Onomasticon* contain valuable detail on such matters as construction and use of musical instruments, types of music and occasions when it might be used, and the effect of music on behaviour.

Technical or systematic works that treat the theory of ancient Greek music extend over a wide period from the 4th century bce to the 4th century ce, or even later if works written in late antiquity and the Middle Ages in Latin, Greek and Arabic are included. These later works, however, should be considered representatives of the transmission of ancient Greek music theory rather than parts of its primary corpus. Of the earlier treatises, some are technical manuals that provide valuable detail about the Greeks' musical system, including notation, the function and placement of notes in a scale, characteristics of consonance and dissonance, rhythm, and types of musical composition. This group includes the *Division of the Canon* (*Katatomē kanonos*; sometimes erroneously attributed to Euclid); Cleonides, *Harmonic Introduction* (*Eisagōgē harmonikē*); Nicomachus of Gerasa, *Manual of Harmonics* (*Harmonikon engcheiridion*); Theon of Smyrna, *On Mathematics Useful for the Understanding of Plato* (*Tōn kata to mathēmatikon chrēsīmōn eis tēn Platōnos anagnōsin*); Gaudentius, *Harmonic Introduction* (*Harmonikē eisaōgē*); Alypius, *Introduction to Music* (*Eisagōgē mousikē*); Bacchius, *Introduction to the Art of Music* (*Eisagōgē technēs mousikēs*); Dionysius, *Introduction to the Art of Music* (*Eisagōgē technēs mousikēs*); the so-called Bellermand's Anonymous; and others. By contrast, some of the treatises are long and elaborate books showing the

way in which *mousikē* reveals universal patterns of order, thereby leading to the highest levels of knowledge and understanding. Authors of these longer books – Aristoxenus, Ptolemy, Porphyry and Aristides Quintilianus – were in some cases well-known figures of antiquity.

Literary sources supply much information about music, but they are not especially useful in determining how music sounded or was performed. Answers to these questions must be addressed through the music itself, musical instruments, and iconographic sources illustrating instruments, manner of performance (to some degree), and social contexts in which music was used, ranging from music lessons to processions, banquets, the theatre and festivals. Various types of lyre, the aulos and percussion instruments are seen being tuned and played (alone or in ensemble) or sometimes simply hanging on a wall. Statuary, gemstones and coins exhibiting instruments in three dimensions or low relief help clarify the perspective shown in paintings. Remains of musical instruments discovered in archaeological excavations can be of incalculable value in making reconstructions of instruments; such reconstructions help to bridge the gap between performances captured by the graphic or plastic artists and the sound of the music itself.

A final source of inestimable importance is the ever-growing body of musical fragments that appear in manuscripts and on stone and papyrus. At least six important new pieces, including a second fragment from a work of Euripides, came to light during the last 30 years of the 20th century. Although the precise number varies according to the differing assessments of scholars, more than 40 ‘fragments’ dating from between the 3rd century bce and the 4th century ce are now known (see §8 below). Some of these pieces are indeed quite fragmentary, but others are complete or nearly complete compositions. Theoretical sources have made it possible to transcribe these pieces with reasonable certainty.

Greece, §1: Ancient

3. Scope.

The broad subject of ‘ancient Greek music and music theory’ requires some definition of region and chronological limits. Cycladic sculpture of musicians, belonging to the period 2700–2100 bce, has been discovered on the islands of Keros, Thera and Naxos; frescoes from the Minoan period (c2300–1100 bce) survive; and various musical artefacts exist from Mycenaean (c1550–1100 bce) and Iron Age and Early Geometric (1100–800 bce) cultures. While this iconographic evidence is valuable, the *terminus a quo* normally envisioned by the phrase ‘ancient Greek’ is the so-called Archaic period, which is generally taken as referring to the Greek culture of the 8th to 6th centuries bce. The *terminus ante quem* is more difficult to define because of the vitality of Greek culture, but for the purposes of this article it will be taken as the middle of the 5th century ce.

Within this extended period, a number of different regions contributed to a culture now commonly considered ‘Greek’. Broadly speaking, ancient Greek musical culture was centred in the area of modern Greece (including the Peloponnese); Crete; to the north, the southern regions of Albania, the former Yugoslavia and Bulgaria; to the west, the southern regions of the Italian peninsula; to the east, Asia Minor; and to the south, the northern

regions of the African coast (especially in the area of Libya and Egypt). This area includes peoples and regions frequently noted in early literary sources: peoples such as the Dorians, Ionians, Aeolians, Achaeans, Lydians, Phrygians, Thracians, Macedonians, Libyans and Egyptians; and regions such as Boeotia, Euboea, Aetolia, Attica, Achaea, Argolis, Laconia, Thessalia, Calabria and Lucania.

Greece, §I: Ancient

4. Musical life in ancient Greece.

A history, in the modern sense, of ancient Greek music cannot be written because the surviving texts are insufficiently precise in matters of chronology, biography, attribution and even factual detail. Ostensibly historical treatments (by such authors as Alexander, Aristoxenus, [Glaucus of Rhegium](#) and Heraclides Ponticus) are cited and excerpted or paraphrased in Pseudo-Plutarch's *On Music* (*Peri mousikēs*), but the early treatments themselves do not survive. As noted above (§2), other literary sources provide information about musical matters, but their approaches tend to be technical, antiquarian or museographic rather than historical. It is possible to extract from the sources a considerable picture of ancient Greek music and musical life, but this picture must remain chronologically and historically ambiguous.

The Greeks developed specific musical forms for a wide range of occasions. Encountered in the literary sources are examples of hymns, dithyrambs, wedding songs, threnodies, drinking-songs, love songs, work songs and many other types. Although the music (in the modern sense) for these compositions no longer survives, with the exception of the musical fragments, the texts themselves provide significant evidence about form, structure and rhythm, and they also frequently describe music-making.

The term 'composition' should not be misunderstood to imply only a piece of music represented in musical notation. While such compositions of ancient Greek music do exist, pieces of music were also transmitted aurally and performed over the years by many different persons, doubtless with individual variations. On the other hand, some compositions apparently remained individual creations, no longer performed but still recalled by later Greek writers in descriptive terms that conveyed important and influential features of the work.

In the earliest traditions music was performed by a solo singer or chorus with and without instrumental accompaniment. Scenes of music-making already appear in the 'Shield of Achilles' (*Iliad*, xviii.478–607) and elsewhere in the *Iliad*; the *Odyssey* incorporates both Phemius and Demodocus, two of the most renowned traditional epic singers (*oidoi* or *oidoi*), as strategic characters within the epic. It is uncertain whether the *Iliad* and the *Odyssey* were sung or recited, but extended musical forms – both solo and choral – certainly existed. Purely instrumental music was also popular. Beginning in the 6th century bce, virtuosity and innovation became more prominent in instrumental music, which in turn encouraged complexity in the other musical forms. Conservative poets and philosophers deplored the violation of earlier traditions, but the new styles flourished. Remarkable descriptions of some famous compositions survive, including the Pythic [Nomos](#), a composition for the aulos recalled by Strabo

(fl c 1st century bce–1st century ce) in the *Geography* (ix.3.10; cf Pollux, *Onomasticon*, iv.78, 84). The composition is not preserved, but similar types of extended and vivid imitative pieces exist in other folk traditions, which may provide some idea of the remarkable effects that could have been used in the Pythic Nomos.

Music in this sense of a performing art was called *melos*. A distinction was made between *melos* in general, which might be no more than an instrumental piece or a simple song, and perfect *melos* (*teleion melos*; cf Aristides Quintilianus, *On Music*, i.4), which consisted not only of the melody and the text (including its inherent elements of rhythm and diction) but also highly stylized dance movement. Melic composition (*melopoiia*) together with rhythmic composition (*rhuthmopoiia*) was the process of selecting and applying the various components of *melos* and rhythm to create a complete composition (see §6(iii) (g) below). Melic composition is subdivided by Aristides Quintilianus (*On Music*, i.12) into three classes – dithyrambic, nomic and tragic – parallel to his three classes of rhythmic composition (*On Music*, i.19) – systaltic, diastaltic and hesychastic. In addition, the three broad classes of melic composition may contain various subclasses, such as erotic, comic and panegyric. By these classifications Aristides Quintilianus would seem to be referring to music written in honour of Dionysus (dithyrambic) or Apollo (nomic) or for the tragedy. Any piece of music might be elevating (diastaltic), depressing (systaltic), or soothing (hesychastic), as appropriate (similar definitions are provided in Cleonides' *Harmonic Introduction*, 13).

Although the treatise of Aristides Quintilianus is rather late, its system of classification accords with the statements of earlier writers, and there can be little question that from a very early period the Greeks had developed a sophisticated musical typology. Forms might be typified by subject matter, rhythm and metre, large-scale structure, and so on. Plato's Athenian Stranger (*Laws*, iii, 700a8–e4) observes that the types were once distinct: a hymn would not be confused with a dirge, dithyramb or paean. Nevertheless, Plato also clearly implies that this distinction was beginning to be lost by the mid-4th century bce. A similar point is made in his *Republic* (iv, 424b5–c6), where Socrates argues against innovations in music because they threaten the fundamental structure of the state: 'One must be cautious about changing to a new type of music as this risks a change in the whole. The modes [*tropoi*] of music are never moved without movement of the greatest constitutional laws'. Plato's remarks underscore the fact that the practical manifestations of music form only one part of the Greek concept of *mousikē*: music occupied a prominent place in everyday life not only because it was amusing and socially valuable but also because it embodied universal principles and was a vehicle for higher understanding.

Writers such as Plato restricted themselves to relatively general descriptions of musical types, but fuller typologies are preserved in the *Sophists at Dinner* (c200 ce) of [Athenaeus](#) and the *Bibliotheca* (cmid-9th century ce) of Photius, sources that tend, by their nature, to be lexicographic or museographic. Section 239 of the *Bibliotheca*, which preserves a summary of the *Useful Knowledge* (*Chrestomathia*) of Proclus (410/12–85 ce), provides a description of various musical types. After

distinguishing between music intended for the gods and music intended for human activity, Proclus lists the types associated with each classification: For the gods: hymn, prosodion, paeon, dithyramb, nomos, adonidia, iobakchos and hyporcheme

For humans: encomion, epinikion, skolion, erotica, epithalamia, hymenaios, sillos, threnos and epikedeion

For the gods and humans: partheneion, daphnephorika, tripodophorika, oschophorika and eutika.

It is impossible to know whether this particular typology would have been shared by earlier Greek writers, but it is clear that the Greeks were conscious of specific musical types and their distinctions. Proclus's classification and typology supply a useful model for examining each form (see [Dithyramb](#); [Encomium](#); [Hymenaios](#); [Hymn, §I](#); [Kōmos](#); [Nenia](#); [Nomos](#); [Paeon](#); [Partheneia](#); [Prosodion](#); [Skolion](#); [Thrēnos](#); and [Tragōidia](#)).

Although a complete picture of the musico-poetic types remains elusive, enough detail survives in the texts, early commentaries, iconography and notated musical fragments to reveal considerable musical sophistication, variety and vitality. Grander and more complex types such as the hymn, paeon, *prosodion* and dithyramb played important roles in religious and civic life. The *nomos*, originally a form associated with venerable tradition, became the particular vehicle for musical innovation and the development of the virtuoso. The *epinikion* provided a form in which important personal and human victories could be memorialized to inspire future generations. In the dithyramb, hyporcheme and *partheneion*, the relationship of dance and music was especially prominent, but the most complete union of music, text, movement and costume was developed in the drama, which formed a centrepiece of the civic and religious festivals of the Greeks. Likewise, everyday social life was supported by wedding and funeral music, love songs, work songs, banquet songs, and so on. In each piece, whether formal and complex or simple and folklike, musicians drew on a wealth of tradition, a powerful and innately sonorous language, and virtually limitless combinations of rhythms, metres, *tonoi*, inflections of melodic scale, gesture and dance, some of which are described in the technical treatises (see §6(iii) below).

[Greece, §I: Ancient](#)

5. Musical instruments.

Ancient Greek music was fundamentally vocal and literary in character, but musical instruments appealed to the Greeks at least as much as they did to other early musical cultures. The musico-poetic types noted above (§4) were coloured and brightened by the sounds of an array of instruments that could produce varied timbres ranging from percussive attacks to long, sustained melodic lines and from imprecise noise to the subtlest shading of pitch.

Athenaeus, Pollux and the authors of other anecdotal and lexicographic works provide detailed definitions and classifications of musical instruments, the beauty of which also appealed to Greek painters and sculptors. Red- and black-figure vase painters portrayed countless scenes of Greeks of all classes, as well as the gods themselves, engaged in playing musical instruments, while sculptors portrayed musical instruments

in terracotta statuary and on gemstones and low reliefs. In addition to this literary and iconographic evidence, a number of instruments survive as archaeological artefacts. Taken with the other evidence, these remains make it possible to reconstruct individual instruments and experiment with them to discover characteristics of timbre, pitch, tuning and performing practice.

The instruments employed by the Greeks fall into the four traditional Hornbostel-Sachs classifications: idiophones, membranophones, aerophones and chordophones. Distinctions between the chordophones and aerophones – and among the instruments in each group – were simply assumed by most writers, but the percussion instruments (idiophones and membranophones) receive little attention. They were, however, seen by some writers as sharing at least one trait with the chordophones: both were struck in order to sound. If classification is based on performing technique, the idiophones, membranophones and chordophones can be considered a single class, distinct from the aerophones. Moreover, the chordophones and membranophones share a distinct physical characteristic that suggests they be grouped apart from the aerophones: both require tension for the instrument to sound. (The following paragraphs provide only a summary treatment; for a fuller technical description of many of the instruments, see the individual entries devoted to them.)

(i) Idiophones and membranophones.

(ii) Aerophones.

(iii) Chordophones.

Greece, §I, 5: Ancient: Musical instruments

(i) Idiophones and membranophones.

The Greek idiophones include the *krotala* (crotala), *kroupezai* or *kroupala*, *kumbala* or *krembala* (cymbala), *seistrōn* (sistrum), *rhombos* and *kōdōn* (bells). The *rhōptron* is, in a sense, an idiophone, but like the other drums (*tumpana*), it is also a membranophone. Idiophones, made of naturally sonorous materials that produced relatively indistinct pitches, were used for a variety of purposes, while the membranophones were associated particularly with the rites of Dionysus and Cybele. All these instruments, capable of a wide dynamic range and various types of articulation depending on the way in which they are struck, could have been used to articulate the rhythmic and metric patterns of music; in at least some cases they must have been used to coordinate performers by marking time. The percussion could also easily sound multiple simultaneous patterns, such as the contrast between the rhythmic and metric patterns that appears in the musical fragments, or a dynamic distinction between the *arsis* and *thesis* of various rhythmic feet.

(a) Krotala.

Made of hollow blocks of some hard material and hinged with leather, *krotala* (see [Crotala](#)) were held and clapped together in the hand; they were quite strongly associated with mystery, excitement and vigorous celebration. In the Aristotelian *On Marvellous Things Heard* (*Peri thaumasiōn akousmatōn*, 839a1–2), the author recalls a haunted cave on the island of Lipara, where laughing is heard at night accompanied by the sound of drums, *kumbala* and *krotala*; and the Homeric hymn *To the*

Mother of the Gods (Eis mētera theōn) calls on the Muse to celebrate Cybele with the sounds of *krotala*, drums and auloi.

(b) Kroupezai, kroupala.

These were essentially *krotala* worn on the foot and operated with the heel resting on the ground and the front part of the foot tapping up and down. Metal taps were normally attached to both of the inner faces of the *kroupezai*, and the sound of the instrument would have been harder, sharper and more metallic than that of the *krotala*. If the tapping of the *kroupezai* was used to help coordinate an ensemble, it is probable that they struck some regular pulse, possibly marking the *thesis* in each foot or each individual metron. Augustine (*De musica*, iii.1) refers specifically to the role of the *kroupezai* (which he called *scabella* – see [Scabellum](#)) in articulating the larger metric patterns, and a number of the musical fragments exhibit dots (*stigmai*) that quite clearly mark rhythmic or metric patterns. If the *kroupezai* sounded at these points, an ensemble could easily follow the pattern.

(c) Kumbala, krembala.

Higher-pitched metallic instruments, rather like the finger-cymbals still common in Asian musical cultures, *kumbala* (see [Cymbala](#)) were mentioned by Athenaeus (*Sophists at Dinner*, xiv.39) as an example of instruments that simply produce a noise; he observed that they were popular with women for the accompaniment of dancing, adding that some people use shells or pieces of pottery to create a rhythm for the dancers.

(d) Seistron.

Commonly associated with the Egyptian cult of Isis, the *seistron* (see [Sistrum](#)) was likened to the *krotala* by Pollux, who observed that it was used by wet-nurses to amuse sleepless infants so they would fall asleep. Aristotle used the term *platagē* in *Politics* (viii.6, 1340b25–31) to refer to the ‘rattle’ of Archytas, which he commended as a useful toy for parents to give their children to amuse themselves and to distract them from breaking things in the house. As the verb *platagein* refers to clapping the hands, Archytas’s rattle was probably rather like the modern mounted castanets. The *seistron*, however, would have had a higher and more metallic tone, rather different from the *krotala* or Archytas’s rattle.

(e) Rhombos.

As a term in the context of sound, *rhombos* simply refers to a whirling or rumbling. The term can be applied to the [Bullroarer](#), a piece of wood whirled around on a string, or as a synonym for the *rhoptron*, a drum with bronze snares stretched across the head to provide a nasal buzzing sound. The bullroarer might have been called a *rhombos* not only because of its whirling motion but also because the piece of wood may normally have been cut into a rhombus shape to cause it to vibrate more vigorously and produce more sound as it whirled through the air. Its mysterious rising and falling pitch, associated particularly with the ceremonies of the priests of Cybele, was caused by the speed at which the *rhombos* was spun.

(f) Rhoptron.

Associated with the Corybantes, it was described by Plutarch in his life of Crassus as an instrument used by the Parthians to frighten their opponents in battle. He observed that *rhoptra* make a dead, hollow noise, like the bellowing of beasts mixed with the sound of thunder. Plutarch's definition accords with the definition provided by the *Suda* for *tumpana*, which are described as constructed from hollowed-out pine or fir, fitted with bronze bells (*kōdōnes*), the mouth (*stoma*) of the *tumpanon* covered with oxhide (see [Tympanum](#)). In both definitions the drum is described as an object with only one opening, not as a short hollow frame with two openings, and the bronze objects are not attached to the outside of the drum. In Plutarch's definition they are stretched over the hollow, and in the definition of the *Suda* they are fitted into the drum before it is covered with oxhide. Although modern scholarship commonly refers to the *rhoptron* as a tambourine, the instrument is much more akin to a snare drum. While a chorus of tambourines could hardly produce the sort of sound described by Plutarch and the *Suda*, the sound of an ensemble of large snare drums could be overwhelming and terrifying in battle.

In addition to the *rhoptra* the Greeks used ordinary frame drums. Vase painters sometimes show these held by one hand inside the frame, indicating that only one end of the frame was covered with skin. The drums, however, are also shown held by a handle, and in these cases both ends may have been covered with skin. *Rhoptra* and frame drums alike seem to have been played with the fingers rather than with sticks of any sort. Although drums are sometimes shown in association with auloi and other percussion instruments, they were frequently used as solo instruments to accompany dance in the celebrations of Dionysus and Cybele or as instruments of the battlefield, together with the salpinx and horn.

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(ii) Aerophones.

The primary wind instruments of the Greeks were the aulos, syrinx, hydraulis, salpinx and horn (*keras*). Wind instruments, like the percussion, were associated particularly with the cults of Cybele and Dionysus, but the instruments were always regarded with some ambivalence in Greek musical culture as not truly 'Greek'. This is reflected in the various myths surrounding the discovery of the aulos and the syrinx. While the invention of the lyre is clearly assigned to Hermes and the instrument is inextricably linked to Apollo, legend places the origin of the aulos in Phrygia. An origin in Asia Minor naturally links the aulos with Dionysus because prominent cults of Dionysus existed in both Phrygia and Thrace. Indeed, it was commonly assumed by ancient authorities that the god – and thus his music – had come to Greece from these 'foreign' regions. The syrinx, likewise, was said to have been invented by Cybele, the Celts, or other gods or non-Greek peoples. Nevertheless, as the aulos and the other wind instruments became fixtures of Greek musical culture in the festivals, symposia, the theatre and everyday life, other legends attributed the discovery of the aulos to Apollo and to Athena, who threw it away when she realized that playing it distorted her features. The instrument, it seems, landed in Phrygia, thereby linking the two traditions.

(a) Aulos.

This was the most important of the Greek wind instruments; its use in some of the musical forms has already been noted above (§4). In addition to the larger cultural view of the instrument, literary sources give substantial detail about the origin, history and construction of the aulos; numerous archaeological remains and iconographic representations provide specific examples. On this basis rather complete reconstructions of Greek auloi have been made, facilitating observations about the timbre, pitch, tuning and performing practice of the instrument. (For a fuller description see [Aulos](#), §1.)

It should be stressed that the aulos is a reed instrument – not a flute, as some continue to translate it – consisting of two quite distinct and separate parts: a mouthpiece and a resonator (fig.2). The technical writings concern not only the various shapes and sizes of the resonator but also the material and construction of the reeds. Pollux (*Onomasticon*, iv.70) described the parts of auloi as the *glotta*, *trupēmata*, *bombukes*, *holmoi* and *hupholmia*. The resonators, or *bombukes*, were made of all sorts of material, laterally pierced by a number of finger-holes, *trēmata* or *trupēmata*. The reeds (*glotta*) were held by the bulb-shaped *holmoi*, which could be inserted directly into the resonator or another bulb, the *hupholmion*, which increased the resonating length of the pipe.

The aulos had only four *trupēmata* until certain innovators (such as Diodorus or [Pronomus](#)) made one with ‘many holes’. Four finger-holes are frequently displayed in paintings of the aulos, and surviving pipes of Egyptian and other cultures indeed have only four holes; remains of Greek auloi, however, exhibit more than four *trupēmata*. Once the auloi were developed to include more than four *trupēmata*, it was necessary to find a way to close the holes not needed for a particular performance. Some of the surviving remains of auloi include metal bands encircling the pipe at the location of each *trupēma*, a hole in each band corresponding to the *trupēma* itself. The bands can be turned to open or close the various *trupēmata*; mechanisms were eventually developed to assist the performer in turning them more easily and quickly, thereby enabling the aulete to change and expand the intervallic patterns available on a single aulos.

Theophrastus in the *History of Plants* (*Peri phutōn historias*, iv.11) described the manufacture of the mouthpiece, but in the absence of any aulos mouthpieces the passage is subject to a number of interpretations. The literary evidence has been interpreted to refer to a double reed or to a single beating reed; the first section on the mouthpiece in the Aristotelian *On Things Heard* (*Peri akoustōn*, 801b34–40) may suggest, however, that the aulos was played with either type of reed.

Iconographic and textual evidence indicates that auloi came in various shapes and sizes and were normally, but not always, played in pairs. It is unclear whether the pipes played in unison or in some other manner. In order for the two pipes to sound simultaneously, the aulete would have had to provide a tight seal around both mouthpieces. This was accomplished with the aid of the [Phorbeia](#), a kind of mouthband shown in many illustrations of auletes.

The aulos, with its unique sound and flexibility of pitch, was fully capable of playing the subtly inflected scales described in the treatises. Beyond this it is nearly impossible to generalize about the instrument, especially over several centuries' development. It could be played with single or double reeds, in pairs or as a single pipe, in low or high registers, outdoors – in settings such as the theatre or processions – or indoors at symposia or private occasions, by men or women, with or without the *phorbeia*, and so on.

(b) Syrinx.

A single pipe or a group of reeds bound together, the **Syrinx** (*surinx*) always remained a simple pastoral instrument. The 'Shield of Achilles' (*Iliad*, xviii.526) portrays shepherds delighting themselves with the syrinx, and even Plato (*Republic*, iii.10, 399d), while excluding all musical instruments from his city except for the lyra and the kithara, allows that 'in the fields, the shepherds would have the syrinx'. The Homeric hymn *To Hermes* (*Eis Hermēn*, 511–12) attributes the general invention of the syrinx to Hermes; Pan, the son of Hermes, is the figure most commonly connected with the instrument, especially by later writers such as Ovid (*Metamorphoses*, i.689ff).

The syrinx could be tuned by cutting the pipes to the proper length, which would produce a fully graduated instrument of the type known to Pollux, who used (iv.69) the image of a bird's wing in describing the instrument as an ensemble of reeds ranging from longer to shorter; by boring a single hole in each pipe to define its speaking length; and by plugging wax into the various pipes in order to produce sounding lengths in the proper ratio.

(c) Hydraulis.

Described by Philo of Byzantium (iv.77) as a 'syrinx played by the hands', the **Hydraulis** (*hudraulis*) is briefly noted in Athenaeus's *Sophists at Dinner* (iv.75) as the invention of Ctesibius, an engineer and perhaps a barber who lived in Alexandria, and its sound is characterized as 'sweet and delightful'. Its mechanism was sufficiently complex to ensure that it could never have become a common instrument, but at least by the 1st century bce it had become a recognized part of the musical culture.

Descriptions suggest that the hydraulis was originally an instrument of flue pipes blown with a relatively light wind pressure, rather than the large instrument of metal pipes (and perhaps reeds) blown with a high wind pressure that later became common in outdoor arenas. The tuning of the pipes of the hydraulis is not specified in any source, and archaeological remains do not allow for a positive identification of their pitch. Most iconographic representations show eight pipes, but instruments with seven, nine, ten and 15 pipes are also portrayed. It seems reasonable to suppose that the pipes were tuned in some combination of whole tones and semitones, but it is not possible to be certain.

(d) Salpinx and keras (horn).

The **Salpinx** and *keras* produced specific pitches of considerable volume that could be heard over great distances. The Greeks recognized the value

of such musical instruments in battle to provide military signals, stir the warriors and frighten their opponents. Aeschylus, Sophocles and Euripides all mention the salpinx on a number of occasions, and the second speaker in Pseudo-Plutarch's *On Music* (1140c) confirms the military use of the instrument. Salpinxes are shown quite frequently in vase paintings; a number of nearly complete instruments survive. The instrument, made of bronze and iron with a bone mouthpiece, created a sound described as roaring, loud, powerful, violent, terrifying, war-like and hostile, and so on. Pollux also comments on the various signals played by the salpinx in its military role – such as encouragement, advance, and retreat – as well as its use for fanfares and other signals in various contexts. Players of the salpinx often wore the *phorbeia*, which must have served the same purpose as it did for the aulos.

Other simple pipes were also used by the Greeks and Romans for various types of signal, but little is known about them beyond occasional iconographic or literary references. Horns were sometimes added to the ends of long bronze pipes to form a type of bell. This instrument, the [Lituus](#), was used in Roman regiments. A curved salpinx supported by a central wooden crossbar was also used both by the Greeks, who called it a *bukanē*, and by the Romans, who called it a [Cornu](#).

[Greece, §I, 5: Ancient: Musical instruments](#)

(iii) Chordophones.

According to tradition, [Hermes](#), after he had constructed a seven-string lyre, taught [Orpheus](#) to play it, who in turn taught [Thamyris](#) and [Linus](#), while [Linus](#) taught [Amphion](#) (see [Amphion \(i\)](#)) and [Heracles](#). When [Orpheus](#) was killed, his lyre was thrown into the sea and later washed onto the shore at [Antissa](#) in [Lesbos](#), where fishermen found it and took it to [Terpander](#). This line of descent supports the Greeks' strong association of the string instruments with one of their most venerable composers. In fact, [Terpander](#), [Archilochus](#), [Alcman](#), [Sappho](#), [Theognis](#), the tragedians and others refer to one or another of the string instruments, and these early musicians are also associated with them by later Greek writers, who describe their everyday use. Thus, the string instruments remained most basic to the Greeks' musical culture. In the *Iliad*, the Homeric hymns and the *Scutum Herculis*, [Apollo](#), [Hermes](#) and [Artemis](#) play the phorminx with a plectrum. Mortals play the phorminx in both the 'Shield of Achilles' and the *Scutum Herculis*, and [Pindar](#) frequently refers to the instrument. [Plato](#) clearly preferred the string instruments to the winds.

Terms applied to the string instruments in literary sources are variable, but the instruments can be separated into two major classes: (a) lyres and (b) psalteria. Instruments of the first class, named for the *lyra* (*lyra*), have freely resonating strings strummed with a plectrum; instruments of the second class, named for the *psaltērion* were plucked by the fingers. In early Homeric literature, [Phorminx](#) and *kitharis* are the common terms associated with instruments of the first class. Later, these terms are joined by *lyra* and *chelus* (*chelys*; see [Lyra \(i\)](#)), [Barbitos](#) and [Kithara](#). The complementary evidence of iconography suggests that the *chelys* lyra was the small instrument, constructed on a tortoise (*chelus*) shell, used in music lessons and for private music-making; the phorminx, an instrument of

moderate size with a rounded bottom and perhaps a fuller tone; the barbitos, associated with Dionysian ceremonies, a chelys lyra with long arms and probably a low and resonant tone; and the kithara, commonly associated with Apollo, the large concert instrument used in contests, the theatre and festivals. Among the psalteria were the *psaltērion* itself; the *epigoneion* and *simikion*, instruments that may have had as many as 40 strings, perhaps rather like the modern zither; the *Magadis*, *Pēktis* and phoenix, instruments with strings tuned in pairs, not unlike the modern dulcimer; and the *sambukē* (see *Sambuca* (i)) and the *Trigōnon*, which were held aloft, like the modern Irish harp, and – especially in the case of the *trigōnon* – played primarily in the home by women (Pollux, *Onomasticon*, iv.58–61).

In addition to the instruments of the two major classes, iconographic sources occasionally represent a lute-like instrument, distinct from all the others in having strings stretched over a neck, and an instrument that has been described by modern scholars as a *seistron* or a xylophone but actually seems to have been played with the same sort of technique used for the other string instruments. No ancient names are known for either of these instruments.

(a) Lyres.

Instruction in playing the lyre was a basic part of Athenian education. Men and women could employ the instrument for simple recreation, the accompaniment of dancing, music in wedding ceremonies or singing at symposia; the lyre was also employed in contests.

The construction of the lyra is described in the Homeric hymn *To Hermes* (41–56), supplemented by later authorities: the soundbox (*ēcheion*) is formed by the back of a tortoise shell, over which oxhide (*derma boos*) is stretched and pinned to the shell by stalks of reed (*kalamos*); two arms (*pēcheis*), spanned by a crossbar (*zugon*), extend from the shell; and seven consonant strings of sheep gut (*hepta de sumphōnous oīōn chordas*) are stretched from the crossbar across a bridge (*magas*) to the bottom of the instrument, where they are attached to the *chordotonos*. The instrument is played with a plectrum (*plēktron*). More detailed descriptions of individual parts of lyres are preserved by Athenaeus, Pollux, Hesychius, the *Suda* and the *Etymologicon magnum*. This general design was used for all the instruments of the lyre family.

The number of strings on the lyra, phorminx, barbitos and kithara is fairly well attested by literary and iconographic sources: it may have had in earliest times only three or four strings, but from at least as early as the time of *Terpander*, it had seven or more. As lyres developed, subsequent strings were added, each of which is attributed by the literary sources to such famous musicians as Prophrastus of Pieria, Histiaeus of Colophon, *Melanippides* and *Timotheus* of Miletus. Beyond that, there is no literary source of comparable authority to Theophrastus's *History of Plants* for the tuning and arrangement of the strings; despite much scholarly conjecture, the sound and tuning of the string instruments are essentially unknown. Only a few archaeological remains of parts of these instruments survive, and reconstructions are far more hypothetical than reconstructions of any of the other instruments.

In addition to being struck by the plectrum, the strings were manipulated in some way by the fingers of the performer's left hand, which are usually represented as extended just behind the strings (fig.3). The evidence is insufficient to determine precisely the function of the left hand, but it has been proposed that the fingers dampened or plucked certain strings, or lightly touched one or more of the strings to produce harmonics. Movement of the left hand was, however, restricted by the wrist band that supported the instrument. The fingers of the hand could move, and the hand itself might rotate, but the arm could not make sudden movements towards the left or right side of the instrument without upsetting its balance.

Although the four lyres exhibit significant structural differences, they have a great deal in common, and it is reasonable to suppose that a person able to string, tune and play one of the lyres could also have played, at least to some degree, any of the others. The important role of musical instruction in playing the chelys lyra meant that any educated Greek might possess a degree of technical and musical facility that could be employed in any number of social and religious contexts. Likewise, the skill displayed by a kitharode in one of the competitions or in the theatre would be appreciated not just by an audience intellectually versed and prepared to respond as spectators and auditors but also by one that understood the achievement in quite practical terms. Thus, in a functional sense, the lyres served as the common thread that tied together the entire musical culture in a way not matched by any of the other instruments.

(b) Psalteria.

The role of the psalteria in Greek musical culture remains unclear. Although various instruments are mentioned here and there in literary sources, only some of them are represented in iconographic sources – and only infrequently. Psalteria, such as the *psaltērion* and *epigoneion*, with a large number of strings, may have been associated chiefly with the class of highly skilled musicians and musical scientists that appeared in the 6th century bce, but at least some of them, such as the *sambukē* and *trigōnon* seem to be exclusively women's instruments. If the style of solo kithara music criticized by Plato (*Laws*, ii, 669d–670a) did indeed emerge from the music of the *epigoneion*, the historical importance of this instrument would be considerably greater than the limited literary and iconographic record would suggest.

The *magadis* and *pēktis* receive conflicting definitions among the ancient authorities. The *magadis*, attributed to both the Lydians and the Thracians, was particularly associated with antiphonal sounds of low and high pitch and especially with singing in octaves (Aristotelian *Problems*, xix.18, 39). If a particular characteristic of the *magadis* – and perhaps also the *pēktis* – was the simultaneous sounding of octaves, it is possible that its strings were tuned in pairs, an arrangement that would also have produced additional sympathetic resonance in the instrument.

Unlike the other psalteria, the *trigōnon* – a 'triangular' *psaltērion* – is represented with some frequency in vase painting, with at least three varieties of the basic instrument. In most representations the instrument sits on the performer's lap or on a platform next to the performer; all are fairly large instruments that reach as high or somewhat higher than the top

of the performer's head, and all have a separate soundbox. In each case, the *trigōnon* rests on its arm, not on the soundbox. The number of strings shown varies from perhaps nine to 32. All the representations of the open *trigōnon* show the instrument with the longest strings most distant from the performer, who is in every case a female. The *sambukē* is frequently associated with the *trigōnon* and *magadis* in the literary sources, but its distinctive features remain uncertain. The literary emphasis on the similarity in appearance between the *sambukē* and a ship, taken together with the appearance of the soundbox in one of the closed *trigōna*, which resembles a hull, suggests that this particular form of the *trigōnon* might be the *sambukē*. Like the *trigōnon*, the *sambukē* was strongly associated with women. Aristides Quintilianus (*On Music*, ii.16) describes the instrument as having a faint sound, which would have made it suitable for use in the private chambers of the Muses or mortal women, the common context for the *trigōna* in vase paintings.

Athenaeus (*Sophists at Dinner*, iv.78, 80, 82) refers in a number of places to the *Pandoura*, which Pollux (*Onomasticon*, iv.60) defines as a three-string instrument invented by the Assyrians. Athenaeus (iv.81) also mentions a four-string instrument called a *skindapsos*, which may have been a larger version of the same instrument.

The general types of instrument used by the Greeks remained relatively stable over a long period, although particular instruments came in and out of favour and, with the possible exception of the percussion instruments, all became mechanically more complex over the centuries. The array of musical instruments employed in Greek culture attests the importance of varied colours in their musical expression, which involved various combinations of instruments and voices, the precise combination determined partly by tradition and partly by the preferences of individual performers. There is no question that part of the appeal of musical instruments in Greek culture was aesthetic. Their sound and appearance are often described in sensual terms and their iconography places them in scenes that range from the pleasant and appealing to the impressive and inspiring. Beyond this, the association of musical instruments with particular divinities provided a basis for the creation of affective responses that might complement or conflict with the responses elicited by other means, such as text, rhythm, tempo and melodic structure.

Greece, §1: Ancient

6. Music theory.

A significant body of Greek literature can properly be considered music theory, although some works are known only as titles mentioned in passing or as brief quotations in the works of Athenaeus and similar writers. Nevertheless, a substantial portion of Greek music theory does survive (see §2 above). While this literature is commonly known to modern scholarship as 'ancient Greek music theory', the phrase is a misnomer. First, most of the surviving literature is not ancient in the sense of having been written before the 1st or 2nd centuries bce. With the exception of quotations in later literature, the earliest surviving independent theoretical works are Aristoxenus's *Harmonic Elements* and *Rhythmic Elements*, both of which are fragmentary. At least some parts of the *Division of the Canon*

are perhaps nearly contemporary, but all the other treatises date from the end of the 1st century ce or later. Secondly, the modern conceptual meaning of the phrase 'music theory' is foreign to these writings. With the possible exception of the rather late writer Alypius, it is quite unlikely that any of the authors intended his work for practising musicians or was concerned with actual pieces of music. Ancient Greek music theory is not primarily interested in analysing pieces of music or explaining compositional or performing practice. As long as its imperfections are understood, 'ancient Greek music theory' provides a useful phrase in referring collectively to the specialized literature ranging from the Pythagorean excerpts quoted in various sources to the treatises of Porphyry, Aristides Quintilianus, Alypius and Bacchius written between the 3rd and 5th centuries ce.

The nature of the sources themselves is problematic. Of the independent theoretical works, only Aristoxenus's *Rhythmic Elements* survives in any medium older than the 11th century ce, and with a few exceptions even those quoted in other sources exist only in manuscripts of this period or later. The extent to which these later copies preserve the form and content of any of the treatises is, in general, impossible to determine, and it cannot be established for certain whether the titles or even the authors assigned to the treatises in the manuscripts represent the actual authors and titles at the time the treatises were first composed. It is also uncertain whether the earliest treatises on ancient Greek music theory were 'composed' (in the modern sense of the term) by an individual author or whether they were only later assembled by disciples or from tradition. In rare cases it is possible to see the way in which a treatise 'grows', even to the extent of changing its entire method of argumentation, as it is transmitted across the centuries (see Barbera, M1990, and *Euclidean Division*, D.ii 1991). Of course, similar problems exist for other Greek literary remains, and there is no special reason to distrust the authenticity of the corpus of ancient Greek music theory, independent treatises and fragments. Still, the inherent limitations of the form in which it exists must be recognized.

These problems notwithstanding, the tradition of scholarship in the field of ancient Greek music theory underlines an importance that goes beyond the evidence it supplies about the Greeks' own music; the theory is also significant as an intellectual monument that exerted a profound influence on later Latin, Byzantine and Arabic musical writings. As such, its significance resides in later writers' use and understanding of the literature at least as much as in the degree to which it presents an accurate picture of ancient Greek music.

Three basic traditions may be discerned in the corpus of ancient Greek music theory: (i) a Pythagorean tradition (including its later manifestations in Platonism and Neoplatonism) primarily concerned with number theory and the relationships between music and the cosmos (including the influence of music on behaviour); (ii) a related, scientific tradition of harmonics associated with a group known as 'Harmonicists'; (iii) an Aristoxenian tradition based on Aristotelian principles. Some of the treatises fit comfortably in a single tradition, while others combine the traditions. The characteristics of each tradition can be generalized (in so far as music is concerned), although for the most part no single treatise

provides a comprehensive treatment of any of the traditions. (For discussion of individual theorists, see the separate entries devoted to them.)

(i) Pythagoreans.

(ii) Harmonicists.

(iii) Aristoxenian tradition.

(iv) Legacy.

Greece, §I, 6: Ancient: Music theory

(i) Pythagoreans.

These writers were particularly interested in the paradigmatic and mimetic characteristics of music, which they saw as underlying its power in human life. Plato in particular was greatly influenced by the Pythagorean tradition in his treatments of music and his concern with regulating its use, especially in the *Republic*, the *Laws* and the *Timaeus* (see §§1 and 4 above; see also [Damon](#); [Ethos](#); and [Mimesis](#)). In general, Pythagoreans were not concerned with deducing musical science from musical phenomena because in their view the imperfection of temporal things precluded them from conveying more than a reflection of higher reality. The important truths about music were to be found instead in its harmonious reflection of number, which was ultimate reality. As a mere temporal manifestation, the employment of this harmonious structure in actual pieces of music was of decidedly secondary interest. The scientific side of Pythagoreanism, and particularly the part of it concerned with musical science, is primarily known through the *Division of the Canon* and the writings of Plato, Aristotle, Plutarch (and the treatise *On Music* attributed to Pseudo-Plutarch), Nicomachus of Gerasa, Theon of Smyrna, Ptolemy and, as later merged with Neoplatonism, the writings of Porphyry, Aristides Quintilianus, Iamblichus and later writers.

Plato's *Republic*, x.13–16, provides a general description of the 'harmony of the spheres', but in the *Timaeus* (34b–37c), Plato presents a much more detailed model for the creation of the soul of the universe, one that embodies characteristic Pythagorean ratios and means, which produce the kind of musical shape shown in fig.4. As a series of ratios, the numbers on the left represent such musical intervals as the octave (2:1), double octave (4:1) and triple octave (8:1), while the numbers on the right represent the octave and a 5th (3:1), the triple octave and a tone (9:1) and the quadruple octave and a major 6th (27:1). Aristides Quintilianus paraphrases this material quite closely in *On Music* (iii.24), developing it with various Neoplatonic interpretations of the numbers and mathematical processes.

Many of these same numbers and ratios appear in the *Division of the Canon*, which presents a systematic application of Pythagorean mathematics to such musical topics as consonance, the magnitudes of certain consonant intervals, the location of movable notes in an enharmonic tetrachord, and the location of the notes of the Immutable System on a monochord. The Introduction to the *Division* defines the physical basis of sound as a series of motions; by producing a percussion (*plēgē*) of air, motion creates sound: denser motion is associated with greater string tension and higher pitch, sparser motion with lesser string tension and lower pitch. Since pitches are related to the number of motions

of a string, the pitches of notes are made up of certain numbers of parts; thus, they can be described and compared in numerical terms and ratios. Notes are related to one another in one of three numerical ratios: multiple, superparticular and superpartient; the relationship of consonant notes (i.e. those spanning the 4th, 5th, octave, 12th and 15th) can be expressed in a multiple or a superparticular ratio (i.e. 4:3, 3:2, 2:1, 3:1 and 4:1) formed only of the numbers of the tetractys (*tetraktus*) of the decad (1, 2, 3, 4, the sum of which equals 10), although the *Division* does not explicitly refer to this famous Pythagorean tetractys.

The Pythagoreans were also concerned with the measurement of intervals smaller than the 4th, which they identified through mathematical processes. The tone, for instance, was shown to be the difference (9:8) between the 5th and the 4th, and various sizes of 'semitone' were identified, such as 256:243 (the 'limma'), 2187:2048 (the 'apotomē'), and 'semitones' that could be created by proportioning the ratio 9:8 to create any number of small subdivisions (e.g. 18:17:16 or 36:35:34:33:32 etc.). The size of the semitone and the addition of tones and semitones to create 4ths, 5ths and octaves became a subject of heated controversy between the Pythagoreans, with their fundamentally arithmetic approach, and the Aristoxenians, who adopted a geometric approach to the measurement of musical space.

The mathematical background for the *Division of the Canon* and other Pythagorean treatments of music is explained in Nicomachus's *Introduction to Arithmetic* (*Arithmetikē eisagōgē*) and in *On Mathematics Useful for the Understanding of Plato* (especially 'On Music', 19–61) by [Theon of Smyrna](#). Likewise, the *Manual of Harmonics* (6 and 8) of [Nicomachus of Gerasa](#) includes a discussion of the basic Pythagorean consonances (including the famous story of Pythagoras's discovery of them, which also appears in a somewhat different version in the *Harmonic Introduction*, 11, of [Gaudentius](#)); the two means, harmonic and arithmetic, described by [Archytas of Tarentum](#) and employed by Plato in the *Timaeus* to construct his musical soul of the universe; and the scale of [Philolaus](#). A group of excerpts (Jan, 266.2–282.18) attributed to Nicomachus in some manuscripts preserves further observations about the relationships between the 28 musical notes and the *harmonia* of the cosmos.

Both Gaudentius's *Harmonic Introduction* (15–16), and Ptolemy's *Harmonics* provide examples of the application of Pythagorean music theory to the construction of musical genera and scales also known in the other theoretical traditions. In *Harmonics*, i.13, [Ptolemy](#) describes Archytas's measurement of the three genera of the tetrachord (see §6(iii)(c) below): the enharmonic (in descending order, 5:4, 36:35 and 28:27), the chromatic (32:27, 243:224 and 28:27) and the diatonic (9:8, 8:7 and 28:27); and in *Harmonics*, ii.14, he provides an extensive collection of measurements of the three genera expressed in terms of Pythagorean mathematics, attributed to Archytas, Eratosthenes, Didymus and himself.

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(ii) Harmonicists.

These theorists are primarily known through Aristoxenus's negative assessment in his *Harmonic Elements*, at the beginning of which he

defines the study of harmonics as pertaining to the theory of scales and *tonoi* (see §6(iii)(d–e) below). Earlier authors, identified by him as ‘the Harmonicists’ (*hoi harmonikoi*), had based their theory on a single genus in the range of an octave, which they had represented in a series of diagrams. Although the precise nature of the Harmonicists’ diagrams cannot be determined, they may have been something like the diagrams that form the last two sections of the *Division of the Canon* or the monochord division of Thrasyllus preserved in section 36 of Theon of Smyrna’s *On Mathematics Useful for the Understanding of Plato*.

Diagrams of this sort indeed show the ‘close-packing’ (*katapuknōsis*) of intervals that Aristoxenus describes as a feature of the Harmonicists’ diagrams, and, since they are intended to illustrate all the locations where pitches might be found rather than any genuine musical scale, they also fail to show, as Aristoxenus noted, anything about actual scales or *tonoi*. Aristoxenus refers to *katapuknōsis* on two principal occasions in the treatise: first (i.7: da Rios, 12.8–12), where he observes that there is a close relationship among scales, ‘positions of the voice’ and the *tonoi*, a relationship that must be examined not by close-packing, but rather in the reciprocal melodic relationships of the scales themselves; second (i.27–8: da Rios, 35.9–37.4), where he contrasts continuity (*sunecheia*) and consecution (*hexēs*) as he observes that musical continuity is a matter of musical logic, or synthesis (*sunthesis*), not a series of consecutive notes closely packed together on a chart with the smallest possible interval separating one from another. Two additional passing references (ii.38: da Rios, 47.15; and ii.53: da Rios, 66.5) appear later in the treatise, echoing the earlier points.

Turning to the concept of synthesis (i.5: da Rios, 9.12–11.10) as crucial to his study, Aristoxenus notes that the Harmonicist Eratocles (*fl* 5th century bce) was primarily interested in the possible cyclic orderings of the intervals in an octave, which led him – long before Ptolemy’s *Harmonics* – to observe seven species. Aristoxenus derides such mechanical manipulation, which was apparently typical of the Harmonicist approach, because it does not take into account the possible species of the 5th and 4th and the various musical syntheses, which would produce many more than seven species.

In treating the *tonoi*, some of the Harmonicists arranged them in the ascending order of Hypodorian, Mixolydian, Dorian, Phrygian and Lydian, with the first three separated from each other by a half-tone and the final three by a tone, while others, basing their assumptions on the aulos, thought that the ascending order should be Hypophrygian, Hypodorian, Dorian, Phrygian, Lydian and Mixolydian, with the first three separated from each other by three dieses, the Dorian and the Phrygian by a tone, and the last three once again by three dieses. Aristoxenus (ii.37–8: da Rios, 46.17–47.16) objected that their identification of a series of *tonoi* separated by some small interval resulted simply in a closely packed diagram and not in any useful understanding of musical phenomena.

The characteristics of the aulos and musical notation were two apparent preoccupations of the Harmonicists, but Aristoxenus dismisses both of these as unscientific. In his view, the Harmonicists ‘have it backwards

when they think that placing some apparent thing is the end of comprehension, for comprehension is the end of every visible thing' (ii.41: da Rios, 51.10–13); by concentrating on the 'subject of judgment' rather than on judgment itself, the Harmonicists 'miss the truth' (ii.41: da Rios, 52.1–4).

Though clearly representing the Pythagorean tradition, the *Division of the Canon* exhibits precisely the sort of limited diagrammatic view of music theory attributed by Aristoxenus to the Harmonicists. The two final sections of the *Division* may not have been part of its earliest form (Barbera, *Euclidean Division*, D(ii)1991, pp.40–44), but the structure of the demonstrations and the division of the monochord itself are nevertheless expressed in diagrammatic terms. Moreover, the *Division* says nothing at all about the ways in which one note might or might not move to another; makes no specific reference to the various genera, although the enharmonic genus is certainly produced by the demonstrations of propositions 17 and 18; and is limited to a single two-octave display. Likewise, the *Introduction to Music* of Alypius, devoted almost entirely to a series of notational tables (see §7 below), might be seen as growing out of the Harmonicist tradition, although its late date would make such a classification largely irrelevant.

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(iii) Aristoxenian tradition.

The most systematic discussion of ostensibly musical phenomena is found in the fragmentary *Harmonic Elements* of Aristoxenus and later treatises based on its principles (especially the Aristoxenian epitome by Cleonides and parts of the treatises of Gaudentius, Bacchius, Ptolemy and Aristides Quintilianus). Aristoxenus himself was concerned with the philosophical definitions and categories necessary to establish a complete and correct view of the musical reality of scales and *tonoi*, two primary elements of musical composition, and in the first part of his treatise he introduces and discusses such subjects as motion of the voice (*hē tēs phōnēs kinēsis*), pitch (*tasis*), compass (*hē tou bareos te kai oxeos diatasis*), intervals (*diastēmata*), consonance and dissonance, scales (*sustēmata*), *melos*, continuity and consecution, genera (*genē*), synthesis, mixing of genera (*mignumenos tōn genōn*), notes (*phthongoi*) and position of the voice (*ho tēs phōnēs topos*). From these, he develops a set of seven categories – genera, intervals, notes, scales, *tonoi*, modulation (*metabolē*) and melic composition (*melopoīia*) – framed by two additional categories: first, hearing and intellect, and last, comprehension. As the later Aristoxenian tradition did not share Aristoxenus's broader philosophical interests, the framing categories and much of the subtlety of language and argument largely disappeared, while the seven 'technical' categories (especially the first three) were rearranged and expanded to include additional technical details – such as the names of the individual notes – that Aristoxenus took for granted. The surviving portions of Aristoxenus's treatise do not contain his explanations of each category, but the tradition as a whole may be summarized as follows.

(a) Notes.

(b) Intervals.

(c) Genera.

- (d) Scales.
 - (e) Tonoï and harmoniai.
 - (f) Modulation.
 - (g) Melic composition.
- Greece, §I, 6(iii): Ancient, Music theory: Aristoxenian tradition

(a) Notes.

Aristoxenus's definition is both economical and sophisticated: 'a falling of the voice on one pitch is a note; then, it appears to be a note as such because it is ordered in a *melos* and stands harmonically on a single pitch' (i.15: da Rios, 20.16–19). This subtle definition distinguishes among a voice, which is articulate sound; a single pitch, which is a position of a voice; and a note, which is a production of sound at a single relative ordered position within a musical composition, a *melos*. In the treatise of Cleonides this becomes: 'A note is the musical falling of the voice on one pitch' (Jan, 179.9–10); while Gaudentius preserves much of the original: 'a note is the falling of the voice upon one pitch; pitch is a tarrying and standing of the voice; whenever the voice seems to stop on one pitch, we say that the voice is a note that can be ordered in *melos*' (Jan, 329.7–11). Aristoxenus did not name or define all the notes (since it seems they were 'so well known to the adherents of music'; i.22: da Rios, 29.1–2), and the surviving portions of his treatise do not describe the full array of notes and tetrachords (groups of four notes) that came to be known as the Greater and Lesser Perfect Systems. Later theorists, however, present and characterize them as shown in Table 1. (In the table the pitches are purely conventional, intended only to show the intervallic pattern; various classifications pertaining to the genera are given in parentheses.)

TABLE 1: The Greater and Lesser Perfect Systems

	*	–	<i>enharmonic diesis (microtonal sharp)</i>
	<i>im</i>	–	<i>immovable notes (all other notes are movable)</i>
	<i>ap</i>	–	<i>notes not part of a pycnon</i>
	<i>bp/mp/tp</i>	–	<i>bottom/middle/top note of a pycnon</i>

Greater Perfect System (GPS)	Lesser Perfect System (LPS)
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<i>Poslambanomenos</i> (im, [a] ap)		<i>Poslambanome</i> [a] nos (im, ap)	
<i>Hypate hypaton</i> (im, bp) [b]		<i>Hypate hypaton</i> [b] (im, bp)	
<i>Parhypate hypaton</i> (mp) [c']		<i>Parhypate hypaton</i> (mp) [c']	
	[or, if enharmonic, b*]		[or, if enharmonic, b*]
Enharmonic <i>lichanos hypaton</i> (tp)	[c']	Enharmonic <i>lichanos hypaton</i> (tp)	[c']
Chromatic <i>lichanos hypaton</i> (tp)	[c ^b]	Chromatic <i>lichanos hypaton</i> (tp)	[c ^b]
Diatonic <i>lichanos hypaton</i>	[d']	Diatonic <i>lichanos hypaton</i>	[d']
<i>Hypate meson</i> (im, bp) [e']		<i>Hypate meson</i> (im, bp) [e']	
	[or, if enharmonic, e*']		[or, if enharmonic, e*']
Enharmonic <i>lichanos meson</i> (tp)	[f']	Enharmonic <i>lichanos meson</i> (tp)	[f']
Chromatic <i>lichanos meson</i> (tp)	[f ^b]	Chromatic <i>lichanos meson</i> (tp)	[f ^b]
Diatonic <i>lichanos meson</i>	[g']	Diatonic <i>lichanos meson</i>	[g']
<i>Mese</i> (im, bp) [a']		<i>Mese</i> (im, bp) [a']	
<i>Paramese</i> (im, bp) [b']		<i>Trite synemmenon</i> (mp) [b ^b]	
			[or, if enharmonic, a*']
<i>Trite diezeugmenon</i> (mp) [c'']		Enharmonic <i>paramete</i> [b ^b]	
	[or, if enharmonic, b*']		<i>synemmenon</i> (tp)
Enharmonic <i>paranete</i>	[c'']	Chromatic <i>paranete</i>	[b']
	<i>diezeugmenon</i> (tp)		<i>synemmenon</i> (tp)
Chromatic <i>paranete</i>	[c ^b]	Diatonic <i>paranete</i>	[c'']
	<i>diezeugmenon</i> (tp)		<i>synemmenon</i>
Diatonic <i>paranete</i>	[d'']	<i>Nete</i>	[d'']

		<i>synemmenon</i> (im, ap)
	<i>diezeugme</i> <i>non</i>	
<i>Nete diezeugmenon</i> (im, bp)	[e'']	
<i>Trite hyperbolaion</i> (mp)	[f'] [or, if enharmonic , e*''']	
Enharmonic <i>paranete</i>	[f ¹ '] <i>hyperbolaio</i> <i>n</i> (tp)	
Diatonic <i>paranete</i>	[g''] <i>hyperbolaio</i> <i>n</i>	
<i>Nete hyperbolaion</i> (im, ap)	[a'']	

The tetrachord was regarded by Aristoxenus as the basic musical unit, and all but three of the note names indicate the tetrachord (*hypaton*, *meson*, *synemmenon*, *diezeugmenon* and *hyperbolaion*) to which they belong. The *proslambanomenos* ('added note') was not considered a part of any tetrachord; the *mese* formed the upper limit of the *meson* and the *paramese* the lower limit of the *diezeugmenon*.

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(b) Intervals.

Intervals are defined as bounded by two notes of differing pitch, distinguished by magnitude, by consonance or dissonance, as rational or irrational, by genus, and as simple or compound (the first four distinctions also apply to scales). For Aristoxenus, the 4th and the 5th, not the octave, were the primary scalar components of music and music theory. He required that intervals, in order to be musical, be combined in a certain way; thus the study of intervals was not just a matter of measurement, as it had been for the Pythagoreans and the Harmonicists, but a matter of understanding 'synthesis', the coherent musical arrangement of intervals (i.27: da Rios, 35.10–36.1). Once again, Cleonides simplifies the definition to: 'an interval is bounded by two notes, dissimilar in height and depth' (Jan, 179.11–12), although he provides (in §5) a rather comprehensive summary of the five Aristoxenian distinctions. Theorists readily accepted the possibility that intervals could be of infinite magnitude but in general restricted their interest to the range between the smallest enharmonic dieses (approximately a quarter-tone) and the double-octave-and-a-5th, identified by Aristoxenus as the practical range of the human voice or a musical instrument. The consonant intervals were at least the 4th, 5th, octave, 12th and double octave; the Aristoxenians tended to include the 11th (or indeed any consonant interval compounded with the octave), while the Pythagoreans rejected this interval since it could not be represented by a multiple or superparticular ratio. Intervals were simple if bounded by musically consecutive notes (an implicit rejection of Harmonicist

katapuknōsis), otherwise they were compound; thus an interval of the same magnitude might be simple or compound depending on the context. In clear contradistinction to the Pythagorean sense, intervals were rational if they were known and employed in music (e.g. the tone, semitone, ditone), irrational if they varied from the defined forms. For Pythagoreans, of course, rationality was a matter of expressible numerical relationships (e.g. 3:2, 4:3, 2:1 etc.): intervals that cannot be expressed in such a relationship are irrational, even though they may be employed in practice. Additional distinctions such as ‘paraphonic’ and ‘antiphonic’ were also developed by later theorists such as Theon of Smyrna, Gaudentius and Bacchius.

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(c) Genera.

Aristoxenus recognized three basic genera of tetrachords: the enharmonic (also known as *harmonia*), the chromatic (also known as *chrōma*, i.e. ‘colour’), and the diatonic, the last two of which exhibited various shades (*chroai*). The intonations were created by the two middle notes of the tetrachord, which were ‘movable’ (*kinoumenoi*), in relation to the two outer notes, which were ‘immovable’ (*hestōtes*). To describe these intonations Aristoxenus posited (i.21–7: da Rios, 28.3–35.8) a tetrachord of two and a half tones, with the tone itself consisting of half tones, third tones and quarter tones. Specific numerical terms are avoided because his descriptions are intended to be approximations; the shades are not actually fixed but infinitely variable within their regions (i.23: da Rios, 30.14–16). The character of the genera is not perceived in a particular order of specific intervals arranged sequentially in a static scale but rather in characteristic dynamic progressions of intervals, or ‘roads’ (*hodoi*), that differ in ascent and descent (iii.66–72: da Rios, 83–9). These progressions are readily recognizable, even though the exact sizes of the intervals may vary from piece to piece. In order to convey the characteristic quality of the genera, the theorist does not need to specify every possible note and interval but rather the relative sizes of interval and their typical patterns of succession. So, Aristoxenus was able to reduce the infinite number of possible arrangements to a manageable series of archetypal genera.

In the later Aristoxenian treatises, only the static descriptions of the genera survive. Cleonides deduced a tetrachord of 30 units on which the genera and shades are projected in specific numbers (see Table 2). The three notes bounding the two small intervals were known as a pycnon (*puknon*) if their composite interval was smaller than the remaining interval in the tetrachord, as is the case in the first four shades. Later theorists expanded the division of the tetrachord into 60 parts, expressed the divisions in terms of ratios instead of parts, or provided somewhat different names, but the basic Aristoxenian design remained the standard for all subsequent theorists who concerned themselves with the subject of genera.

TABLE 2

Harmonia	3 + 3 + 24
Mild colour	4 + 4 + 22
Hemiolic colour	4½ + 4½ + 21
Whole-tone colour	6 + 6 + 18

Mild diatonic	6 + 9 + 15
Intense diatonic	6 + 12 + 12

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(d) Scales.

Aristoxenus rejected the closely packed scales of the Harmonicists because by ignoring the principles of synthesis and continuity and consecution they did not accord with musical logic. Scales, he asserts, must always follow 'the nature of *melos*' (*hē tou melous phusis*): an infinite number of notes cannot simply be strung together; and if a *melos* ascends or descends, the intervals formed by notes separated by four or five consecutive degrees in the scale must form the consonant intervals of a 4th or a 5th. Scales larger than the tetrachord are assembled by combining tetrachords, either by conjunction (*sunaphē*, e.g. $e'-f'-g'-a'$ and $a'-b'-c''-d''$) or disjunction (*diazeuxis*, e.g. $e'-f'-g'-a'$ and $b'-c''-d''-e''$). Relying on the aforesaid principles, Aristoxenus (iii.63–74: da Rios, 78.13–92.5) formulated a detailed set of possible progressions.

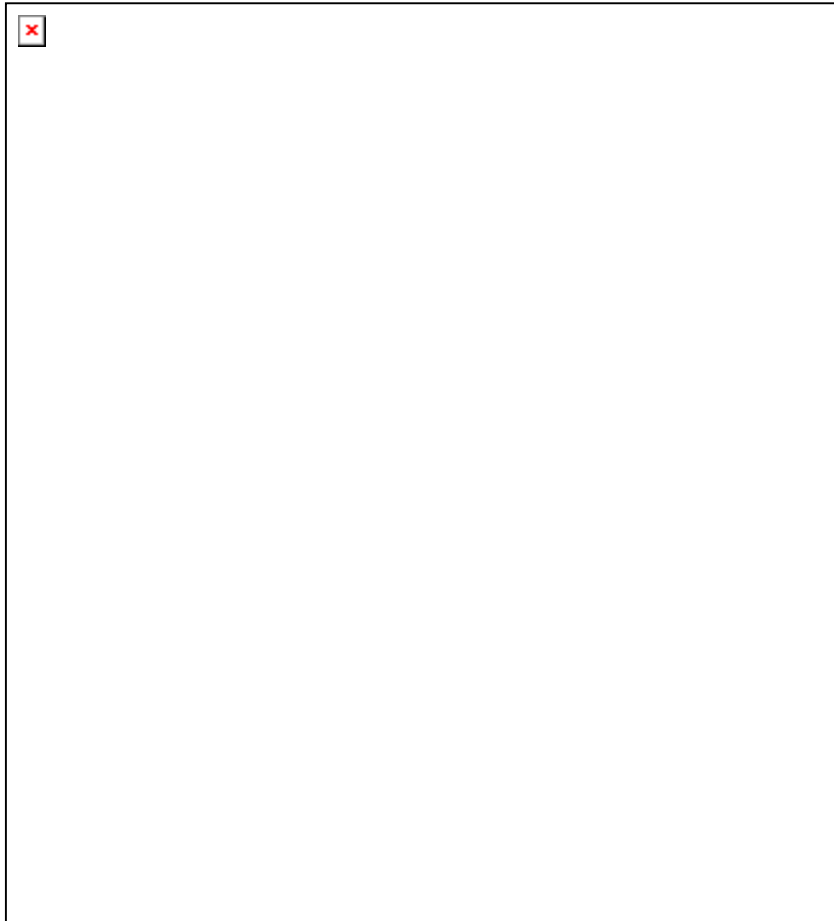
The later Aristoxenians expanded this discussion to include consideration of the ways in which the tetrachords are combined to produce the Greater and Lesser Perfect systems, but they were also concerned with the classification of scales according to four of the distinctions applied to intervals, to which were added distinctions between gapped or continuous, conjunct or disjunct, and modulating or non-modulating scales. They also explored the various species (*eidē*) or forms (*schēmata*) of the 4th, 5th and octave, perhaps building on Aristoxenus's own description of the species of the 4th, which appears at the very end of the surviving portion of his *Harmonic Elements*. Of these, the octave species are the most important because of their apparent relationship to the *tonoi*; they are commonly described and named as follows: *hypate hypaton–paramese* ($b-b'$), Mixolydian; *parhypate hypaton–trite diezeugmenon* ($c'-c''$), Lydian; *lichanos hypaton–paranete diezeugmenon* ($d'-d''$), Phrygian; *hypate meson–nete diezeugmenon* ($e'-e''$), Dorian; *parhypate meson–trite hyperbolaion* ($f'-f''$), Hypolydian; *lichanos meson–paranete hyperbolaion* ($g'-g''$), Hypophrygian; and *mese–nete hyperbolaion* ($a'-a''$), Common, Locrian and Hypodorian. The association of ethnic names with the octave species probably does not come from Aristoxenus, who criticized (ii.37–8: da Rios, 46.17–47.16) their application to the *tonoi* by the Harmonicists.

The final distinction of scales as modulating or non-modulating pertains to the number of 'functional' *mesai*. According to Aristoxenus, function (*dunamis*) is a matter of context; Cleonides, the Aristotelian *Problems* and, especially, Ptolemy (*Harmonics*, ii) elaborate on the term, making it clear that the 'function' of notes involved their relationship in a specific sequence of intervals typical of any one of the genera. The *mese*, in particular, played an important role because of its strategic position at a point from which a scale could proceed either by conjunction or by disjunction.

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(e) Tonoι and harmoniai.

The section of the *Harmonic Elements* in which Aristoxenus discussed the *tonoi* has not survived, but it is clear from other sections of the treatise that Aristoxenus associated the *tonoi* with 'positions of the voice'. This feature is preserved in Cleonides' later definition (Jan, 202.6–8), which states that the term *tonos* can refer to a note, an interval, a position of the voice and a pitch. Cleonides attributes to Aristoxenus 13 *tonoi*, with the *proslambanomenoi* advancing by semitone over the range of an octave between the Hypodorian and the Hypermixolydian; Aristides Quintilianus (*On Music*, i.10) observes that the 'younger theorists' (*neōteroi*) added two additional *tonoi*, and in fact just such a set of 15 *tonoi* is preserved in the notational tables of Alypius. The full set may be displayed as in [Table 3](#) (the pitches are purely conventional). Cleonides probably borrowed his arrangement from an earlier 'Aristoxenian' treatise or inadvertently conflated material from the Harmonicist and Aristoxenian traditions. It is doubtful that the left column of this table is an accurate representation of Aristoxenus's own treatment, inasmuch as he derided a rather similar arrangement of the *tonoi* by the Harmonicists.



Ptolemy (*Harmonics*, esp. ii.3–11) presents a different conception of the *tonoi*, based on the seven octave species; this is not strictly a part of the Aristoxenian tradition but is related to it. In Ptolemy's view, since the seven octave species might be replicated within a single range of so-called 'thetic' notes and the dynamic function of the various notes is determined by the *mese* (which is itself partly determined by the intervals that surround it), there need only be seven *tonoi* (see Table 4).

tabl
e 4

<i>pl</i>	–	<i>prosla mban omen os</i>	–	<i>param ese</i>	
<i>hh</i>	–	<i>hypat e hypat on</i>	<i>td</i>	–	<i>trite diezeu gmeno n</i>
<i>phh</i>	–	<i>parhy pate hypat on</i>	<i>pnd</i>	–	<i>parane te diezeu gmeno n</i>
<i>lh</i>	–	<i>lichan os hypat on</i>	<i>nd</i>	–	<i>nete diezeu gmeno n</i>
<i>hm</i>	–	<i>hypat e meso n</i>	<i>th</i>	–	<i>trite hyperb olaion</i>
<i>ph m</i>	–	<i>parhy pate meso n</i>	<i>pnh</i>	–	<i>parane te hyperb olaion</i>
<i>lm</i>	–	<i>lichan os meso n</i>	<i>nh</i>	–	<i>nete hyperb olaion</i>
<i>m</i>	–	<i>mese</i>			

Mixol Lydia Phr Dori Hypoly Hypop Hyp
ydian n ygia an dian hrygianodor
n n n n n n
ian

theti
c

dyna
mic

<i>nd</i>	<i>e''</i> (pm)	<i>e''</i> (td)	<i>e''</i> (pnd(nd))	<i>e''</i>	<i>e''</i> (th)	<i>e''</i> (pnh)	<i>e''</i> (nh)
<i>pnd</i>	<i>d''</i> (m)	<i>d''</i> (pm)	<i>d''</i> (td)	<i>d''</i> (pnd (nd))	<i>d''</i> (nd)	<i>d''</i> (th)	<i>d''</i> (pnh)
<i>td</i>	<i>c''</i> (lm)	<i>c''</i> (m)	<i>c''</i> (pm)	<i>c''</i> (td)	<i>c''</i> (pnd)	<i>c''</i> (nd)	<i>c''</i> (th)

pm	$b\text{[]}^{\prime}$ (phm)	$b' (lm)$	$b' (m)$	$b' (pm)$	$b' (td)$	$b' (pnd)$	$b' (nd)$
m	a' (hm)	$a' (phm)$	$a' (lm)$	$a' (m)$	$a\text{[]}^{\prime}$ (pm)	$a' (td)$	$a' (pnd)$
lm	$g' (lh)$	$g\text{[]}^{\prime}$ (hm)	$g' (ph)$	$g' (lm)$	$g\text{[]}^{\prime} (m)$	$g\text{[]}^{\prime} (pm)$	$g' (td)$
phm	f' (phh)	$f\text{[]}^{\prime} (lh)$	$f\text{[]}^{\prime} (hm)$	$f' (ph)$	$f\text{[]}^{\prime} (lm)$	$f\text{[]}^{\prime} (m)$	$f\text{[]}^{\prime} (pm)$
hm	e' (hh)	$e' (phh)$	$e' (lh)$	$e' (hm)$	$e' (phm)$	$e' (lm)$	$e' (m)$

Ptolemy's conception is unexceptionable as a logical system, but it is unlikely that it represents either a historical view of the *tonoi* or a description of contemporary practice. Aristoxenus specifically repudiated such figures as Eratocles for limiting their view to a mechanical manipulation of the seven octave species or other intervallic patterns, and the Harmonicists in general for basing their theory on a single genus in the range of an octave, which they represented in a series of diagrams. Moreover, even the musical fragments dated to a period more or less contemporary with Ptolemy tend to exhibit a much wider range of *tonoi* and distribution of relative pitch than Ptolemy's characteristic octave would suggest. His system did, however, have a profound impact on later theorists.

Many of the ethnic names applied to the *tonoi* are also applied to *harmoniai* described by Plato (especially in *Republic*, iii), Aristotle (especially *Politics*, viii), other philosophers and some of the music theorists. Aristides Quintilianus, for instance, preserves in Alypian notation six scales, which he says Plato 'calls to mind' (*mnēmoneuei*) in his discussion of the character of the *harmoniai* (fig.5; the pitches are purely conventional, intended only to show the intervallic pattern; an asterisk indicates a diesis).

These scales may indeed be early, and with their unusual gapped character they are reminiscent of the *spondeion* scale described in Pseudo-Plutarch's *On Music* (1135a–b). It is also noteworthy that one of the earliest surviving fragments of ancient Greek music, which preserves a few lines from Euripides' *Orestes* (*PWien G2315*), exhibits in its notation either the Dorian or Phrygian *harmonia* as presented by Aristides Quintilianus.

Both Plato and Aristotle considered that the *harmoniai* could have an impact on human character (see [Ethos](#)), but in their use of the term they are almost certainly referring to a full complex of musical elements, including a particular type of scale, range and register, characteristic rhythmic pattern, textual subject, and so on. In terms of Greek music theory, references to particular *harmoniai* would normally subsume the corresponding *tonos*, but the converse would not necessarily be true (see Mathiesen, F1976 and F1984).

(f) Modulation.

Since the functions of the notes in a scale would change in the course of a modulation, a full comprehension of musical logic would be impossible without determining the nature of a modulation. Aristoxenus's discussion of modulation is not preserved in the fragments of the *Harmonic Elements*, but Cleonides articulates four types of modulation: in scale, genus, *tonos* and melic composition. Scalar modulation is based on the number of potential 'functional' *mesai* within a scale, and shifts of this sort could be used to change from one *tonos* to another. Modulations involving shifts of a consonant interval or a whole tone were considered more musical because, as Cleonides states, 'it is necessary that for every modulation, a certain common note or interval or scale be present' (Jan, 205.18–19). The importance of the *mese* in establishing a modulation is confirmed by the Aristotelian *Problems*, xix.20 (919a13–28), which observes that 'all good *mele*' (*panta gar ta chrēsta melē*) use the *mese* more frequently than any of the other notes, adding that the *mese* – like the grammatical conjunction 'and' – is a kind of musical conjunction. *Problems*, xix.36 (920b7–15) further hypothesizes that the *mese* is so important because all the other strings of the instrument are tuned to it. Both statements are reasonable: the *mese* is not only an immovable note – and therefore well suited to govern the tuning of an instrument – but also the 'pivot' note from which the scale may ascend either through a conjunct tetrachord – the *synemmenon* – or across the tone of disjunction and into the *diezeugmenon* tetrachord. Several notes might function as *mese*, depending on the placement of whole tones and semitones in a scale and its range. In fact, such shifts of *mesai* can be seen in a number of the musical fragments; these would presumably fit Cleonides' definition of 'modulating' scales.

Ptolemy's *Harmonics* (i.16 and ii.16) demonstrates a series of tunings that would enable the performer to modulate among several *tonoi*, while Aristides Quintilianus (i.11) describes a 'diagram of the modes akin to a wing' (*pterugi de to diagramma tōn tropōn ginetai paraplēsion*), which demonstrates the various common points among the *tonoi*, at which a modulation might presumably take place. (See also [Metabolē](#)).

(g) Melic composition.

The subject of melic composition, Aristoxenus's final category, remains obscure in the surviving treatises. Aristides Quintilianus (i.12) refers to choice (*lēpsis*), mixing (*mixis*) and usage (*chrēsis*) as the three parts of melic (and rhythmic) composition. Choice is a matter of deciding upon the proper scale and position of the voice; mixing involves the arrangement of notes, positions of the voice, genera and scales; and usage pertains to three types of musical gesture: sequence (*agōgē*), succession (*plokē*) and repetition (*petteia*) (a fourth, prolongation – *tonē* – was added by Cleonides). In sequence, the melody moves up or down by successive notes (a revolving – *peripherēs* – sequence involves shifting between conjunct and disjunct tetrachords); in succession, the notes outline a sequence of parallel intervals moving up or down (e.g. C–E–D–F–E–G–F–A or C–F–D–G–E–A or other comparable patterns); repetition is a matter of

knowing which notes should be used (and how often) and which not; and prolongation pertains to sustaining particular notes. Additional melodic figures are described in the Byzantine treatise known as Bellerophon's Anonymous, but these may pertain more to Byzantine than to ancient Greek music.

Aristides Quintilianus remarks that the particular notes used will indicate the ethos of the composition. Cleonides identified (Jan, 206.3–18) three types: (1) diastaltic, or elevating, which conveyed a sense of magnificence, mainly elevation of the soul and heroic deeds, especially appropriate to tragedy; (2) systaltic, or depressing, which expressed dejection and unmanliness, suitable to lamentation and eroticism; and (3) hesychastic, or soothing, which evoked quietude and peacefulness, suitable to hymns and paeans. Aristides Quintilianus, who identifies a similar triad, calls the hesychastic 'medial', and much of books ii and iii is devoted to an explanation of musical ethos.

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(iv) Legacy.

By the end of the 4th century ce ancient Greek music theory was merely part of the residue of an ancient civilization, and the distinctions among the traditions were blurred or forgotten. Three of the latest treatises, however, those of Gaudentius, Aristides Quintilianus and Alypius, were the immediate sources for writers such as [Cassiodorus](#) and [Martianus Capella](#), who together with [Boethius](#) were the earliest writers to preserve and transmit the tradition of ancient Greek music theory to the Latin readers of the Middle Ages. Thus, these later Greek writers represent both the final stages of Greek music theory in antiquity and, as filtered through their Latin interpreters, the first stages of ancient Greek music theory as it came to be known in the Middle Ages.

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7. Notation.

Fragments of ancient Greek music as early as the 3rd century bce already exhibit a type of musical notation recognizable from the various theoretical treatments written many centuries later. No surviving treatise contemporary with these earliest fragments discusses the notational symbols, despite the fact that they were certainly known to the Harmonicists and Aristoxenus. [Bacchius](#), a late writer, uses notation in his treatise to illustrate many of his points, but this is unique. A number of explanations are possible for the absence of theoretical discussion before the treatises of Gaudentius, Aristides Quintilianus, Bacchius and Alypius, but it is not unreasonable to assume that musical notation was largely the province of the practising musician rather than the theorist and came to be recorded in later theory only as a way of preserving (or recovering) a dying tradition.

(i) Pitch.

The fullest surviving treatment of Greek pitch notation is that in Alypius's *Introduction to Music* (for a discussion of the notation itself see [Alypius](#)), but it is likely that Gaudentius, too, originally included all 15 *tonoi* of the 'younger theorists' in his *Harmonic Introduction*, even though the treatise

now breaks off in section 22 in the middle of the Hypoaeolian *tonos*. Bellermann's Anonymus includes a table of the Lydian scale and a brief discussion of the notation. A somewhat different type of diagram purporting to illustrate 'the harmonia of the ancients' (*hē para tois archaiois harmonia*) is presented by Aristides Quintilianus (i.7), who states that the first octave is marked out by 24 dieses and the second by 12 semitones (fig.6).

Aristoxenus might have had just such a diagram in mind when he criticized the Harmonicists for *katapuknōsis*, and it could indeed represent an early form of notation. In any event, many of the signs and rotation of the note shapes are similar to signs and patterns in the tables of Alypius. An insufficient number of notes is present to fill out the double octave, but one or two symbols may perhaps be missing. Using symbols that match the tables of Alypius, Aristides Quintilianus also includes (i.11) other diagrams in which the notes advance by semitone and by tone and in which they are arrayed in the shape of a wing to show the concordances among the various *tonoi* (see Bellermann, J1847; Chailley, J1973; and Winnington-Ingram, J1973 and 1978).

(ii) Rhythm.

In general, the rhythm of a piece of music was indicated by the natural poetic rhythm of the text (descriptions of which appear in Aristoxenus's *Rhythmic Elements* and Aristides Quintilianus's *On Music*, i.13–29, as well as in numerous specialized Greek treatises on rhythm and metre), but the textual rhythm could be modified by the music. Thus, in addition to the symbols indicating various notes, some music written in ancient Greek notation, including some of the earliest fragments, exhibits symbols (fig.7) indicating rhythmic value, ligation, articulation and rests; dots (*stigmai*) appear as well, perhaps marking out rhythmic or metric units, although this has been a matter of debate. The signs are described only in the much later Byzantine treatise known as Bellermann's Anonymus.

The interpretation of these signs as they appear in pieces of music is not always certain, but in general the durational signs increase the value of an individual note (or a group of notes linked by a ligation sign) two-, three-, four- or fivefold; the signs of ligation normally indicate that a group of notes is equivalent to whatever duration may be marked; the signs of articulation, which fall between the two repeated notes to which they apply, indicate either a hard (*kompismos*) or soft (*melismos*) articulation; the rest may appear alone or be combined with one of the durational signs; and the sign of division marks the beginning of an instrumental interjection within a vocal piece (an example appears in the famous fragment from Euripides' *Orestes*; *PWien G2315*).

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8. Extant 'melos'.

Pieces of music notated with symbols recognizable from the tables of Alypius have been preserved on stone, on papyrus and in manuscripts. Those preserved on stone can be dated with relative certainty, but the ones notated on papyrus may be earlier than the date applied on paleographic grounds. Pieces preserved in manuscript are (with the exception of the forgeries) certainly earlier than the dates of the manuscripts. Pöhlmann

(L(i)1970) identified 40 pieces (including five he regarded as forgeries) in his edition, which remains the only reasonably comprehensive study of the music itself; current scholarship recognizes about 45 pieces, the approximation due to differences of opinion about the proper characterization of a 'piece'. In the following list, the pieces included in Pöhlmann's collection are only briefly described; the new fragments are given a somewhat fuller description, followed by bibliographic references, if available.

(i) Stone.

(a) The Delphic hymns (c128 bce; the precise dates of the two pieces are debated), originally installed on the walls of the Athenian Treasury at Delphi, are the most extensive surviving examples of *melos*. One of the pieces, a paeon, is notated in vocal notation (fig.8); a certain Athenaeus has recently been proposed (Bélis, L(i)1985) as the composer. The other piece, a paeon and *prosodion* notated in instrumental notation (see [Hymn, §I, 3](#)), was composed and performed by Limenius, according to the title. Both pieces exhibit modulation and a generally complex musical style. (Pöhlmann, nos.19–20)

(b) Fragments inscribed on stone from a sanctuary in Caria (1st century bce) unfortunately do not preserve a single complete word, although occasional musical notes appear. (West, L(i)1992, pp.8–10)

(c) The Epitaph of Seikilos (1st century ce), inscribed on a tombstone, consists of a brief heading (including the name of Seikilos) and a complete epigram meticulously notated in vocal and rhythmic notation. (Pöhlmann, no.18)

(d) A Hymn to Asclepius (3rd century ce, but perhaps preserving an earlier composition), inscribed on red limestone, is composed in hexameters, preceded by a single line of musical notation. West (L(i)1986) has proposed that every line of the hymn was sung to the same music.

(ii) Papyri.

(e) A fragment from Euripides' *Iphigenia in Aulis*, 1499–1509 and 784–92 (*PLeid Inv.510*; c280 bce) exhibits either a rearrangement of the text as it is known in later manuscript sources or a composite of excerpts, such as might be used by a virtuoso performer. The melody, which modulates and includes the reduplication of syllables for which Euripides was famous, is rather disjunct and chromatic; some rhythmic notation appears. (Mathiesen, L(i)1981)

(f) A fragment from Euripides' *Orestes*, 338–44 (*PWien G2315*; mid-3rd century bce) exhibits an enharmonic or more probably a chromatic melody, accompanying instrumental notes and, once again, reduplication of syllables. (Pöhlmann, no.21)

(g) Two small fragments (mid-3rd century bce) appear in an ostensible treatise on music (*PHibeh 231*), but very little can be positively transcribed. (West, L(i)1992, pp.2–4)

- (h) Two phrases, perhaps from a tragedy, are exhibited in diatonic notation in *PZenon 59533* (mid-3rd century bce). (Pöhlmann, no.35)
- (i) Two small vocal fragments (*PWien G13763* and *1494*; c200 bce), mixing vocal and instrumental notation, may perhaps belong to a single piece. (Pöhlmann, nos.28–9)
- (j) A set of six small fragments (*PWien 29825a–f*); c200 bce), perhaps from a satyr play or a tragedy, provides additional examples of modulation and the *diastolē*. (Pöhlmann, nos.22–7)
- (k) A fragment from a satyr play (*POxy 2436*; 1st–2nd century ce) preserves in vocal notation a rather melismatic melody, with considerable use of rhythmic notation. (Pöhlmann, no.38)
- (l) A passage from a tragedy (*POslo 1413*; 1st–2nd century ce), written in anapests, exhibits a highly florid melody and abundant use of rhythmic notation. A second passage from the same papyrus, written in iambic trimeter on the subject of Philoctetes, displays a similar melodic style but may not be from the same composition. (Pöhlmann, nos.36–7)
- (m) A long passage of tragic dialogue on the return of Orestes, interrupted by a line of untexted vocal notation, is preserved in *PMich 2958* (2nd century ce); here again, the setting makes use of a number of two- and three-note melismas. A second, shorter passage of indeterminate subject appears in the same papyrus. (Pöhlmann, nos.39–40)
- (n) Several fragments, probably from a tragedy, are preserved in *POxy 3704* (2nd century ce). (Haslam, L(i)1986, pp.41–7)
- (o) *PBerlin 6870* and *14097* (2nd–3rd century ce) contain an anthology of compositions – including a paeon, two instrumental pieces, a lament and a lyric phrase – exhibiting as usual vocal, instrumental and rhythmic notation. (Pöhlmann, nos.30–33; cf West, L(i)1992, pp.12–14)
- (p) *POxy 3161* (3rd century ce) contains fragments from dramatic laments concerning Thetis and Achilles and the Persians and Lydians, one lament on each side of the papyrus. (Mathiesen, L(i)1981)
- (q) *POxy 3162* (3rd century ce) a short fragment of indeterminate content, exhibiting a *stigmē* on almost every note. (Mathiesen, L(i)1981)
- (r) *POxy 3705* (3rd century ce) is unusual in providing four alternative musical settings of the same iambic trimeter. (Haslam, L(i)1986, pp.47–8; cf West, L(i)1992, pp.14–15)
- (s) *POxy 1786* (late 3rd century ce) preserves the earliest surviving Greek Christian hymn with musical notation, almost every vocal note of which is also marked with rhythmic notation. The melody employs a considerable number of two- and three-note melismas. (Pöhlmann no.34; cf West, L(i)1992, pp.47–54)
- (t) *POxy 4461* (2nd century ce), a short fragment preserving a series of musical excerpts. (West, L(i)1998, pp.83–5 and pl.XII)

(u) *POxy 4462* (2nd century ce), five small fragments notated in the Hyperiastian *tonos*, perhaps representing several compositions. (West, L(i)1998, pp.86–9 and pl.XII)

(v) *POxy 4463* (2nd–3rd century ce) preserves 15 lines of text, 13 of which exhibit musical notation in the Hyperiastian *tonos* and several melismas. (West, L.i 1998, pp.89–93 and pl.XIII)

(w) *POxy 4464* (2nd–3rd century ce) contains eight lines of text with musical notation, perhaps representing musical excerpts. (West, L(i)1998, pp.93–5 and pl.XIII)

(x) *POxy 4465* (2nd–3rd century ce) exhibits two columns of text, notated predominantly in the Hyperiastian *tonos* and with several short melismas. (West, L(i)1998, pp.95–7 and pl.XIII)

(y) *POxy 4466* (3rd or 4th century ce) preserves the beginning of seven lines of text with notation in the Lydian *tonos*; line 2 begins with an elaborate nine-note melisma. (West, L(i)1998, pp.98–9 and pl.XIV)

(z) *POxy 4467* (3rd century ce) exhibits 12 lines of a lyric, nine of them with notation in the Hypoiastian *tonos*. (West, L(i)1998, pp.99–102 and pl.XIV)

(aa) *POxy inv.89B/29–33* and a new fragment in Yale University's Beinecke Library (*PCtYBR inv.4510*) await publication.

(iii) Manuscripts.

(bb) Several hymns addressed to the Muses, the sun and Nemesis (commonly attributed to [Mesomedes](#)) appear in a number of manuscripts, sometimes with vocal notation, sometimes without. No rhythmic notation is present, and the lines and notation are frequently garbled in the manuscript tradition. (Pöhlmann, nos.1–5; cf Mathiesen, L(i)1981)

(cc) Six short pieces in instrumental notation (with occasional rhythmic notes and *stigmai*) demonstrating various rhythmic patterns are provided in Bellermann's Anonymous. (Pöhlmann, nos.7–12)

(dd) *Hē koinē hormasia*, which appears in several manuscripts and exhibits an enigmatic table of notation, may provide a pattern for tuning a lyre in the Lydian *tonos*, but no fully convincing interpretation of this diagram has been offered. (Pöhlmann, no.6; cf Mathiesen, L(i)1981)

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Greece

II. Post-Byzantine to 1830

After the fall of Constantinople (1453) the church style of the 14th-century *maīstōres* (e.g. [Joannes Koukouzeles](#) and [Nikephoros Ethikos](#)) persisted until the early 19th century. However, an examination of the impressive corpus of liturgical manuscripts (most of them dated) in which the chant repertory is preserved reveals a number of important areas of development. The 16th and 17th centuries in particular represent a period of innovation and experiment, during which the repertory expanded considerably, syllabic chants disappeared, composers wrote new chants in a highly elaborate style, sometimes introducing elements from foreign or non-Christian musical traditions, and important musical scriptoria grew up outside Constantinople (Serbia, Mount Athos, Romania and Cyprus). Among the composers whose works were frequently and widely copied are the Cretans Antonios and Benediktos Episkopoulos and Dimitrios Damias, the Athenian Theophanes Karykes and the Athonite monks Clement, Joasaph (the 'New Koukouzeles') and Arsenios the Younger. Certain steps were also taken towards the development of larger forms and the revival of theoretical treatises.

During the years 1650 to 1720 the various trends merged, resulting in a highly individual and thoroughly genuine, 'neo-Hellenic' musical style. Composers such as [Panagiotēs the New Chrysaphēs](#) and [Germanos of New Patras](#) made unique, personal and lasting contributions to the practice of church singing. The traditional repertory, too, was subjected to a process of embellishment or 'interpretation' (*exēgēsis*) in order to make it more compatible with the aesthetic of the times. Although Middle Byzantine ('Round') notation continued to be employed for the new chants of the post-Byzantine period, it too became the target for drastic simplification and adaptation. Manuscripts of exceptional artistic merit were produced in abundance, and scribes took great pains to provide as much descriptive and historical information as possible about the chants they had chosen to copy.

The post-Byzantine musical style was characterized in particular by a liberal use of melismas, whose excessive length and coloratura style of performance must have demanded extraordinary skill from the singers. Earlier composers had organized their pieces into flexible yet recognizable melodic units, adhering to certain formulaic principles, but post-Byzantine

musicians wrote much more freely, in an almost improvisatory style. To beautify their works as well as those of earlier composers, the new composers expanded the chants with long passages of meaningless *teretismata*. First introduced by 14th-century composers, *teretismata* seem originally to have fulfilled a definite liturgical function, but by the 16th and 17th centuries this 'kalophonic' style had been extended to an unprecedented degree (see [Kalophonic chant](#)). The melodies continued to be performed in a style that incorporated microtones and chromaticism, a practice dating back at least to the time of [Manuel Chrysaphes](#) in the 15th century.

After the middle of the 18th century the main concern of composers was to increase the repertory of embellished versions of older hymns. Vocal ornaments called *theseis*, which had entered the oral tradition from as early as the 14th century, were increasingly brought into the written tradition. Important names include [Petros Peloponnesios](#), [Petros Byzantios](#), [Gregorios the Protopsaltes](#) and [Chourmouzos the Archivist](#), who not only reinterpreted earlier compositions but also wrote manuals on the theory and practice of music.

In 1821 [Chrysanthos of Madytos](#) initiated a reform of Byzantine musical notation: notational principles were simplified, the modes were reorganized and printed anthologies of chants in the revised notation began to be used in all Greek churches and monasteries. (D.E. Conomos: 'Sacred Music in the Post-Byzantine Era', *The Byzantine Legacy in Eastern Europe*, ed. L. Clucas, New York, 1988, pp.83–105)

See also [Byzantine chant](#).

[Greece](#)

III. Art music since 1770

The tradition of art music in Greece was long inhibited by the opposition of the Orthodox Church to polyphonic, secular and instrumental music. However, until recently texts on the history of Greek art music, reproducing the views of Manolis Kalomiris, invariably started from 1830 (the year of Greek independence), thus marginalizing the contribution of the Ionian islands, successively under Venetian (1386–1797), French (1797–1814) and British (1814–64) rule before their union with Greece. However, the year 1771 should be regarded as marking the beginning of Greek art music: although the first opera was presented at the Teatro S Giacomo in Corfu in 1733, it was only in 1771 that regular performances helped to develop a musical tradition which gradually expanded to Zákynthos, Cephallonia, Lefkas and, after 1830, to continental Greece.

1. [The Ionian islands, 1771–1900.](#)
2. [Independent Greece in the 19th century.](#)
3. [The Athens Conservatory and the National School.](#)
4. [Other musical institutions, 1900–45.](#)

5. Since 1945.

Greece, §III: Art Music since 1770

1. The Ionian islands, 1771–1900.

Opera in the Ionian islands depended on contracts between the municipal authorities and itinerant companies. Between 1771 and 1798, 45 operas were staged at the Teatro S Giacomo, mostly *opere buffe* of the Neapolitan school. The first known stage work by a Greek composer, Stéphanos Poyagos's *Gli amanti confusi*, was given at the S Giacomo in 1791. Another work by Poyagos, *I para Faeaxin afixis tou Odysseos* ('Ulysses' Arrival (on the island) of the Phaeacians'), was staged in 1819; both works are lost. The earliest extant manuscripts of Ionian music, including Nicolaos Mantzaros's sole opera *Don Crepuscolo* and a number of arias and cantatas, date from 1815. Works of Mantzaros akin to operas were given in Corfu and operas in Lefkas (Leucadia) on festive occasions in 1832 and 1833. The Ionian islands saw a considerable amount of operatic composition in the 19th and early 20th centuries, including works by Xyndas, Edouardos Lambelet, Padovanis, Carrer, Frangiskos Domeneginis (1809–74), Iossif Liveralis (1820–99), Nicolaos Tzannis-Metaxas (1825–1907), Dionyssios Rhodhotheatos (1849–92) and others, and culminating in the work of Samaras and Lavrangas. Deplorably, most of the earlier Ionian composers' operas were either dispersed or were lost due to bombings (Municipal Theatre of Corfu, 1943) or to the earthquakes in the Ionian islands in 1953. The stylistic models for the Ionian School were initially Italian, from Zingarelli and Mercadante to Bellini, Donizetti and Verdi. Several of their operas were inspired not by topics from antiquity but by historical facts and figures from the more recent past, especially the 1821 War of Independence; Italian composers, often resident, including G.B. Ferrari (*Gli ultimi giorni di Suli*, 1859–60) and Rafael Parisini (*Arkadion*, inspired by the Cretan uprising of 1866–7), also drew on such material. Among the few surviving Ionian operas from this period are, besides that of Mantzaros, *Dizce* by Padovanis, *O ypopsifios vouleftis* ('The Parliamentary Candidate', 1867, the first opera to a Greek text) by Xyndas; eight operas by Carrer; most of the output of Samaras, whose operas were widely recognized internationally; the operas of Lavrangas, who did much to promote the cause of opera in the country and whose *Ta dyo adelfia* ('The Two Brothers', 1901) can be regarded as the first National School opera; Iossif Mastrekinis's recently discovered *Eleazaros* (1898, a biblical opera in an early Verdian style); and Sakellaridis's opera *Perouze* (1911), which may be seen as an intermediate step between the Ionian group and the domineering figure of Manolis Kalomiris.

In 1839 the British authorities forbade the participation of their military bands in foreign religious ceremonies; this led the following year to the foundation of the Corfu Philharmonic Society, the earliest Greek conservatory, whose main function was gradually reduced to the training of wind players. Mantzaros was elected its president for life. Wind bands soon spread to other Ionian islands and to mainland Greece. Some of the obstacles to the reception of Ionian composers in mainland Greece are recorded in Carrer's *Memoirs*: the indifference of royalty and politicians, and at times open hostility. In 1861, for instance, the future Archbishop of

Athens tried, unsuccessfully, to sabotage the première of Carrer's opera *Markos Botsaris*.

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2. Independent Greece in the 19th century.

Western music was almost unknown to mainland Greeks in 1830, when over 350 years of Ottoman domination came to an end. Ioannis Capodistrias (1776–1831) from Corfu, the first governor of Greece, appointed Athanassios Avramiadis to teach Western music at the newly founded orphanage on Aegina. After 1837, when *Il barbiere di Siviglia* became the first opera to be performed in Athens, the state, in imitation of the Ionians, started importing itinerant opera companies to entertain foreigners residing in the capital, often arousing the hostility of the local Greeks. Neglecting musical education, the state spent lavishly on Italian companies until 1868. Schools of Byzantine chant (1837) and military music (1843–55) were founded but were short-lived. After 1870 Western music, including opera, gradually won a wider public. Several private musical societies flourished between about 1870 and 1900, and in 1871 the Athens Conservatory was founded, also as a result of private initiatives. Three composers and teachers dominated 19th-century music in Athens. Dimitrios Dighenis (*d* 1880), the Italian Rafaele Parisini (*c*1820–1875) and Alexandros Katakouzenos (1824–92), director of the Athens Conservatory until 1891. Parisini, who lived in Athens from 1844 and composed, among other works, *Arkadion*, a popular tone poem for wind band, established the private society Euterpe (1871–5), modelled on the Corfu Philharmonic Society. The Athens Philharmonic Society (1885–1900) and the Omilos Philomousson (1893–1900) were initially rivals, but later merged. The former was also active propagating Western music among Greek communities in Alexandria, Egypt and Constantinople. After 1880 other excellent musicians, mainly Ionian-born and Italian-trained, came to Athens: Georgios Lambiris (1833–89), composer of over 60 songs, piano pieces and a lost opera, Spyridon Samaras (a student at the conservatory), the Lambelet brothers, Napoleon and Georgios, the Kaesaris brothers, Iossif and Spyridon, Dionyssios Lavrangas, Lavrentios Camilieris, Ludovicos Spinellis and Georgios Axiotis. A remarkable Ionian composer of this period was Dionyssios Rodhotheatos (1847–96).

An Armenian opera company introduced operetta to Athens in 1873. In 1888 the first Greek opera company, Elliniko Melodrama, performed Xyndas's *O ypopsifios vouleftis* ('The Parliamentary Candidate') at the Boukouras Theatre, Athens, under the baton of Napoleon Lambelet. Although the company made successful tours to Egypt, Turkey, Marseilles and elsewhere, it survived only until 1890. This period saw the emergence of *komidhyllio*, a Greek vaudeville usually based on adaptations of foreign texts interspersed with native songs. Its main exponents were the writer Dimitrios Koromilas (1850–98) and the song composers Dimitrios Kokkos (1856–91) and Ludovicos Spinellis, who saw *komidhyllio* as a stepping-stone towards a national school of opera. In 1900 Spinellis and Dionyssios Lavrangas founded another Elliniko Melodrama, which led a struggling existence, unassisted by the state, until 1943. The growing popularity of Greek operetta led in 1908 to the founding of a permanent company, Elliniki Operetta, in Athens; this was followed by many other operetta

companies. It is estimated that about 1000 operettas by Greek composers were performed between 1900 and 1940.

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3. The Athens Conservatory and the National School.

In the late 1880s Andreas Syngros, a multi-millionaire from Constantinople, offered to erect a new theatre in Athens, the Demotikon Théatron, and to finance the Athens Conservatory, on the condition that Georgios Nazos (1862–1934), a musical mediocrity trained in Munich, was appointed musical director. Syngros, through Nazos, systematically championed French and, especially, German music at the expense of native composers. Although Carrer wrote his opera *Marathon-Salamis* for the inauguration of the Demotikon in 1888, apparently at Syngros's behest the work was set aside in favour of Thomas's *Mignon*. Nazos's appointment at the conservatory in 1891 led to an abrupt Germanization of the curriculum. He declared his fierce opposition to Italian-trained Greek composers, and as a result, several leading composers, including Spinellis, Lavrangas and Camilieris, were ignored, dismissed or forced to resign. Until Nazos's death in 1934, over 60 foreign guest teachers, mostly pianists, were invited to the conservatory, while the Conservatory SO, founded in 1894, was directed successively by Franck Choisy (1899–1907), Armand Marsick (1908–22) and Jean Boutnikoff (1923–9). But the standard of instrumental teaching, mainly by local musicians, remained low, and performance standards steadily deteriorated, partly because the orchestral musicians also played for opera and operetta companies and lacked adequate rehearsal time. In 1899 a few professors, led by the pianist Lina von Lottner, a former pupil of Bülow, founded a second German-orientated conservatory, which lasted until 1919; it formed the first Greek mixed chorus to perform German oratorios and published *Apollo*, one of the earliest Greek musical periodicals (1904–9).

On 11 June 1908 Manolis Kalomiris (1883–1962) gave the first concert of his works at the Athens Conservatory. The concert's programme book included the 'manifesto' of the Greek National School according to Kalomiris. Defining as its purpose 'the building of a palace in which to enthrone the national soul' by combining folksong and folk rhythms with techniques invented by 'musically advanced peoples', it initiated a civil war against earlier Greek (mostly Ionian) composers, who were rejected as 'italianate'. With his attacks in the periodical *Noumas*, Kalomiris sided with Nazos in the persecution of Ionian composers, although his main target was Samaras, acclaimed internationally and regarded as a potential successor to Nazos at the conservatory. Kalomiris instigated the division of Greek music into three schools: Ionian, national (Kalomiris and his followers) and modernist (after Skalkottas). Recent research, however, has shown the uninterrupted presence of national elements in the works of composers after Mantzaros through Livalis, Domeneghinis, Xyndas, Carrer and Samaras to the Lambelet brothers and Lavrangas.

Appointed professor at the conservatory in 1911, Kalomiris fell out with Nazos in 1919 and founded two other private conservatories, the Hellenic (1919) and the National (1926). Kalomiris, rather than Lottner, paved the way to private Greek conservatories (officially acknowledged as secondary

schools). After 1966 they proliferated, with 500 schools throughout Greece by 1994. Departments of musical studies in the universities of Athens, Thessaloniki and Corfu appeared in the 1980s and 90s, but the project for a state musical academy never materialized. Already in the 1920s, Kalomiris, promoting his own music and that of his followers, soon made his peace with the Athens Conservatory. From 1923 Mitropoulos conducted the Hellenic Conservatory's concerts until the amalgamation of the two organizations' orchestras into a concert society (1925). This was dissolved in 1927, and Mitropoulos returned to the Athens Conservatory. The prestige Mitropoulos brought to the orchestra helped attract such international celebrities as Saint-Saëns, Dohnányi, Cortot, Brailowsky, Huberman, Thibaud, Kreisler, Milstein, Casals, Martinon, Walter, Jochum and Scherchen. Mitropoulos was succeeded by Philoctetes Ikonomidis, who directed the Athens Conservatory SO from 1927 to 1939.

The folk-based nationalism of Kalomiris and his followers embraced an eclectic range of styles, including neo-classicism, late Romanticism and Impressionism. French or Impressionist influence is found in the works of Riadis, Levidis, Theodoros Spathis (?1883–1943), Koundouroff (educated in the USSR), Loris Margaritis (1895–1953), Lila Lalauni (1910–96), Constantinidis, Varvoglis, Michaelides, Zoras and the early works of Georgios Poniridis (1887–1982) and Papaïoannou. Late Romantic elements appear in the works of the German-orientated Kalomiris and Evangelatos, and in the music of Sklavos and Nezeritis and the early works of Karyotakis and Pallandios. Byzantine chant and modality have inspired Petridis, Poniridis and Alékos Contis (1899–1965), while Vassilis Papadimitriou (1905–75) and Alékos Xénos (1912–95) were influenced by folksong, late Romanticism and the music of Shostakovich. Ideologically akin to them, Nikiforos Rotas (*b* 1929) remains a solitary figure. Less easily identifiable with any group are Dimitrios Lialios (1869–1940) and Harilaos Perpeas, adhering to German Post-Romanticism. Mitropoulos and Skalkottas (1904–49) stood at the furthest remove from Kalomiris and the National School and were the only significant Greek composers of their era to adopt atonality and 12-note techniques.

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4. Other musical institutions, 1900–45.

Although the magnificent Dhimotikon Theatron (City Theatre) in Corfu opened with *Lohengrin* in 1902, the centre of gravity for both opera and concerts had by then shifted to the capital, where concert life was dominated by the Athens Conservatory and the conservatory founded by Lottner. Other musical societies declined, with the exception of the composer Nikolaos Lavdas's Athinaïki Mandolinata (1900–43) which, unlike the relatively poor conservatory orchestra, was acclaimed abroad. In 1921 Ikonomidis founded the Horodia Athinon (Athens Chorus) which introduced to Greece many choral works by Bach, Handel, Mozart, Haydn, Brahms, Verdi and Berlioz, together with more recent works such as Stravinsky's *Symphony of Psalms*, Honegger's *Le roi David* and Kodály's *Psalmus Hungaricus*. A similar choir, Palladios Horodia (Palladian Chorus) existed for a few years in the late 1930s. In 1938 the Radio Orchestra was founded in Athens, and the following year the Ethniki Lyriki Skini (National Opera) was established, opening on 5 March 1940 with *Die Fledermaus*.

Its repertory initially favoured operetta. In 1942, during the German occupation, the Athens Conservatory SO was nationalized, becoming the Athens State Orchestra. It shared most of its players either with the Radio Orchestra or with the National Opera.

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5. Since 1945.

During the civil war of 1946–9 the nationalist radio propagated *rebetiko*, the urban popular song of the underprivileged, which had originated in Asia Minor. In 1948 the young composers Hadjidakis, Kounadis and Theodorakis discovered in *rebetiko* a counterweight to Kalomiris's nationalism. Later, however, the songs of Hadjidakis, Theodorakis and their followers, based on *rebetiko*, came to eclipse Greek art music and, partly through the well-known film *Never on Sunday*, shaped Greece's musical image abroad. Western-influenced Greek-music tended to be neglected in favour of an 'authentic' Greek- (i.e. *rebetiko*) influenced popular music with alleged roots in Byzantine chant, as exemplified by songwriters such as Hadjidakis, Theodorakis, Yannis Markopoulos, pop singers such as Marinella, Yorgos Dalaras and Nana Mouskouri, and to a lesser extent by much publicized figures such as the synthesizer composer Vanghélis Papathanassiou (Vangelis).

In the early 1950s Kounadis, Hadjidakis and Theodorakis wrote comparatively novel ballets for Rallou Manou's Elliniko Horodrama dance group, founded in 1951, while Skalkottas was being posthumously discovered. Although Kalomiris composed his final works at this time (the *Palamiki* Symphony, 1955, the opera *Constantinos Palaeologos*, 1961), his era had ended. In the late 1950s Jani Christou and the composer and teacher Yannis Andréou Papaioannou, both of whom used serial techniques, were well-established figures, while Dragatakis, Sicilianos and Adamis, all of whom tempered 12-note writing with a classical attitude to form, were rising to prominence. The 'Manos Hadjidakis' Athens Technological Institute competition (1962) introduced to Greece avant-garde composers living or studying abroad: Xenakis, Logothetis, Mamangakis, Ioannidis, George Tsouyopoulos (*b* 1930) and Stephanos Gazouleas (*b* 1930). More avant-garde composers became known in 1962 through the Studio für Neue Musik, founded by the Athens Goethe Institute under the composer Günther Becker and the musicologist John G. Papaisannou (1915–2000), and in 1965 through the (private) Hellenic Association for Contemporary Music and the Greek section of the ISCM which organized five Hellenic Weeks of Contemporary Music (1966–8, 1971, 1976) and the 1979 World Music Festival. These included Aperghis, Sfetsas, Couroupos, Terzakis and Vlachopoulos, as well as local composers such as Iakovos Haliassas (*b* 1921) and Stephanos Vassiliadis (*b* 1933).

The Athens Festival, founded in 1955, was held for 43 years from July to September, with an emphasis on music above the other arts; it tended to bring in well-known artists and ensembles from abroad rather than concentrate on Greek musicians. It reached a peak in the mid-1960s with performances by the Ballets du Vingtième Siècle (1964), David Oistrakh (1965), the Kanze Kaïkan *nō* theatre (1965), the short-lived Hadjidakis

Athens Experimental Orchestra (1964–6) and Stravinsky (1966). After the dictatorship of the colonels (1967–74) the festival declined somewhat, and in 1998 it was reorganized to incorporate the Epidaurus Festival of Ancient Greek Drama.

Between 1974 and 1982 Hadjidakis was the most influential figure in Greek musical life. He held many important posts, notably those of director general of the Athens State Orchestra and director of the Third Programme of Hellenic Radio and Television (ERT), which he extensively reformed. He also founded the Moussikos Avgoustos (Musical August) festival in Iraklion, Crete, to promote the music of younger Greek composers, among them Eleni Karaïndrou (*b* 1941), a composer of popular songs and film scores, Vassilis Riziotis (*b* 1945), Haris Xantheadakis, Marielli Sfakianaki (*b* 1945), Michalis Grigoriou (*b* 1947), the last two both neo-classical in orientation, Vanghélis Katsoulis (*b* 1949), Dimitris Marangopoulos, Nikos Kypourgos (*b* 1952) and others. In 1997 Riziotis was co-founder, with the conductor Dragisa Savić, of an international institution, Balkan Music Forum.

Until 1991 concert life in winter was less active, largely due to the lack of concert halls and full-time chamber ensembles. Most winter concerts in Athens and other cities were promoted by foreign cultural organizations, such as the French Institute (1908), the British Council (1938), the Italian Institute (reopened 1951), the Goethe Institute (1952) and the Hellenic-American Union (1957). Recitals and concerts were also organized by the Ligue Francohellénique (1912) and the House of Arts and Letters (1938), neither of which survives today.

On 21 March 1991 the Megaro Moussikis Athinon (Athens Concert Hall), known in Greece as the Megaro, was opened. It contains a larger and a smaller hall, both with excellent acoustics, and hosts most of the concerts given by the Athens State Orchestra. Opera productions, often imported, are also regularly given at the Megaro: within seven years it had mounted all the major Mozart operas, together with the Greek premières of *Die Ägyptische Helena*, *The Golden Cockerel*, *Wozzeck* and *Pelléas et Mélisande*. The Megaro has specialized in music by living composers and has commissioned many new works, including Couroupos's chamber opera *Pyladis* (1992) and ballet *Odyssey* (1995), Kounadis's *Epilogos II* (1992) and *Bacchae* (1997), Mikroutsikos's *I epistrofi tis Elénis* ('Helen's Homecoming', 1993), Grigoriou's cantata *Skotini praxi* ('Dark Act', 1994), Marangopoulos's *To tango ton skoupidhion* ('The Tango of Trash', 1996), Mamangakis's *I opera ton skion* ('The Opera of Shadows', 1997), Alkis Baltas's *Momo* (1997), Antoniou's *Oedipus at Colonus* (1998) and Thodoris Abazis' *I apologhia tou Sokratous* ('Socrates' Plea, 2000).

The Megaro has come to dominate Greek musical life, eclipsing other institutions. Foreign cultural organizations now tend to promote their artists through the concert hall, while the press gives little coverage to classical concerts elsewhere in the country. In the 1990s Hellenic Radio and Television discontinued its 15-year series of concerts at the National Gallery in Athens; the Kentro Synchronis Moussikis Erevnas (Centre for Contemporary Music Research), founded in 1986 under Xenakis, also suspended its activities. The country's only major institute for contemporary music at the start of the 21st century is the Institutouto Erevnas Moussikis ke

Akoustikis (Institute of Research in Music and Acoustics, or IRMA), founded in 1989 by the composers Haris Xanthurakis and Kostas Moschos and the ethnomusicologist Marios Mavroidis, which is primarily orientated towards technological developments and cataloguing the works of contemporary Greek composers. In the latter part of the 20th century such composers as Dragatakis, Sicilianos, Kounadis, Adamis, Ioannidis, Mikroutsikos, Zervos, Travlos and Xanthurakis, all distinguished by their technical skill, formal cohesion and clarity of musical thought, have created a solid modern tradition in Greece, paving the way for Christos Zervinos (*b* 1950), Yannis Metallinos (*b* 1959) and Koumendakis. Other composers of the younger generation include Nikos Fylaktos (*b* 1951), educated in Poland, Haris Vrontos (*b* 1951), Savvas Zannas (*b* 1952), Babis Kanas (*b* 1952), Nikos Christodoulou (*b* 1959), Iossif Papadatos (*b* 1960), Minas Alexiadis (*b* 1960), Periklis Koukos (*b* 1960), Alexandros Kaloyeras (*b* 1960) and Alexandros Mouzas (*b* 1962). In recent years the number of composers graduating from Greek conservatories and subsequently teaching there has increased markedly. Composers who have settled abroad and are well known in Greece include Dinos Constantinidis and Sophia Serghi (USA), Christos Hadjis (Canada), Stélios Koukounaras, Nikos Athinaeos and Constantia Gourzi (Germany), Pétros Corélis (France), Dimitris Nicolau (Italy) and Thodoris Abazis (Netherlands).

Thessaloniki is the second most important musical centre of Greece. Music there is largely independent from Athens, and its composers are rarely performed in the capital. The earliest Thessaloniki composer of note was Dimitrios Lalas (1844–1911), a friend and disciple of Wagner. More recent composers active in the city have included Lalas's pupil Emiliou Riadis (1880–1935), Solon Michaelides (1905–79), Nikolaos Astrinidis (*b* 1921) and, more recently, Kostas Nikitas (1940–89), Ilias Papadopoulos (*b* 1951) and Christos Samarás (*b* 1956).

See also [Athens](#); [Corfu](#) and [Thessaloniki](#).

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Greece

IV. Traditional music

Greek traditional music (*dimotiki mousiki*) consists of several autonomous regional styles with similarities that are apparent only at a second glance (the *skopos* principle, verse forms etc.). It includes the music both of minorities on the mainland (Vlachs, Albanians, Bulgarians, southern Slavs and Gypsies) and of Greek communities outside the state of Greece itself, particularly in Italy, the USA and Australia. Less well known are the Greeks

of the Crimea and the Azov area. The Cappadocians, the Greeks of Pontos and the Bulgarian Greeks of Asia Minor now live in Makedonia. The Phanariots of Constantinople developed their own style of Ottoman art music and left their mark on the urban culture of Romania in the 18th and 19th centuries.

The music of Greece divides into three major stylistic areas: the mainland, the islands and Asia Minor. It can be further divided into urban and rural musics. The emergence in the 20th century of a small pan-Greek repertory (the *kritikos*, *pentozalis*, *kalamatianos*, *tsamikos* and *sirtos*) was the result of media influence (radio, records) and the promotion of folklore for tourists. Another pan-Greek form is **Rebetika**, arising from an urban sub-culture and developing between 1810 and 1955 into a taverna song and dance form. Folk terminology distinguishes between the secular singer, *tragoudistis*, and the Orthodox church singer, *psaltis*.

The oldest (neumatic) notations are of urban Phanariot songs of the 16th to 17th centuries from Athos. The instruments have been fully described by Karakasēs (1970) and in particular by Anoyanakis (1979). Theories about the ancient roots of Greek traditional music are largely hypothetical. The question of origin cannot be answered by the study of historical sources, and influences from other Balkan styles were already present by the Byzantine period. Conversely, it can be shown that Greek influence was brought to bear on Slav, Turkish and Arab music in the Ottoman period through the Phanariot and Levantine-Greek maritime trade. The intermediaries were professional Greek, Spanish-Jewish, Armenian and Gypsy musicians.

1. Pan-regional principles.

2. Music regions.

BIBLIOGRAPHY

Greece, §IV: Traditional music

1. Pan-regional principles.

(i) Song, drone and metre.

(ii) 'Skopos'.

(iii) Dance.

(iv) Instruments.

Greece, §IV, 1: Traditional music: Pan-regional principles

(i) Song, drone and metre.

Traditionally the ancient term *mousiki* is hardly used at all. Classification is functional, depending on whether a piece is a song (*tragoudi*) or a dance (*horos*), the latter term being applied to purely instrumental dances. As well as instrumental dance music there are slow dance-songs (*kato horos*) sung after festive meals with verses improvised to fit the situation. Melodies sung *rubato tis tavlas, tou trapeziou* ('at the table' of a taverna or feast) are called *tragoudi*; if they are danced the same melodies are called *horos*.

Traditionally, song and dance titles are formed in terms of a personal possession '*skopos tou Georyiou*' ('tune of George'), denote function (e.g. *tou gamou*, 'wedding song') or involve place names and regional names (e.g. *kalamatianos*, a dance from Kalamata; *pogonisios*, a dance-song from Poyoni). Titles relating to content (e.g. *zoumpouli*, 'hyacinth') or quoting the opening line of the text are rare, and often derive from collectors. Songs

with standard texts (ballads) are called *stereotipika*. Various ballad texts are frequently sung to the same melody (*idiomelos*).

The musicians themselves hardly think at all in terms of scales and chords, or if they do they describe them as *maiore* ('major') or *minore* ('minor'). Teachers but not village musicians know the *oktoihos* (*oktōēchos*; see [Byzantine chant](#)). Terms such as *taksimī* and (*a*)*manes* are used synonymously, and the terms *makami* and *dromoi* only in *rebetika*.

Folksongs employ syllabic lines of 5, 6, 7, 8, 11, 12 and, very rarely, 13 syllables. In the Phanariot ballads of Constantinople the 15-syllable (8 + 7) line predominates (called 'political' verse from the Greek *polis*, 'city'). Scholars agree that there is no strict assignment of syllables to musical metres (*hronos protos*), instead syllables are freely distributed over a melodic line beginning with exclamations (*eri, more, aide, ela, aman*), with filler syllables (*tsakismata*, 'chopped pieces', inserts) and syllabic repetition (*yirismata*) within words and phrases, providing the melodic line with the requisite quantity of syllables. The analogy between the rhythm of the music and the rhythm of the verse corresponds to an ideal rather than practice in performance.

Rhyme was introduced into the islands by the Crusaders at the end of the 14th century, but not until 1800 on the mainland, at the court of Ali Pasha at Ioannina (1792–1822). Rhymed 'political verse' also occurs in improvised couplets, introduced by the lead singer with an exclamation at the start. In the islands, improvised couplets (*madinades, kotsakia*) are more frequent than pre-set texts. Every half-line (only the second in Crete) is repeated by the chorus, in a tradition of competitive singing.

In Cappadocia, and in the women's songs of Thessalia, 15-syllable and 8-syllable lines occupy three melodic lines in the pan-Balkan ballads of *The Dead Brother*, *The Woman Sacrificed* and *The Husband Ruined by his Wife*. This is also the typical form of a 'table song' on the mainland, the *rizitika* of Crete, the Carpathian *sirmatikos*, the Cypriot women's ballads and of laments for the dead in Mani. *Moiroloyia* ('laments for the dead') and *nanourismata* ('cradle songs') are not considered 'songs' or 'music'. They are sung only by women (often professional mourners) and only on the relevant occasion, since they are otherwise thought to bring bad luck. Work songs, songs linked to customs and children's songs (such as the *kalanda*, 'demand songs') are dying out.

In the areas of Greek, Vlach and Albanian settlement, Vlach influences (*doina*) can be found in the shape of pentatonics and tonality in 5ths. Greek melodies, on the other hand, are constructed on the tonic, sub-tonic or hyper-tonic. The migration of melodies within mainland Greece and between the islands and Asia Minor shows that scales and rhythms are not constant but can be exchanged, although a concept of melody common to them all does exist, and is distinct from both Western and *makami* principles.

Ipeiros (as elsewhere in the Balkans) has a diaphonic style with a choral drone in three parts employing microintervals (see [Albania, §II, 1](#)). It is described by the singers themselves as 'Albanian' (with a narrow tonal range in the second part) or 'pastoral Vlach' (with the second part falsetto).

Here, as elsewhere, it imitates the sound of Byzantine bells. Its origin and antiquity are not known and there is no proof of an archaic or monogenetic origin. The rhythm is regular or in a metre of five beats, and also occurs with seven syllables in the old Albanian area of settlement around Parnassos (Arahova).

On Karpathos, until about 1930, there was a two-part diaphony sung by women (with an alternating drone of sub-tonic and tonic) in imitation of the *tsabouna* (see §(iv) below). The drone is called the *ison* or *bassos* (as in ecclesiastical song). On the islands and in Asia Minor the infix drone provides the tonal framework of the melody (with a whole-tone alternating drone). On the mainland the low drone (e.g. of the *gaida*) either embeds the melody in a static sound surface or else turns into ostinato figures. In the Dodekanisa, since the Italian occupation (1912–47), the alternating drone (tonic and sub-tonic or tonic and hyper-tonic) or the drone of 4th + 5th (d–g–a–d') has become increasingly pseudo-harmonic (alternating d–g/d–a). The triadic harmonies of the Ionian islands and Italo-Greek area are imported from southern Italy.

The regional styles display considerable difference: regular time with a *hronos protos* on the islands, asymmetrical rhythms with two *hronoi* (long–short) on the mainland and a rapid basic tempo in Makedonia and among the Pontic Greeks. In Ipeiros and the Peloponnisos the 'Albanian' *tsamikos* in 3/4 occurs side by side with binary rhythms (e.g. *pogonisios* and *sirtos*). The 7/8 of the *kalamatianos* is purely Greek. Some rhythms of nine beats (the *karsilamas* and *zeibekikos*) are originally Turkish (*zeybek*) but display differences in melodics, emphasis and tempo. The derivation of all asymmetrical rhythms from the Turkish *aksak* is a theory that cannot be maintained, any more than Bartók's hypothesis of southern-Slav Bulgarian origin is tenable.

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(ii) 'Skopos'.

A monophonic melody can be formed either in terms of spatial pitch (*ihos/makami*) or on a structural principle of themes and motifs. In *ihos/makami* separate pitches refer spatially (high or low) to modal tones. Intervals and rhythms within a phrase do not shape the structure as a whole. In the motif principle the sequence of notes is conceived as a self-contained unit and one that can be transposed; it is based on internal intervals and internal rhythms shaping the structure.

Both principles complement each other in the Greek *skopos* ('tune'). Each *skopos* has a *skeletos* (framework melody) of spatial pitch, lacking set rhythm and metre and usually consisting of two formulae established only in outline. These are neither motifs nor in the nature of the *makami*, since the *makami* melody is bound to a certain modality. The *skeletos* is independent of any scale, exists only in the minds of the musical ensemble of performers and can be extracted only through the comparison of many actual performances. Only in its realization can the *skeletos* be placed in a regional scale determined by initial notes. When it moves to another region other scales and rhythms can be used for the same 'skeleton'. Consequently, the same *skopos* may be pentatonic, tetrachordal or chromatic on the mainland but diatonic on the islands.

A second layer of music is added to this skeleton by the musician. This consists of figures and melismas, trills, runs, glissandi etc., structured within the intervals (as pseudo-motifs) and capable of transposition. These realize the *skopos* by substituting, paraphrasing or connecting the (imagined) notes of the skeleton with a figure or group of notes, so-called 'melodic folding' or 'melodic splitting'. Popular terms employed are *stolidia* ('ornamentations'), *doxaries* ('bow strokes'), figures played on a stroke of the bow, or *daktilia* ('fingers') and figures running on 'of themselves'. Such *stolidia* are also performed by singers. They are not part of the *skeletos* or bound to a scale but are characteristic of a musician and a musical landscape. Depending on the region they may be microtonic and perceptible separately from the skeleton (on the mainland and in the Peloponnisos), or diatonic and acoustically merged with the skeleton (on the islands). On the mainland, they result in the aesthetically important 'dirty playing' of the *zournas* or *gaida*. These improvised figures are fixed in the *hronos* (metre): either in one metre (on the islands) or in two (2 + 1, 3 + 2) on the mainland. The melodic and rhythmic tension they produce (*tonos* is the folk term) gives the imaginary skeleton temporal shape, with different lengths of phrases and lines. The duration of the line depends on function: in *kato horos* the melodic line coincides with the rhythmic periods; at the festive table or in the *cafeneion* the music is performed rubato (to the point of being in free metre), particularly in the case of *kleftika*.

Only the synthesis of both of these is described by musicians as *skopos* (*skeletos* + *doxaries* = *skopos*). Thus the *skopos* has one line with two melodic dimensions: the non-rhythmic tonally spatial *skeletos* and the metrically established figures rhythmically structured within themselves. In the identity of a *skopos*, therefore, scales and rhythms are subsidiary features, features that can be interchanged but are locally significant, so that when melodies migrate these features do not go with them.

Traditionally, a *parea* (company of musicians) performs in parts, in the same register and in hierarchical order. The singer or aerophone (or if there is none present a string instrument) leads, improvising the louder main part. The other musicians play subordinate, softer variants of the *skopos* (*lira*, violin) or the (alternating) drone (lute, *santouri*), i.e. the modal framework (tonic, sub-tonic or hyper-tonic, fourth, fifth). It is a general rule that the playing must be *simfono* ('in agreement'), that is, the musicians will 'all proceed in common [*simfono*] with the same aim [the *skopos*] but each in his own way, waiting for one another at certain places' (identical statements of this principle have been made in Ipeiros and Karpathos). These 'meeting places' are the notes of the modal frame and are held for lengths of different duration depending on the *tonos* of the *stolidia* of the other players while one of the musicians adds a 'melodic splitting' figure. Consequently, there are several simultaneous realizations of a skeleton, producing heterophony. This is never understood as polyphony, since there are no vertical harmonics. Instead all the performers are performing one and the same melody 'in agreement' (*simfonia*).

Besides the instrumental *horos*, played for as long as is wished (e.g. the *sousta* and *pano horos* of the islands), with an open form of improvised sequences of small groups of notes repeated and varied three to four times (e.g. $A + \dots A' + B + \dots B' + C + \dots C' [+ A, B] + D \dots$ etc.), there are certain

melodic features in the urban Greek styles (Phanariot music, *rebetika* and some *kleftika*) that are analogous to the *ihoi/makamia*. These are distinct from the *skopos* principle in having long paraphrases of tonal levels in a specific mode, involving sequences. The Greeks give the *makami* different axial tonal notes and melismas from those given them by the Turks.

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(iii) Dance.

Dance rhythm is independent of the *skopos* and can change from region to region. Emphasized beats form a rhythmic framework and the unemphasized beats are improvised. If there is no drum present the rhythm is marked by plucking the lute and the stamping of feet. Only in the Pontic style does the dance sometimes go against the rhythm.

Dancing in villages is confined to saints' days (*paniyiria*), weddings, christenings and farewell parties for emigrants (*tis xeniteias*, 'the foreigner'). To this day, these occasions are the traditional opportunity for young people to flirt. Traditionally, there are no couple-dances between men and women but instead a hierarchical arrangement in ranks or in a circle with the musicians standing or sitting in the middle. In Makedonia, only the drummer or bagpiper moves with the lead dancer. Men and women dance together, very occasionally separately.

Dances in tavernas are urban (*rebetika*) or are performances for tourists, as solos or with two dancers performing opposite each other or with three to four men in a row. The *rebetika* as danced in the *tekkedes* gave rise to spontaneous solo dances, the dancer being surrounded by men clapping the rhythm (*zeibekikos*, *servikos*, *hasapikos* or *tsifteteli*).

Dancing is usually anti-clockwise, and is clockwise only in certain dances (e.g. *zervos*). A hierarchy analogous to that of the *parea* among musicians prevails: the lead dancer (usually a man, a woman only in specific parts of a wedding or christening dance) improvises leaps, turns etc., employing a traditional canon of figures. He is usually held by one hand, or by a cloth. The second most important role is allotted to the second dancer, who may be male or female. He or she must hold the first dancer's hand and lead the other dancers, of both sexes, who perform only the basic steps. After a few rounds the lead dancer changes, and the musicians are paid. On the mainland these musicians are Gypsy professionals, on the islands they are semi-professional village musicians who take turns to play without interrupting the dance. Large dance forms containing over five separate dances are found on [Cyprus](#) (the *karsilamas* suite). On Karpathos, the *pano horos* is danced for up to ten hours without a break.

A special form of traditional music is the wedding march (in Iperios the *patinada*) *tou dromou* ('on the way', i.e. to the church, to the bride's house, to the place of the wedding celebrations), generally in a stately 6/8 or 4/4. The wedding sponsor and family friends go at the head of the procession, dancing and singing, while the bride and bridegroom walk at a serious, measured pace.

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(iv) Instruments.

The *floiera* is an obliquely held end-blown flute of cane or wood. In mainland Greece it is generally associated with shepherds and goatherds, although in villages it may also provide solo dance music.

The terms *pipiza* and *karamoutsas* (*karamouzas*) are commonly used in the regions of Roumeli and the Peloponnisos to denote a double-reed wind instrument. There is no clear distinction between these two instruments: each has seven finger-holes and a thumb-hole, a conical bore and is about 30 cm long. Several additional holes are bored in the bell of the instruments (possibly to tune the lower notes). In Makedonia, Ipeiros and Thrakia musicians use a larger form of this instrument called the *zournas*. These are traditionally played in pairs (*ziyia*). One sustains a tonic drone while the other interprets the melodic line with tonal inflections, slides and ornamental formulae, commonly referred to as *dreves*. The performers use circular breathing to provide a continuous melody, whose piercing tone quality is well-suited to outdoor playing.

The *klarino* (keyed clarinet), which was introduced to Greece in the first half of the 19th century, is the principal melodic instrument of the mainland. The Albert-system clarinet in C is the most common, and full use is made of cross and partly covered fingerings. The clarinet usually forms part of an instrumental ensemble consisting of lute or guitar and violin, which doubles the clarinet in unison or the octave in heterophonic style. These ensembles accompany dancing as well as the Kleftic ballads.

There are two types of bagpipe: the *gaida*, which has a single chanter and a drone pipe (with a single reed), is found in mainland Greece, while the *tsabouna* (or *askomandoura*), with a double chanter but no separate drone, is played in the islands. The bagpipes are played solo or (in the case of the *gaida*) may accompany singing with a drone. On the island of Karpathos, the *tsabouna* is often played in an ensemble with the string instruments *lira* and *laouto*. Elsewhere it may be accompanied by the drum known as *daouli* or by the *doumbi*, its smaller version. The *daouli* (also termed *toubano*) is the most common type of drum. It is a large cylindrical double-skin drum, hung from the player's left shoulder. The main accented beats of the metre are played with a heavy wooden beater held in the right hand, while subtle subdivisions of these beats are played with a light flexible stick held in the left hand. The *daouli* provides rhythmic accompaniment to the *zournas* (as well as the *pipiza* and the *karamoutsas*) and may also accompany the bagpipes and, less commonly, the *lira* (e.g. on Crete).

Traditionally in parts of mainland Greece but especially in the islands, the principal melodic instrument is the *lira*, a fiddle which is held upright on the player's knee and played with underhand bowing. There are four basic types of *lira*, three of which, the Cretan *lira* (fig.9), the *lira* of the Dodekanisa, and the Thrakian *lira*, are pear-shaped and have three or four metal or gut strings which are stopped from the side by the fingernails, allowing for glissandos and fine ornamentation. Bells on the bow were once common, but are now rare. The fourth type, the Pontic *lira* or *kementzes*, was brought to Greece by refugees from the Turkish Black Sea coast. The instrument has a long, narrow body, tapering towards the pegbox. Its three metal strings are placed close together and tuned in 4ths, enabling the performer to play the melody in parallel 4ths on two strings simultaneously.

The *violi* (violin) has in some places supplanted the *lira* as one of the most prominent melodic instruments. It is tuned in 5ths, $g-d'-a'-e'$.

The chief accompanying instrument of traditional Greek ensembles is the *laouto* (lute). The neck has 11 movable frets (an additional eight are glued to the soundboard) and the four double courses of metal strings are tuned in 5ths ($c-g-d'-a'$). Traditionally the *laouto* is played with a quill plectrum. Except on Crete, where it is usually used to play a simplified version of the melody, in heterophony with the *lira*, its prime role is to provide a rhythmic or chordal accompaniment. In some areas it is rapidly being replaced by the guitar and the *laoutokithara* (a guitar with added tuning pegs, movable frets, tuned as a *laouto*).

The *santouri* and *tsimbalo* are trapeziform dulcimers; like the *laouto* they provide chordal accompaniment in ensembles. The strings of both instruments are struck with cotton-covered mallets. The basic difference between the two lies in the distribution of their strings and in their tuning. The *santouri* is more closely allied to the instrumental and vocal music of the (eastern Aegean) islands, while the *tsimbalo* is more commonly found on the mainland.

Two instruments of great importance in urban music are the [Bouzouki](#), a long-necked lute, and its smaller version, the *baglamas*. The *bouzouki* has three or four double courses of metal strings tuned either $e-b'-e'$ or $d-g-b'-e'$ and is played with a plectrum. It was closely associated with [Rebetika](#) musicians, and through virtuoso performers, such as Manolis Hiotis, and widespread recording it has become extremely popular.

Greece, §IV: Traditional music

2. Music regions.

(i) The mainland and the Peloponnisos.

Ipeiros (including southern Albania as far as Gjirokastër) has a self-contained regional style taking in the Vlach area of Metzovo and northern Thessalia. Greeks, Albanians and Vlachs have settled side by side in Ipeiros. Dance is dominated by the *sirtos* ($2/4$, $2/4$), *tsamikos* (*arvanitikos*, $3/4$, from Çamen in Albania) and the local dances in regular time of Pogoni and Delvino ($2/4$, $4/4$). The end-blown *floiera* and *tzamara* flutes are dying out. A regional feature is a diaphonic style of vocal polyphony. A composite style developed under the Albanian Ali Pasha of Ioannina, its outstanding features are the *Ioannitika*, *Alipasalitika* and other *kleftika* ('robber ballads' of the 19th century) in free metre. This style was influenced by the Phanariots and the Ionian islands, but transmitted to the mainland (Macedonia, Thessalia, Roumeli and Peloponnisos) by the Gypsy professional ensemble known as *koumpaneia* (Albanian *saze*) consisting of clarinet in C, violin, *laouto* and *defi* (frame drum). In this ensemble the violin plays double-stopped ostinato figures, while the lute plays drone ostinati. In the *koumpaneia* styles of Drama and the Peloponnisos the violin plays only the drone. Instrumental preludes in free metre called *doina* indicate Vlach origins. The *cafe aman* existed in towns in these areas until 1930. The *klarino* style, with electronic amplification after 1960, is hardly found at all on the islands, but during the years 1960–90 it superseded the *daouli-*

zournas, also Gypsy music, on the mainland, and competed successfully with *bouzoukia* at *paniyiria*.

Makedonia has song-lines of 7, 6, 8 and 15 syllables. An irregular 7/16 (3 + 2 + 2) is found in the Makedonian *oro*, and the Bulgarian *rezenitsa* (7/16, 2 + 2 + 3) corresponds to the *madilatós*. In western Makedonia (Kozani and Kastoria) the dominant ensemble is a *kobaneia* influenced by southern Slav military music, consisting of clarinet, cornet (or trumpet in E), concertina, *daouli* and cymbals. *Kleftika* are performed at festive tables as instrumental pieces in free metre. The structure is simpler (using drone *ostinati*) than in Ipeiros.

Until 1917 Thessaloniki had a predominantly (70%) Jewish population and it developed a synthesis of Turkish, Western European and southern Slav music which now exists only in historic recordings. In 1924 refugees from Asia Minor settled here and were integrated. They gave a new home to *rebetika* when it was driven out of Athens in 1940.

An older form of ensemble (the 'Thrakian *makam*' or 'Thrakian *amanes*') is found in eastern Makedonia around Drama, a former hunting preserve of the sultans, in an area extending to Alexandroupolis. It is based on the Ottoman *fasil* ensemble and is known as the *psili foni*, with clarinet, violin, *outi*, *sadouri* (dulcimer) or *kanonaki* (psaltery) and *toubeleki* (goblet drums). The *makamia* are the same as the *ihoi* in the Phanariot tradition.

Near the eastern coastal area of Smyrna (now Izmir) the music of Asia Minor divides into Cappadocian and Pontic traditions (since 1924 in Makedonia). The music of the Pontic Greeks of the Black Sea is a composite Graeco-Lazian style (the Lazis are from Georgia) with parallel 4ths and 2nds and a hexachordal system using a rapid basic tempo with many asymmetrical rhythms. The instruments are the *kementses* or *Pontiaki lira* (see §1(iv) above) and the *touloumi* (*tsabouna*), as well as the *daouli-zournas* ensemble.

Cappadocia had an ensemble consisting of *sine keman* (a box-shaped fiddle with resonating strings) and *outi*, sometimes with *toubeleki* (a pair of goblet drums). All the instruments are of urban origin. At festivals, women performed danced ballads with two forms of the 12-syllable line (5 + 7 and 7 + 5), as well as 15-syllable lines and 11-syllable lines with emphasis falling on the 10th syllable.

The Thrakian *lira* tradition and the Byzantine ballad cycle of *Akritika* (of the 13th century, telling the tales of the heroes Digenis Akritas and Mikrokonstantinos) survive around Serres (five villages around Ayia Eleni) through the Orthodox sect of *anastenarides* (fire-dancers). A hexachordal system with *d-g-a* tonality (the tuning of the *lira*) predominates. Whole villages from Bulgaria were resettled here in 1924, so that a repertory similar to the Bulgarian exists, with asymmetrical rhythms (e.g. *baidouska*, *rezenitsa*) played on the *gaida*, together with *daouli* and the Bulgarian *Kaval*, or shepherd's pipe.

Centres of the exclusively Gypsy, professional *daouli-zournas* ensemble (consisting of two large conical oboes and double-headed drum, with the second oboe playing an alternating drone), which developed from the

Janissary band (see Turkey, §II, 4), include Makedonia, Pelion and Parnassus, Arkadia and Xanthi, and the Pontic region. It has superseded the village bagpipe and drum ensemble. Since 1924 there has been a composite repertory, the result of Pontic-Greek influence. No research has yet been done on the music of the Pomaks of the Thracian and Turkish border.

The stylistic region of Roumeli and the Peloponnisos contains remnants of an older Albanian tradition (around Delphi and as far as Thebes) including *kleftika*. It has been influenced by the style of Iperios since 1960. The old *karamouzes* ensemble (small conical oboe and *daouli*) and the *floiera* shepherd's flute are dying out. In the Peloponnisos the dominant style is an older one, Christian cum Albanian cum Vlach, with *kleftika*, *Alipasalitika* and *tsamika*. The scales are tetratonic, pentachordal and pentatonic, with microtonic ornamentation (*stolidia/psevtikes*). The repertory of Arkadia is similar to that of Roumeli. As well as the *sirtos* in regular time asymmetrical rhythms are found: e.g. the *kalamatianos* is in 7/8 time, the Albanian *kagkeli* in 7/8 time moving into 2/4 time and the Albanian *tsakonikos* from Çamen in 5/4 time. The Mani in the Taigetos mountain range is famous for its laments for the dead (*moiroloyia*), a legacy of blood feuding.

(ii) The islands.

Companies of Singspiel performers kept the Ionian islands and Dalmatia (Ragusa, now Dubrovnik) in cultural touch from the 13th to the 19th centuries. Southern Italian influences reached Ipeiros and Athina. The guitar (lute) and an unorthodox harmonic system of 3rds and triads was imported into the Athenian *kantades* (canzonas) by way of the Heptanes (Ionian islands).

The capital of Evvoia, Halkis, has remnants of an old Albanian tradition (the *kagkeli*) and was a centre of *rebetika*. Ensembles of violin and *laouto* and *koumpaneia* ensembles perform in musicians' cafés in the marketplace, where music in *makami* style (*dromoi*) is played. In the south of the island the *ziyia* ensemble still exists, consisting of a pear-shaped *lira* and *daouli*, performing old Albanian songs.

There are no asymmetrical rhythms in the Aegean area. Regular time without clear accents dominates. The scales are heptatonic or hexatonic, with a tonality of *d-g-a-d'*. Until 1930 Siros, from which such well-known *rebetika* musicians as Markos Vamvakaris came, was a place of cultural exchange between East and West. The music of the Dodekanisa was influenced by the Italian occupation of 1912–47. Thanks to the Muslim minority, a mixture of Levantine and Italian influences exists on Rhodes, Naxos and Hios.

Since 1985, modern love songs and drinking songs of the Sporades and Cyclades, sung to the *ziyia* ensemble of violin and lute or *santouri*, have become known throughout Greece as *nisiotika* (island songs). They are accompanied by an alternating chordal drone (fourth/fifth + tonic) in the basic metre.

In the Aegean, Cyprus and Crete form two focal points for the region, along with the old-fashioned *lirotsabouno* style of Karpathos, and Kasos and

Halki which have *akritika* sung at the festive table in the same way as the *kleftika* on the mainland. Only Crete has its own *kleftika* (*rizitika*). The pear-shaped *lira* occurs here (see §1(iv) above) and so do the *tsabouna* of the *tulum* type and the *askomandoura*, *laouto* and *santouri* (on Kasos). The Cretan *lira* tradition has been in decline since the master musicians Nikos Hilouris and Yeoryios Moudakis died without successors. The *kondilies*, melodic blocks in different modes put together to form strophes, are characteristic of western Crete. Baud-Bovy suspected Venetian influence on the vocal music of eastern Crete. The urban *voulgari* (small long-necked lute) and the violin *ziyia* style of the old Turkish coastal towns of Crete are in decline. The Cretan Muslims were resettled around Bodrum in Asia Minor in 1924. There are still itinerant *poiitarides* ('bards') on [Cyprus](#). Their melodies are called *fonai* or *fonos*.

(iii) Urban musics.

The art music of Asia Minor and Greek Armenia is a branch of the Turkish *makamat* with its own modal characteristics. The Phanariots use Greek terminology, and the Smyrna style employs Graecized Turko-Arabic terms. The main source is the 'Pandora' collection made in 1830 in opposition to the Western art music favoured by King Otto I (1832–62), with its Western polyphony and tonal system. This art music has compositions in a synthesis of *ihoi* and *makamat*.

Related to this form of art music are the *Smyrneïka* (pieces in the Smyrna style) which emerged around 1820, with *makami/dromoi* ('paths') melodies or European song forms, *taksimias* and (*a*)*manedes* (sung *taksimias*, 'amorous laments'). The women singers (many of them Armenian Jewish, e.g. Roza Eskenazi, Rita Arbatzi and Marika Ninou) are accompanied by violin, *outi*, *çumbus* and *defi* (Turkish: *def*, frame drum). They performed in public in seaport towns in the *cafe aman*, the Turkish version of the French *café chantant*. Both forms existed from 1893 (when the first *cafe aman* opened in Smyrna) until 1950 in all the seaports of the Levant, and were in existence as early as around 1810 in Yalata, Thessaloniki, Ioannina and Arta.

After the forcible resettlement of Greeks from Asia Minor in 1924, *rebetika* developed from the professional Smyrna style and a nostalgic subculture (with songs sung to the small long-necked *baglamas* lute) in the *tekkedes* ('hashish bars') around the bazaars of Athens, Piraeus and Thessaloniki. Despite police bans and censorship, they spread fast through recordings made in the USA by emigrants. Vasilios Tsitsanis started to use European scales (*maiore*, *minore*) instead of the *dromoi* (*makami*) in about 1955, and the texts have subsequently been toned down. A typical group is the [Bouzouki](#) ensemble, comprising a *baglamas*, one or two *bouzouki*, piano and percussion.

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See [De Greef, Arthur](#).

Green(e), Al

(*b* Forrest City, AR, 13 April 1946). American soul singer and songwriter. One of the best-selling popular artists of the early 1970s, Green synthesized the two main tendencies in soul music of the era: ‘sweet’ soul music and funk. His early background in gospel music formed the basis of his expressive vocal style, which seamlessly combined a gruff but warm baritone with an ethereal falsetto. He stood out from other soul balladeers of the era through his improvisatory melismas and unpredictable phrasing. Although his style was clearly influenced by Sam Cooke and Otis Redding, by the time of his first major pop hit *Tired of being Alone* (1971), Green had developed an individual voice which he refined further in the number one hit *Let's Stay Together* (1971). In both these recordings and the string of top ten hits that followed (1972–3), Willie Mitchell's production at Hi Records in Memphis featured clearly differentiated timbres, a warm drum sound, staccato brass fills and riffs, and sparse ‘sweetening’ from orchestral strings and wind. The songs included rich harmonic progressions and complex, frequently through-composed formal schemes. With *Sha La La (Make me happy)* (1974) Green edged towards a disco sound with a fuller, busier texture. His popularity waned during the late 1970s and Green shifted his attention increasingly to gospel music; in 1976 he purchased a church in Memphis and was ordained pastor of the Full Gospel Tabernacle. He has returned sporadically to the secular arena since 1982, enjoying a hit in 1988, *Put a little love in your heart*, with Annie Lennox.

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DAVID BRACKETT

Green [Greene], James

(bap. Darfield, Yorks., 5 May 1692). English psalmist. In his earlier years he worked with his elder brother, John Green (bap. Darfield, Yorks., 20 Sept 1677). According to Cummings (*Grove*³) he moved to London in later life and was a great bellringer.

The Greens were responsible for an important book of psalmody whose title and contents changed considerably from one edition to the next. The first edition has not survived.

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The 5th edition established the title for subsequent editions, up to the 11th (1751). This was the first of a long line of 'country' psalmody collections, compiled by local musicians not connected with a cathedral and specifically designed for the use of the voluntary parish choirs which were flourishing, especially in the north of England. The music in the second edition is mostly derived from Playford and other earlier compilers, but it already includes seven anthems, one of which is claimed to be new. From the fourth edition onwards there is much influence of Chetham's *Book of Psalmody*, from which Green took, among other things, the idea of including psalm chants for the canticles. But with each edition there is a greater number of new tunes and anthems, many of them signed 'James Green'. An anthem first printed in the third edition, *Behold the Lord is my Salvation*, appeared in countless later parochial collections and was included in *The United Presbyterian Hymnal* as late as 1877. The hymn tunes became more and more ornate, and eventually, in the tenth edition (1744), Green included one of the earliest examples of the 'fuging-tune' with contrapuntal entries, so popular in later English and American psalmody. A simpler tune of Green's, 'Crowle', survives in some modern hymnbooks.

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NICHOLAS TEMPERLEY

Green, Philip

(*b* London, 1911; *d* Dublin, 6 Oct 1982). English arranger, composer and conductor. At the age of 19 Green was the youngest musical director in London's West End, and his first recordings were for EMI in 1933. Before

World War II he was closely involved in commercial radio, and after the war many of his works became familiar radio and television themes, for example that of 'Meet the Huggetts'. He was one of the most prolific musicians in his field, responsible for hundreds of recordings and over 150 film scores. Many of Green's own works were written specifically for those publishers who served the requirements of radio, television and films, such as Chappell, Francis, Day & Hunter, Paxton and Photoplay. He began writing film scores when *Romance* was chosen by Menuhin for the theme of *The Magic Bow* (1946). Often writing under pseudonyms, his biggest international success was as 'Jose Belmonte' with *Ecstasy Tango* (1953), which received over 100 recordings. In later years he was attracted by religious subjects, and his compositions include a trilogy of masses. A compulsive worker, Green was well-respected by his colleagues, but little known to the public, possibly because, unlike Mantovani, he did not develop a unique identifying sound.

WORKS

(selective list)

Choral: St Patrick's Mass; Mass of St Francis of Assisi; The Man from Galilee
Orch: Garden Party, 1946; Shopping Centre, 1946; Vogue, 1946; Bank Holiday March, 1947; Horse Feathers, 1947; Pan American Panorama, 1947; Follow me Around, 1952; Ecstasy Tango, 1953

Film scores: The Magic Bow, 1946 [incl. Romance]; Saints and Sinners, 1948; Ha'penny Breeze, 1950; Isn't Life Wonderful, 1952; Inn for Trouble, 1953; Conflict of Wings, 1954; John and Julie, 1955; The March Hare, 1956; The Square Peg, 1958; Operation Amsterdam, 1959; The League of Gentlemen, 1960; The Singer not the Song, 1961; Victim, 1961

DAVID ADES

Green, Ray (Burns)

(*b* Cavendish, MO, 13 Sept 1908; *d* New York, 16 April 1997). American composer and publisher. The son of amateur musicians, he began to compose at the age of nine. Ten years later he won a composition scholarship to the San Francisco Conservatory, where he studied with Ernest Bloch (1927–33). From 1933 to 1935 he attended the University of California, Berkeley, studying with Albert Elkus and E.G. Stricklen. A scholarship enabled him to continue his training in Paris, where he studied composition with Milhaud and conducting with Pierre Monteux (1935–7). After his return from France, Green taught at Berkeley and worked as an arranger for the WPA Music Project in San Francisco (1938). In 1939 he became supervisor of the San Francisco Federal Chorus and director of the Federal Music Project of Northern California (1939–41). He was chief of music for the Veterans Administration in Washington, DC, from 1946 to 1948, during which time he conducted research into the new field of music therapy; he was unanimously elected the inaugural president of the National Association for Music Therapy in 1950, with whom he published his *Bibliography on Music Therapy* (Chicago, 1952).

Green was executive secretary of the AMC from 1948 to 1961; in collaboration with the Ford Foundation he developed the AMC Commissioning Series (1957–61), to encourage symphonic composition by Americans. In 1951 he founded the American Music Edition for the purpose of publishing his own works and those of other American composers.

Green wrote in a variety of genres; his large body of dance works resulted from his marriage to the dancer May O'Donnell. His style is characterized by modern, often modal harmonic idioms, rhythmic animation, contrapuntal textures and traditional forms; he effectively incorporated elements of shape-note hymnody and fusing tunes into some of his works. He credited his treatment of rhythm and melodic inflection to his exposure to jazz and blues idioms as a boy in San Francisco. Many of his works have been recorded, including *Festival Fugues*, *Holiday for Four* and the *Sunday Sing Symphony*.

WORKS

stage

Dance music: Hymn Tune Set (M. O'Donnell), 1937; Jig for a Concert, 1937–9; Of Pioneer Women (O'Donnell), 1937; American Document (M. Graham), 1938; Beachcomber (R. Jonay), 1938; So Proudly we Hail: American Dance Saga (O'Donnell), 1940; On American Themes (O'Donnell, J. Limón), 1941; Dance Energies (O'Donnell), 1950–73; The Queen's Obsession (O'Donnell; after W. Shakespeare), 1952–9; 7 other dance works

Incid music: *The Birds* (Aristophanes), 1934; *Electra* (Euripides), 1937; *Union Wives* (H. Athearn), 1939

orchestral

Concertino, pf, orch, 1937; Prelude and Fugue, 1937; 3 Inventories of Casey Jones, fantasy, pf, orch, 1939; Sunday Sing Sym., fl, cl, bn, orch, 1939–40; Jig Tune, 1944; 3 Pieces for a Concert, chbr orch, 1947; Rhapsody, hp, orch, 1950; Vn Conc., 1952; Pf Conc., D, 1992; Sym., F, 1993; 3 short syms., other works

chamber

Suite, va, pf, 1930; 5 Epigrammic Portraits, str qt, 1933, rev. 1950–52; Str Qt, 1933; Wind Qnt, fl, ob, cl, bn, hn, perc, 1933; Holiday for Four, cl, bn, va, pf, 1936, rev. 1939; Concertante, va/cl, pf, 1940; Concert Set, tpt, pf, drums, 1941; Duo Concertante, vn, pf, 1950

piano

Suite, 1931; An American Agon: Sonata brevis, 1933; Sonatina, 1933; Festival Fugues, an American Toccata, 1934–6; Dance Theme and Variations, 1940; 12 Short Sonatas, 1948–62; 12 Inventions, 1955; Dedications, 1956; c30 other solo works

other

Band: Processional Dance, 1938; Kentucky Mountain Running Set, 1946; Jig Theme and 6 Changes, 1948

Vocal: *Sea Calm*, chorus, 1933–4; 4 Short Songs, S, pf, 1934; Lullay myn lyking, SATB, 1938; Westron Wind, 1v, SATB, pf, 1946, rev. 1973; 3 Choral Songs, SSA, 1950; many other vocal works

Principal publishers: American Music, Chappell, Mercury, Schirmer

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J.T. Howard: *Our American Music* (New York, 1931, 4/1965)

R. Green: 'Rhapsodic Interlude: an Interpretive Analysis', *American Music Teacher*, xii/3 (1963), 18–19

S.R. Vise: *Ray Green: his Life and Stylistic Elements of his Music from 1935 to 1962* (diss., U. of Missouri, 1976)

KATHERINE K. PRESTON/SIDNEY R. VISE

Green, Samuel

(*b* Wheatley, nr Oxford, 1740; *d* Isleworth, Middx, 14 Sept 1796). English organ builder. The son of an Oxford distiller, he was apprenticed in 1754 to George Pyke (c1725–1777), a London clockmaker and organ builder. In 1768 he entered into partnership with John Byfield (iii). In 1772 he married Sarah, daughter of the clockmaker Eardley Norton, became a freeman of the Clockmakers' Company, and set up his own business in Red Lion Street, Holborn, London. He subsequently worked from addresses in Islington before moving in 1789 to larger premises in Isleworth. After his death the business was carried on by his widow and his foreman, Benjamin Blyth. Green enjoyed the patronage of George III after Snetzler's retirement in 1781. Important extant organs, of which the case and substantial quantities of pipework survive, include those for St Katharine-beside-the-Tower, London (1778, removed to new buildings in Regent's Park in 1825); St Thomas's, Ardwick, Manchester (1788, removed to St Paul's, Salford, in 1977); Royal Naval Hospital Chapel, Greenwich (1789); Salisbury Cathedral (1792, removed to St Thomas's, Salisbury, in 1876); St Mary's, Chatham (1795, now in Cologne, and the subject of a restoration project); and Trinity College Chapel, Dublin (1797, most of which was removed to Durrow Church, Co. Laois, Ireland, in 1842). Several chamber organs are extant including one, dating from 1786, that remains unaltered in a private residence in Hereford & Worcester. Significant remains of mechanism, as well as casework and pipework, survive from the Lichfield Cathedral organ (1790, removed to St John the Baptist's, Armitage, in 1861) and also in the substantial house organ at Heaton Hall, Manchester (1790). Green applied an inventive genius to the mechanism of the organ, experimenting with and developing, for instance, swell box control and aids to registration. He had the reputation of being a good reed voicer. He cultivated a sophisticated style of flue pipe voicing, achieving a characteristic delicacy by restricting the wind flow at the pipe foot. Admiration for Green's style of voicing persisted well into the 19th century, but it eventually suffered severe criticism, beginning perhaps with Sutton: 'He certainly carried his system of voicing the pipes to the highest degree of delicacy; but what he gained in that way he lost in the general effect of the instrument ... though the quality of tone is sweet, at the same time, it is very thin, and his Chorus is entirely destitute of either fulness or brilliancy of tone'. Green also came in for criticism concerning the introduction of gothic casework. It can be shown, however, that most, if not all, of Green's gothic cases were applied to

organs that were built under the supervision of advisers. Left to himself he seems to have preferred the traditional Renaissance style of case.

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- A. Freeman:** ‘Samuel Green’, *The Organ*, xxiii (1943–4), 110–17, 153–62; xxiv (1944–5), 17–25, 55–63
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- S. Bicknell:** *The History of the English Organ* (Cambridge, 1996)

DAVID C. WICKENS

Greenberg, Noah

(*b* New York, 9 April 1919; *d* New York, 9 Jan 1966). American conductor and musicologist. He studied music privately; in early music, to which he devoted his professional life, he was essentially self-taught. After his return in 1949 from five years’ service in the US Merchant Marine he began to establish himself as a choral conductor in New York. The singers in his church choir at St Luke’s, Greenwich Village, provided the nucleus for the New York Pro Musica Antiqua, an ensemble for the performance of Renaissance and medieval music, which Greenberg founded in 1952. To avoid confusion with Safford Cape’s Brussels group, the word ‘antiqua’ was dropped, and the ensemble became known as the New York Pro Musica. It was primarily a performing ensemble of singers and instrumentalists, several of its musicians functioning in both capacities, and it was augmented at times by a motet choir; it was also a library, a research centre and small school.

Pro Musica’s repertory was large. Greenberg hated the way the standard repertory concept had inhibited programmes of 18th- and 19th-century music and was determined not to let the same apply to the Renaissance. Another central principle was that standards of virtuosity must be no lower on old instruments than on modern ones. Exceptional impact was made by Greenberg’s revival in the 1957–8 season of the medieval liturgical drama, *The Play of Daniel*, with which he toured in Europe in 1960. From 1963 *The Play of Herod* was its repertory companion.

Greenberg’s brisk, sharply rhythmic conducting style was the extension of an ebullient temperament as well as an expression of the belief that early music must not sound quaint. The excitement Greenberg communicated was his most special gift, and to say so is not to play down his solid musical and scholarly accomplishments. He changed contemporary attitudes to early music, and the texture of concert life in the USA, where

his example and influence brought about the foundation of a number of early music ensembles.

MICHAEL STEINBERG/R

Greene, James.

See [Green, James](#).

Greene, Maurice

(*b* London, 12 Aug 1696; *d* London, 1 Dec 1755). English composer and organist. Though remembered chiefly for his church music, he was also an important composer of keyboard music, songs and extended vocal works.

Greene came of a well-to-do family which, claiming descent from the medieval Greenes of Green's Norton, Northamptonshire, had held estates in Essex since the end of the 16th century. His grandfather, John Greene (1616–59), had been Recorder of the City of London; his father, the Rev. Thomas Greene DD (1648–1720), a chaplain of the Chapel Royal and canon of Salisbury, was vicar of the London parishes of St Olave Jewry and St Martin Pomeroy. As the youngest of seven children, Maurice is said to have been brought up in the choir of St Paul's Cathedral under Jeremiah Clarke (i) and Charles King, and in 1710, when his voice broke, to have been articled to Richard Brind, organist of the cathedral since Clarke's death in December 1707.

In March 1714 Greene took up his first appointment as organist of St Dunstan-in-the-West, Fleet Street, and in February 1718 he also became organist of St Andrew's, Holborn, a post previously held by Daniel Purcell. A month later Brind died, and Greene was immediately chosen to succeed him at St Paul's. Though technically a vicar-choral, Greene was responsible, as organist, not only for the daily round of cathedral services but also for the music at the annual Festival of the Sons of the Clergy, and in that capacity he composed many large-scale orchestral anthems and occasional settings of the *Te Deum*. By this time too, Greene had become intimate with Handel who, it appears, had a particular liking for the organ of St Paul's and was a frequent visitor to the cathedral. Later they fell out so violently that, to quote Burney, 'for many years of his life, [Handel] never spoke of [Greene] without some injurious epithet'.

Greene's marriage to Mary Dillingham (1699–1767), a cousin of Jeremiah Clarke, must have taken place shortly after his appointment to St Paul's, for the first of their five children was born in May of the following year. In 1722 the family took a house in Beaufort Buildings off the Strand, where Greene lived until his death. In addition to his duties at the cathedral and his work as a teacher – Travers, Boyce and Stanley were among his first pupils – Greene was also involved in a good deal of secular music-making, as a founder-member (with Talbot Young) of the Castle Society, and also of the Academy of Ancient Music, at whose weekly meetings some at least of Greene's own works were performed. Before long, however, he was caught up in the celebrated Bononcini affair which, in 1731, split the ranks of the

academicians and, according to Hawkins, 'made a great noise in the musical world'. As the agent of the deception by which Giovanni Bononcini sought to pass off a Lotti madrigal as his own, Greene found himself on the losing side and promptly withdrew from the academy, taking the boys of St Paul's and many of the society's best performers with him. They then set up a rival body, the Apollo Academy, at the Devil Tavern in Fleet Street, which was apparently devoted mainly to the interests of its three leading composer-members, Greene, Boyce and Festing. In 1738, together with Festing, Greene was also instrumental in establishing the Fund for the Support of Decay'd Musicians and their Families (later the Royal Society of Musicians).

The following year Greene's setting of 25 of Spenser's *Amoretti* was dedicated to his principal patron, the Duchess of Newcastle. Greene's ready acceptance among the upper echelons of polite society is perhaps a trifle surprising in view of his physical deformity – seemingly some form of scoliosis – which, though it does not show in any of his three surviving portraits, is attested by Burney and another independent witness. On Croft's death in August 1727, Greene was appointed organist and composer of the Chapel Royal. Though he was the obvious man for the job, his success in gaining it may well have owed something to the support of the Duke of Newcastle, formerly Lord Chamberlain, and now, as Secretary of State, one of the most powerful members of the Walpole administration. The royal family, however, remained unwavering in its support of Handel, and whenever their own interests were directly involved, it was Handel and not Greene who was called upon to hymn the event.

On 6 July 1730 the new Senate House in Cambridge was opened with a performance of Greene's setting of Pope's *Ode on St Cecilia's Day*, specially adapted for the occasion by the poet himself. The next day the composer was formally admitted 'Doctor in Musica' and, 'in compliment to his performance', was shortly afterwards made professor of music, a purely honorary position which had been vacant since the death of Tudway in November 1726. The Mastership of the King's Musick followed in January 1735. Greene, not yet 40, now held every major musical appointment in the land.

Thus established, he embarked upon a series of publications. First to appear was *The Chaplet*, a collection of 12 English songs issued anonymously in 1738. (An earlier set of harpsichord lessons had been pirated and printed by Daniel Wright, and also by Walsh, in 1733 but was publicly disowned by the composer.) Of several volumes of vocal and instrumental music which followed, the most important is *Forty Select Anthems* published by subscription in January 1743 and giving a good picture of Greene's creative activity in this field during the entire period from 1719 to 1742. In an overwhelming preponderance of solo and verse anthems, its contents clearly reveal the solo-voice bias of contemporary taste, and it is a pity that our modern partiality for the full style as such has so far blinded most commentators to the merits of the collection as a whole, though not of course to such generally acknowledged masterpieces as *Lord, let me know mine end* and *O clap your hands*. To these later years also belong Greene's oratorios and other semi-dramatic works, mostly to

librettos by John Hoadly, son of Bishop Hoadly, an eminent 18th-century divine (see illustration).

In January 1750 Katharine Greene (1729–97), the composer's only surviving child, married the Rev. Michael Festing, son of one of Greene's oldest friends and professional associates. About this time, Greene's health began to deteriorate: the Apollo Academy was disbanded and the conductorship of the Sons of the Clergy festival passed to Boyce. Two years later, as the only remaining male member of the family, Greene fell heir to the ancestral Essex estates. His last years were largely occupied with preparations for a projected collection of church music, ancient and modern, copies of which he apparently intended to present to every cathedral in England. On the announcement of these proposals John Alcock, who had been contemplating a similar undertaking, generously handed over some of his materials to Greene, who did not live to complete his grand design but died leaving his entire library to Boyce, on whose death (in 1779) it was dispersed at auction. The notion that Greene, in his will, laid on Boyce an obligation to finish the work now known as Boyce's *Cathedral Music* is, however, erroneous. On the demolition of St Olave Jewry, in 1888, the composer's remains were transferred to St Paul's Cathedral where they now share a grave with those of Boyce.

Greene's posthumous reputation has suffered much from Burney's harsh criticism of his music and Hawkins's insinuating and frequently malicious comments on the character of the man himself; both have been endlessly retailed by subsequent historians. According to Burney, Greene was 'a constant attendant at the opera, and an acute observer of the improvements in composition and performance, which Handel, and the Italian singers employed in his dramas, had introduced into this country'. His music, generally buoyant and attractively tuneful, is thus more elegant and polished than that of almost all his immediate predecessors and contemporaries, though somewhat less fresh and genial – less specifically English perhaps – than that of Boyce. His natural mode of expression, like Handel's, was founded on the cosmopolitan lingua franca of the day, an essentially italianate style deriving ultimately, it seems, from Corelli: diatonic counterpoint, harmonically based, tonally organized and articulated by stereotyped cadential formulae, with sequences, suspensions and upbeat patterns a more or less constant feature. Greene's counterpoint, though not always impeccable in details of technique or particularly distinguished in invention, is usually fluent and assured, his harmony restrained and mostly unadventurous except where there are opportunities for drama. Sometimes, as in *The Song of Deborah and Barak*, his vividly imaginative response to words and situation is such as to suggest that, in more propitious circumstances, he might possibly have become a successful composer of opera. He also had a real flair for the handling of large-scale choral and orchestral resources, and a number of his extended festal anthems, like Handel's, combine brilliance of effect with the simplest of technical means and display a spacious polyphony and massive grandeur which precisely typify the robust, self-confident spirit of the age.

By comparison with the vocal music (which also includes a great many cantatas and songs in both English and Italian), Greene's contribution to the instrumental repertory is surprisingly small and relatively unimportant.

Though it too is for the most part thoroughly Baroque, Greene's use, in the later keyboard pieces especially, of chromatic appoggiaturas and auxiliaries together with a good deal of Alberti-type left-hand figuration and a rather more 'open' texture does show an awareness of the developing idioms of the *galant* style. Six modal anthems, on the other hand, with occasional archaisms elsewhere in the church music, bear witness to his antiquarian interests and concern for the continuity of native tradition. His finest works, among which may be included the *Ode for St Cecilia's Day* (*Descend ye nine, descend and sing*) and the dramatic pastorals *Florimel, or Love's Revenge* and *Phoebe*, as well as many of the songs and anthems, reveal a born melodist of the front rank, perhaps a shade less individual than Arne, but in no way inferior. The quality of his output as a whole, however, is uneven and, all things considered, Ernest Walker's verdict (in *A History of Music in England*) is not unjust: 'Greene undoubtedly was a genius, though the fire of inspiration burnt fitfully'.

WORKS

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H. DIACK JOHNSTONE

Greene, Maurice

WORKS

Collections: *Forty Select Anthems* (London, 1743) [F]

Six Solo Anthems (London, 1747) [S]

Editions: *Harmonia Sacra*, ed. J. Page (London, 1800) [H] *Six Full Anthems for Five Voices*, ed. W. Slater (London, 1929) [W]

For fuller list of works and sources, including list of spurious and doubtful works, see Johnstone, diss. (1967)

anthems

14 full, 44 verse, 21 solo, 24 orch anthems, all with bc; except for orch anthems, MS sources given only for autograph scores and pupils' copies where possible; those with 2 ob probably perf. with 2 bn as well

Acquaint thyself with God, A/4vv, org obbl, F, S; ed. H. Diack Johnstone (London, 1971)

All thy works praise thee, O Lord, 3/4vv, 2 ob, 2 tpt, str, GB-Lbl*, Ob (with autograph addns)

Arise, shine, O Zion, 4/4vv, F

Behold, I bring you glad tidings, 2/4vv, Christmas, 1728, F

Blessed are all they that fear the Lord, 2/4vv, fl, 2 ob, str, for the wedding of Princess Anne and the Prince of Orange, 1733, unperf., Ob*, Lbl; 1 movt in common with Te Deum, Lbl (see 'Services and Canticles')

Blessed are they that dwell in thy house, 2/4vv, F

Blessed are those that are undefiled, 2/4vv; F; ed. R. Marlow, *Three Anthems by Maurice Greene* (Croydon, 1982)

Blessed is the man that hath not walked in the counsel of the ungodly, 2/4vv, *Ob*
Blessed is the man whose strength is in the Lord, 3/5vv, fl, 2 ob, str, for the king's
return, 1735, *Ob* (with autograph addns)

Bow down thine ear, O Lord, 6vv, 1719, *Cu, CH, DRc, Lbl, Ob, Y*; H iii, 17, ed. H.
Burnett (New York, 1976)

God is our hope and strength, 4/4vv, F

Have mercy upon me, O God, A/5vv, F

Have mercy upon me, O God, 3/4vv, 1720, *Lbl*

Hearken unto me, ye holy children, 3/4vv, 2 fl, 2 ob, str, 1728, *Ckc* (incl. orig. pts),
Cu, Lbl, Ob; final Hallelujah in common with last 30 bars of O praise the Lord, ye
angels of his; ed. in MB, lviii (1991)

Hear my crying, O God, 2/4vv, *Lbl, Ob*; H ii, 42

Hear my prayer, O God, and let my supplication come before thee, 4/4vv, F; ed.
P.M. Young (New York, 1974)

Hear my prayer, O Lord, and consider my desire, 2/4vv, in Cathedral Music, ed. S.
Arnold (London, 1790), iii, 169–76

Hear my prayer, O Lord, and hide not thyself, 3/4vv, *Lbl*

Hear, O Lord, and consider my complaint, B/4vv, F

Hear, O Lord, and have mercy, 2/4vv, *Lbl* (with autograph addns)

How long wilt thou forget me, O Lord, for ever? 8vv (with section for 2S), F

I call with my whole heart (Dorian mode), 5vv, *Ob*; W

I cried unto the Lord, B/4vv, *LEc, Ob*

I cried unto the Lord (Phrygian mode), 5vv, *Ob*; W

I have longed for thy saving health, O Lord (Mixolydian mode), 5vv, *Ob*; W

I will always give thanks, 3/4vv, *Lbl**; H iii, 82

I will be glad, and rejoice, 3/4vv, *Ob* (with autograph addns)

I will give thanks, 3/4vv, F

I will give thanks, 5/5vv, 2 ob, 2 bn, 2 tpt, str, for the king's return, 1740, *Ob**; final
movt in common with I will sing a new song, music of 1 other used in Rejoice in the
Lord, O ye righteous (2nd setting)

I will love thee, O Lord, 4/4vv, *Ob**; 3 movts in common with I will sing a new song

I will love thee, O Lord, my strength, orch anthem, perf. Cambridge, 5 July 1730,
lost

I will magnify thee, O God, my king, 2/4vv, *Lcm**

I will magnify thee, O God, my king, 3/4vv, 2 ob, 2 tpt, str, for the Sons of the
Clergy, 1719, *Ob**; ed. H. Burnett (New York, 1977)

I will seek unto God, 2/5vv, 1721, F

I will sing a new song, 5/5vv, 2 ob, 2 tpt, str, *Ob* (mostly autograph); 3 movts in
common with I will love thee, O Lord, 1 with I will give thanks (2nd setting)

I will sing of thy pow'r, O God, 5vv (with section for 5 solo vv), F; 1 movt in common
with O Lord, our Governor

Let God arise, 3/5vv, 1721, F

Let my complaint come before thee, 5vv, F; ed. R. Marlow, *Three Anthems by*
Maurice Greene (Croydon, 1982)

Let my complaint come before thee, A/4vv, F, S

Like as the hart, 2/4vv, *Lbl* (with autograph addns)

Lord, how are they increased that trouble me, A/4vv, org obbl, F, S

Lord, how long wilt thou be angry, 5vv, F

Lord, let me know mine end, 4vv (with section for 2S), F; ed. R. Lyne (Croydon,
1991)

Lord, teach us to number our days (Aeolian mode), 5vv, *Ob*; W

My God, my God, look upon me, T/5vv, org obbl, F, S; ed. P.M. Young (New York,

1978)

My heart is fixed, O God, 2/4vv, ?vc obbl, *Ob* (partly autograph)

My soul truly waiteth still upon God, B/4vv, org obbl, 1720, F

O be joyful in God all ye lands, 5/4vv, 1 fl, 2 ob, 2 tpt, timp, str, *Ob**

O be joyful in the Lord, verse, lost

O clap your hands together, 5vv, F; ed. C.F. Simkins (St Louis, 1974)

O give thanks unto the Lord and call upon his name, 2/4vv, org obbl, *Lcm* (with autograph addns)

O give thanks unto the Lord, let them give thanks, for Easter, 1728, 2/4vv, F

O God of my righteousness, 2/4vv, F; ed. R. Marlow, *Three Anthems by Maurice Greene* (Croydon, 1982)

O God, thou art my God, 3/4vv, org obbl, F

O God, thou art my God, A/4vv, org obbl, *Lcm* (with autograph addns); last 2 movts are an earlier version of those in setting above, antepenultimate movts also similar

O God, thou hast cast us out, 5/4vv, 2 ob, str, for the Fast Day, 18 Dec 1745, *Ob* (mostly autograph), *Lbl** (with figured b acc. only), latter version in *Cathedral Music*, ed. S. Arnold (London, 1790), iii, 244–55

O how amiable are thy dwellings, 3/4vv, F

O Lord, give ear unto my prayer, 2/4vv, org obbl, 1720, F

O Lord God of hosts, S/4vv, *Cfm*, in *Cathedral Music*, ed. S. Arnold (London, 1790), iii, 292–4

O Lord God of hosts, orch, lost

O Lord, grant the king a long life, T/4vv, org obbl, F

O Lord, I will praise thee, 3/4vv, in *Cathedral Music*, ed. S. Arnold (London, 1790), ii, 128–43

O Lord, look down from heaven, 3/4vv, *Lbl**, *Ob*; H iii, 65

O Lord, our Governor, 3/5vv, 1726, *Lbl*, *Ob*; final movt in common with I will sing of thy pow'r

O Lord, who shall dwell, 3/5vv, str, *DRc*, *Ob*

Open the gates of righteousness, 4/4vv, 2 ob, 2 tpt, str, for the Sons of the Clergy, 1723, *CH*, *Lbl*, *Ob* (partly autograph)

O praise our God, ye people, 2/4vv, F

O praise the Lord of heaven, 5/4vv, *Lbl**

O praise the Lord, ye angels of his, orch; ed. F. Chrysander, *G.F. Händels Werke*, xxxvi (Leipzig, 1872), as Chandos Anthem no.12

O praise the Lord, ye that fear him, 3/4vv, 2 ob, 2 tpt, str, perf. Cambridge, 5 July 1730, *Ob**

O sing unto God, sing praises to his name, 2/4vv, F

O sing unto the Lord a new song, 5vv (with section for 5 solo vv), 1719, F

O sing unto the Lord a new song, 3/4vv, *Lbl**

O sing unto the Lord with thanksgiving, T/4vv, F, S

Ponder my words, O Lord, 2/4vv, *Lbl*; H i, 231

Praise the Lord, O my soul, S/4vv, F, S

Praise the Lord, O my soul, B/4vv, *Lbl**

Praise the Lord, ye house of Aaron, orch, for the Sons of the Clergy, 1736, lost

Praise the Lord, ye servants, 2/4vv, F

Praise the Lord, ye servants (Ionian mode), 5vv, *Ob*; W

Put me not to rebuke, O Lord, 3/4vv, F

Rejoice in the Lord, and have mercy, orch, lost

Rejoice in the Lord, O ye righteous, B/4vv, *CH*, *Lbl*, *Ob*

Rejoice in the Lord, O ye righteous, 3/4vv, fl, 2 ob, 2 tpt, str, for the king's return, 1741, *Ob**

Rejoice in the Lord, O ye righteous, 4/5vv, 2 ob, 2 tpt, str, *Ob* (mostly autograph); 2 movts in common with 1741 setting, 1 adapted from I will give thanks (2nd setting)
Save me, O God, A/4vv, *Ob**; H ii, 150

Sing praises unto the Lord, 3/4vv, 2 ob, 2 tpt, str, *Lbl* (with autograph addns)

Sing unto the Lord and praise his name, A/4vv, *Ob**

Sing unto the Lord a new song, 3/6vv, F

Sing unto the Lord a new song, A/4vv, *Ob**

Sing we merrily unto God our strength, 2/5vv, 2 ob, 2 bn, 2 tpt, str, *Lbl**

Sing we merrily unto God our strength, 3/5vv, 2 fl, 2 ob, 2 bn, 2 tpt, timp, str, 1740, *IRL-Dtc* (pts only), *GB-Lbl*, *Ob**; ed. M. Martens (New York, 1972)

The king shall rejoice, 3/4vv, F

The king shall rejoice, 5/5vv, 2 ob, 2 tpt, str, *Lam* (partly autograph), *Ob**

The Lord, ev'n the most mighty God hath spoken, B/4vv, F

The Lord is gracious and merciful, 2/4vv, *Ob* (mostly autograph)

The Lord is king, B/5vv, *Ob* (with autograph addns)

The Lord is my shepherd, 2/4vv, F

The Lord is my strength, 3/4vv, *Lbl*; H ii, 122, ed. in *The Cathedral Magazine* (London, c1775–8), ii, 22 [anon]

The Lord is our light and our salvation, 4/4vv, 2 ob, bn, 2 tpt, str, for the Sons of the Clergy, 1720 and 1722, *Ob* (partly autograph)

Thou, O God, art praised in Zion, 2/4vv, F

Try me, O God (Lydian mode), 5vv, *Ob*; W

Turn thy face from my sin, A/4vv, vc obbl, *Ob**

services and canticles

Service in C (TeD, Jub, Mag, Nunc), 8vv (with verses), 1737, *GB-Lcm**, *Ob* (with addl San and Gl and autograph addns); Mag and Nunc, ed. H. Diack Johnstone (London, 1966/R)

Te Deum, D, 6/6vv, fl, 2 ob, bn, 2 tpt, str, ?1721, *US-Wc**

Te Deum and Jubilate, A, 4/8vv, 2 fl, 2 ob, 2 bn, 2 tpt, str, ?for the Sons of the Clergy, 1723/4, *GB-Lbl*

Te Deum and Jubilate, D, 5/5vv, 2 fl, 2 ob, 2 bn, 2 tpt, str, ?for the Sons of the Clergy, 1723/4, *Lbl* (partly autograph), *Ob*

Te Deum, D, 5/5vv, 2 fl, 2 ob, 2 tpt, str, for the king's return, 1729, *Ob* (with autograph addns)

Te Deum, D, 4/4vv, 2 fl, 2 ob, 2 tpt, str, ?for the king's return, 1735, *Lbl* (with autograph addns), formerly attrib. Boyce; 1 movt from Blessed are all they

Te Deum, D, 7/4vv, fl, 2 ob, bn, 2 tpt, str, ?for the king's return, 1745, *Lcm** (incl. orig. pts)

Te Deum, D, 5/5vv, 2 fl, 2 ob, bn, 2 tpt, timp, str, 1750, *Ob**, incl. 2-stave sketch of a Jub: possibly intended for the king's return in Oct, but unperf.

other vocal

Cant. (A. Pope), 2 movts, for Durastanti's London farewell perf., 1724, *GB-Er*

Descend ye nine, descend and sing (Pope), Ode for St Cecilia's Day, 1730, *Lcm*, *Ob*; ed. in MB, Iviii (1991)

The Song of Deborah and Barak, orat, 1732, *Cfm*, *Ckc*, *Lbl*, *Lcm*, *Ob*; ed. F. Dawes (London, 1956), H. Burnett (New York, 1978)

Florimel, or Love's Revenge (dramatic pastoral, 2, J. Hoadly), Farnham Castle, 1734, *Lam*, *Lbl* (with autograph addns; facs. in MLE, C6, 1995), *Lcm*

Jephtha (orat, Hoadly) 1737, *Ob* (with autograph addns)

The Chaplet ... a Collection of 12 English Songs (London, 1738) [anon]

Spenser's Amoretti, 1v, bc (London, 1739)

The Judgment of Hercules (masque, Hoadly), ?1739, music lost
 The spacious firmament on high (sacred ode, J. Addison) c1740, *Lbl*, *Lcm*
 The Force of Truth (orat, Hoadly) 1744, music lost
 A Cantata and 4 English Songs, i, ii (London, 1745, 1746)
 Catches and Canons, 3, 4vv, with 5 songs, 2, 3vv, bc (London, 1747)
 Phoebe (pastoral op, 3, Hoadly), 1747, first known perf., London, Mr Ogle's Great Room, Dean Street, 16 Jan 1755, *Lbl*, *Ob* (autograph except ov.)
 38 It. cants., duets, other pieces, 1 in *Er*, rest in *Ob* (some autograph)
 35 court odes for New Year and king's birthday, all first perf. in London, 13 extant: 1 in *ALb*, 1 in *Lam*, 1 in *Lcm*, 9 in *Ob*, 1 in *J-Tn*
 19 strophic ballads, a third Eng. cant., texts only of 7 other cants, pubd in half-sheets, in contemporary songbooks and poetic miscellanies, mostly before 1738

instrumental

Editions: *Voluntaries and Suites for Organ and Harpsichord*, ed. G. Beechey, RRMBE, xix (1975) [B] *Maurice Greene: Complete Organ Works*, ed. H. Diack Johnstone (Oxford, 1997)

Choice Lessons, hpd/spinet (London, 1733); also pubd anon. as first pt of *The Lady's Banquet*, ii (London, 1733), which was repr. in *A Collection of Lessons*, hpd, ii (London, 1758)

6 Overtures ... in Seven Parts (London, 1745); arr. hpd/spinet (London, 1745)

A Collection of Lessons, hpd (London, 1750/R)

12 Voluntaries, org/hpd (London, 1779); ed. P. Williams (New York, 1969), 8 in B

Hpd works in *AB*, *BENcoker*, *Cfm*, *Lbl*, *Lcm*, *Ob*, *US-NYp*; 7 suites in B

Org works, H. McLean's private collection, Winter Park, FL, USA, *GB-H*, *Lam*, *Lcm*, *Lco*, *Ldc*, *Lgc*, *Mp*, some published in late 18th-century anthologies; 9 in B

Greene, Maurice

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Greene, (Harry) Plunket

(*b* Old Connaught House, Co. Wicklow, 24 June 1865; *d* London, 19 Aug 1936). Irish bass-baritone. He studied in Stuttgart (under Hromada from 1883), Florence (under Luigi Vannuccini) and London (under J.B. Welsh and Alfred Blume). His first public appearance was in *Messiah* at the People's Palace, Stepney, on 21 January 1888, and he was soon a regular oratorio soloist. But he made his mark most decisively in the recitals he gave with the pianist Leonard Borwick from 1893, in which his interpretations of Schumann and Brahms were justly admired.

Greene appeared at Covent Garden as the Commendatore (*Don Giovanni*) in 1890, but his operatic career was short-lived, and he became best known as a festival and oratorio singer, especially for his part in many first performances of Parry's works and in that of Elgar's *Dream of Gerontius* (1900). In 1899 he married Parry's daughter Gwendolen. Stanford wrote many of his finest songs for Greene, whose remarkable powers of interpretation, particularly the beauty of his enunciation, made him one of the leading exponents of English song. He believed passionately that songs should be sung in the language of the audience. His voice declined prematurely, but his intimate way of singing retained all its old fascination, as can be clearly heard in the most valuable of his records, the four 78 r.p.m. sides issued in 1934 when he was nearly 70, of which, 'The Hurdy-Gurdy Man' (*Der Leiermann*) creates an unforgettable impression.

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Charles Villiers Stanford (London, 1935)

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DESMOND SHAWE-TAYLOR/ALAN BLYTH

Greene, Ry(chard)

(fl 1570–95). English lutenist. He was one of Francis Willoughby's servants in about 1573–4, when his name appears in the household accounts on four occasions. He may have taught the lute to Willoughby, as he had his own lutebook (now lost), which clearly served as one of the principal sources for the Willoughby Lutebook (*GB-NO* Mi LM 16; facs. (Kilkenny, 1978); see Alexander and Spencer); he was also the composer or arranger of at least two further pieces in the book. He is the only one of the group of scribes who worked on it to be known outside the Willoughby book, and is probably identifiable with the Greene of 'Greenes Paven' in *GB-Cu* Dd.2.11.

WORKS

all for lute

Grenes Allmay, *IRL-Dm* Z.3.2.13, *GB-NO* Mi LM 16

Greenes Paven, *Cu* Dd.2.11.(B)

Hawles Galliard, *NO*

Have over the water (attrib. R.G.), *Eu* Adv.5.2.18

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JULIA CRAIG-McFEELY

Greenfield, Edward (Henry)

(b Westcliff-on-Sea, Essex, 30 July 1928). English music critic. He studied law at Cambridge (1949–52), then joined the staff of the *Manchester Guardian*, becoming its record critic in 1955 and eventually succeeding Neville Cardus as chief music critic (1977–93). He has broadcast frequently for BBC Radio since 1957 and has been a member of the critics panel of *Gramophone* since 1960, specializing in opera and orchestral issues, and is a regular juror on international record awards. In 1993 he received the *Gramophone* special award and in 1994 the OBE.

Together with Robert Layton, Ivan March and Denis Stevens (the last for early volumes only) he has prepared a series of comprehensive guides to the finest recordings available commercially in Britain which have provided definitive and reliable information to a broad range of collectors for four decades. The guides evaluate, compare and recommend recordings, taking into consideration technical as well as performance issues. His monographs on Joan Sutherland and André Previn include detailed studies of their recorded work.

WRITINGS

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Joan Sutherland (London, 1972)

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with R. Layton and I. March: *The Penguin Stereo Record Guide*, ed. I. March (Harmondsworth, 1975, 2/1977)

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ROSEMARY WILLIAMSON

Greenhouse, Bernard

(b Newark, NJ, 3 Jan 1916). American cellist. After graduating from the Juilliard School, where he was a pupil of Salmond (1933–8), he studied with Feuermann (1939–40), Alexanian (1942–5) and Casals (1946–8). His début recital in New York in 1946 included the première of Lehman Engel's sonata; he gave many more first performances, including those of sonatas by Elliott Carter (1949, dedicated to Greenhouse) and John Lessard (1951), and the Duo (1951) by Arthur Berger, all of which he has recorded. His other recordings include concertos by Victor Herbert, Dvořák and Haydn, and many of Bach's chamber works. He was a founder member of

the Harpsichord Quartet (1947–54) and distinguished himself as a continuo player with the Bach Aria Group (1948–76), but is perhaps best known as a member of the [Beaux Arts Trio](#) (from its formation in 1955 until 1989). In 1958 he acquired the 1707 'Stanlein' Stradivari, formerly owned by Vincenzo Merighi, Paganini and Vuillaume, and later Paul Grümmer. A teacher of fine repute, Greenhouse taught at the Juilliard and Manhattan Schools of Music (1950–62; 1950–72) and at New York State (1965–72), Hartford (1962–71) and Indiana (1956–64) universities; he has also given masterclasses. He was a founder of the Violoncello Society in 1956; as its first president (until 1961) he commissioned for the society Villa-Lobos's *Fantasia concertante*, conducted by the composer at its première in 1958.

LYNDA MacGREGOR

Greenland.

North Atlantic island territory of Denmark. As Greenland is almost entirely covered by ice, only the coastal areas are habitable. The bulk of the population are Greenlanders, i.e. either Inuit or of mixed Inuit and European descent. The ancestors of the Greenland Inuit came from Canada in several waves from c2000 bce until the mid-19th century. Their culture is fundamentally of central Asian origin.

Of Greenland's three main areas, north, east and west, the west was Europeanized so early that it is difficult to trace Inuit ideas in the songs of the area: they are apparently all of European origin. However, in the east and north ice barriers isolated the small populations until about 1900. In spite of the pressure from outside some few of the traditional songs have survived.

The traditional music of Greenland is vocal. Only a few instruments were used: the bullroarer and rattles were known (in later centuries only as children's toys) and the mirliton was used in east Greenland in connection with wild-fowling until World War II. The only traditional instrument which has musical significance today is the *qilaat* (frame drum, see illustration), formerly used in all Inuit communities from Siberia to east Greenland. It accompanies songs of social importance. The drum membrane is normally made of various membranes from the abdominal cavity of sea mammals or polar bears. The beater, which is of wood or bone, is used on the frame, never on the drumhead.

The song repertory in the east was connected primarily with song contests and also with shaman rituals. While the spirit of the shaman travelled to the moon, the Mother of the Sea, or the great ice regions, his auxiliary spirits took care of his body and performed their special songs. Other kinds of magic songs were used by sorcerers to give life to the aggressive and revenging *tupilak* (dolls).

The drum-song contests were an important social institute with a fixed course. Opponents – man against man, woman against woman – met in public and ridiculed each other in song. Older, well-known songs were sung to create the right atmosphere, but texts and songs were composed for the occasion and individual households were trained to act as choirs,

taking over song refrains. Composers were the owners of their songs. After a composer's death, when the period of death taboo had passed, the composer's songs could be used by others, although for a long time the songs would remain associated with their composer.

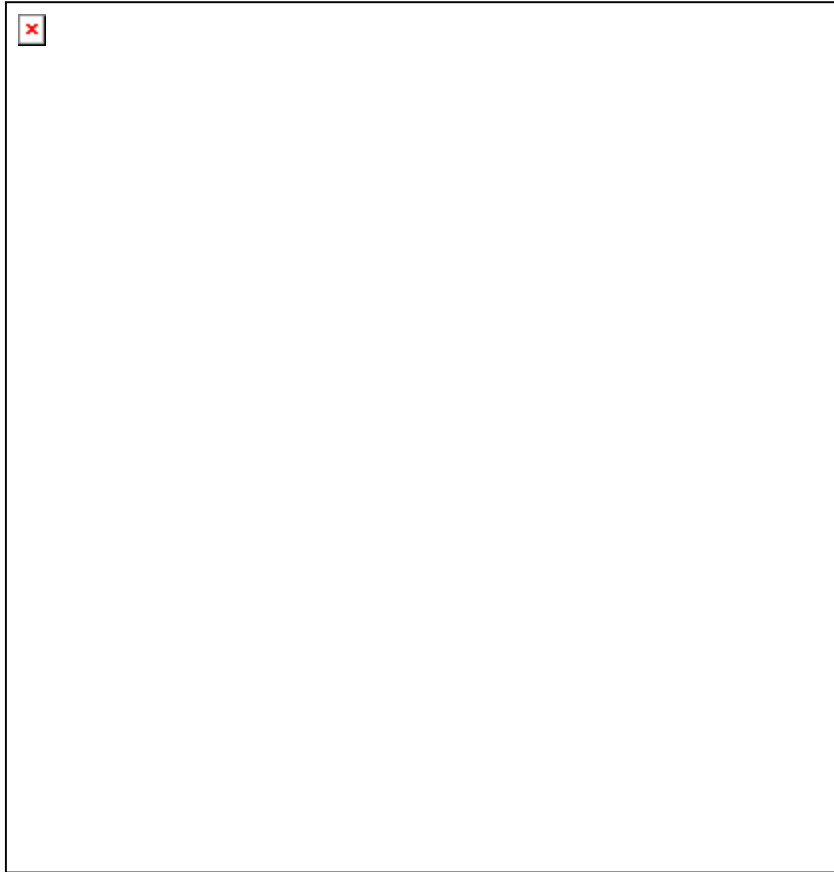
Nonsense songs, lullabies and special semi-magical charm songs were sung primarily by women. The melodies of these songs normally have few tones; some consist of only two tones. Other song categories were used by both sexes and performed as humorous scenes with great skill and enthusiasm.

Tonal material for these songs is usually pentatonic. In east Greenland thirds and sometimes sixths are flexible, but stable within individual songs. The songs are bipartite, with a nucleus-phrase with inserted and changeable text passages followed by one or two closing melodic figures ([ex.1](#)).



The situation in the north was very similar, but most of the traditional songs still remembered are connected with entertaining song contests. The singing style in the east tended to be dignified and moderate in tempo, while in the north it was more passionate and often in a faster tempo.

In the Thule area in north Greenland there are fewer performance categories, and many drum-songs are sung entirely on vocables. The music, however, is more developed, melodies have a wider ambitus, there are more musical forms, and these forms are often more complicated, as in the 6-part phrase structure of the drum-song in [ex.2](#).



Contemporary Greenland is highly Europeanized. Hymns in European styles have been composed since the late 1800s, North American popular music arrived after World War II, and rock music has dominated since the 1970s. People still appreciate sacred music, but four-part singing is gradually vanishing. Instead, younger generations have demonstrated an ability to create a unique, modern music with lyrics in Greenlandic rather than English that confront the problem of modernity. Until recently there was little mixture of traditional songs with European music, but recently experiments that fuse such older and new elements have occurred.

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POUL ROVSING OLSEN/MICHAEL HAUSER

Greenwich, Ellie

(b Brooklyn, New York, 23 Oct 1940). American songwriter, singer and record producer. Her career began at high school where she composed songs for her cheerleading squad and at 16 recorded her first record under the name Ellie Gaye, *Silly isn't it* (1957). She continued her education at Hofstra University, graduating in English in 1962, and began a career as an English teacher until Jeff Barry (b Brooklyn, New York, 3 April 1938), a songwriter and family friend, persuaded her to audition her songs at the Brill Building. She was taken on by Jerry Leiber and her subsequent early hits included *Why do lovers break each other's hearts* (1962), *He's got the power* (1963) and *Today I met the boy I'm gonna marry* (1963), all collaborations with Tony Powers.

By 1963 Greenwich and Barry had become writing partners and later married. In the same year they wrote *Be my baby*, *Baby I love you*, *Da Doo Ron Ron*, *Not too Young to get Married* and *Then he kissed me*, all for producer Phil Spector, and independently produced and performed as the Raindrops, whose hits included *What a guy* and the original *Do Wah Diddy Diddy*. Leiber and Stoller offered them a writing and producing contract when they launched their new record label Red Bird, for which Greenwich and Barry created *Chapel of Love* (1964), and the classic teenage angst record and first 'soap opera' song, *Leader of the Pack* (1964), recorded by the Shangri-Las.

After Greenwich and Barry's personal relationship ended, a final artistic collaboration produced the standards *I can hear music* and *River Deep Mountain High* (both 1966). Barry moved to Los Angeles while Greenwich continued to work in New York, pursuing a solo career as a singer-songwriter, and in 1973 she released the highly acclaimed but commercially unsuccessful album *Let it be Written, Let it be Sung*. She also discovered and produced the singer-songwriter Neil Diamond. In the mid-1980s she performed in the autobiographical Broadway musical *Leader of the Pack: the Ellie Greenwich Musical*; in the 90s many of her songs were re-recorded for film and television soundtracks, creating a new audience for her work.

WORKS

(selective list)

all are songs with music by Greenwich; lyrics by Greenwich and J. Barry unless otherwise stated; dates those of release of first recording

Silly isn't it (Greenwich), 1957; *Why do lovers break each other's hearts* (Greenwich and T. Powers), 1962; *Baby I love you* (Greenwich, Barry and P. Spector), 1963; *Be my baby* (Greenwich, Barry and Spector), 1963; *Christmas (Baby please come home)* (Greenwich, Barry and Spector), 1963; *Da Doo Ron Ron* (Greenwich, Barry and Spector), 1963; *Do Wah Diddy Diddy*, 1963; *Hanky Panky*, 1963; *He's got the power* (Greenwich and Powers), 1963; *I have a boyfriend*, 1963; *The Kind of Boy you Can't Forget*, 1963; *Not too Young to Get Married* (Greenwich, Barry and Spector), 1963; *Then he kissed me* (Greenwich, Barry and Spector), 1963; *Today I met the boy I'm gonna marry* (Greenwich and Powers), 1963; *Wait 'till my Bobby*

comes home (Greenwich, Barry and Spector), 1963; What a guy, 1963; When the boys are happy the girls are happy too, 1963

Chapel of Love, 1964; Don't ever leave me, 1964; Give us your blessing, 1964; I wanna love him so bad, 1964; Leader of the Pack (Greenwich, Barry and G. Morton), 1964; Look of love, 1964; Maybe I know, 1964; Out on the Streets, 1964; People say, 1964; You don't know (Greenwich), 1964; I can hear music (Greenwich, Barry and Spector), 1966; I wish I never saw the sun shine (Greenwich, Barry and Spector), 1966; River Deep, Mountain High (Greenwich, Barry and Spector), 1966; Sunshine after the rain (Greenwich), 1977; Rock of Rages (Greenwich), 1984

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GERALD ARMIN

Greer, Frank Terry

(b Columbia, SC, 21 June 1914). American bandmaster, arranger and educator. He attended West Virginia State College (BMus 1948) and Marshall State University (MA 1954). After playing the trumpet in Air Force and dance bands, he was appointed director of bands at Tennessee State University, Nashville (1951), where he remained until his retirement in 1979. Under his direction the university's band programme developed a national reputation; the marching band was the first black college band to appear on national television (1955) and the first to march in a presidential inaugural parade (1961). A discussion of his works appears in C.E. Watkins: *The Works of Three Selected Band Directors in Predominantly-Black American Colleges and Universities* (diss., Southern Illinois U., 1975).

RAOUL F. CAMUS

Greeting, Thomas

(d North Sea, 6 May 1682). English wind player, violinist and teacher. In December 1662 he was appointed 'Musitian in ordinary without Fee' in the King's Private Music, and appeared in a list of the Twenty-Four Violins in April 1668, though he did not receive a paid post at court until March 1674, when he became a royal violinist and sackbut player in the Chapel Royal; he was employed in the household of James, Duke of York, as musician to Lady Mary (1673–6) and Lady Anne (1677–82). Greeting is best known as an exponent and teacher of the flageolet, which became suddenly popular among London's amateurs in the 1660s partly through his efforts. Pepys employed him to teach his wife in February 1667, and began to learn the

instrument himself later that year. Greeting's *Pleasant Companion, or New Lessons and Instructions for the Flagelet* was published by John Playford in 1667 and 1668 and went into at least seven editions; Pepys bought a copy on 16 April 1668. It consists of a dozen pages of text, a fingering chart and 54 pages of tunes printed in dot notation, a form of tablature in which the six holes of the French flageolet are represented by a six-line staff on which are marked the holes to be closed, with time values indicated above. Greeting was one of those drowned on the morning of 6 May 1682 when the frigate *Gloucester*, taking the Duke of York to Scotland, was wrecked off Norfolk. In compensation, James gave Greeting's son Edward a place in the Private Music when he became king in 1685, and granted his widow Joyce a pension out of secret service funds.

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BDA

BDECM

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EDGAR HUNT/PETER HOLMAN

Greff alias Bakfark, Valentin.

See [Bakfark, Valentin](#).

Grefinger [Gräfinger], Wolfgang

(*b* ? 1470–80; *d* after 1515). German or Austrian composer. It is commonly assumed that he was born in Krems an der Donau (Lower Austria), but it is equally possible that he was a native of upper Austria, the Tyrol, south or west Germany or Hungary. (Fétis's suggestion that Grefinger was of Croatian origin must now be rejected.) According to Othmar Luscinius (*Musurgia seu praxis musicae*, Strasbourg, 1536), Grefinger received his musical training from Paul Hofhaimer, probably in Innsbruck around 1494. In the first years of the 16th century he settled in Vienna and was organist at the Stephansdom. There he taught Luscinius, who had been living in Vienna since 1505 as a student. In 1509 Grefinger, who had already been ordained, enrolled at the University of Vienna, but apparently he did not obtain an academic degree. At this time he acted as musical editor of a liturgical hymnbook for the diocese of Passau: *Psalterium pataviense antiphonis, responsoriis, hymnisque in notis musicalibus* (Vienna, 1512). It cannot be assumed from this, however, that he had moved to Passau; according to three letters written to Joachim Vadian by Franciscus Rupilius (28 April 1514), Stephan Leobach (15 January 1515) and Paul Hofhaimer (6 November 1515), he was in Vienna. Rupilius referred to a poem written by Vadian in honour of Nicolaus Daucher that Grefinger had set to music, and Leobach mentioned a mass by Grefinger that appeared at the beginning of 1515, but both works appear to have been lost. In the same

year Grefinger brought out his *Cathemerinon: hoc est Diurnarum rerum opus varium* (Vienna, 1515) containing four-voice settings of hymns by Prudentius, with a foreword by Rudolf Agricola. Luscinius referred to these in terms of glowing praise in the epilogue to his *Musicae institutiones* (Strasbourg, 1515). Apparently no copy of *Cathemerinon* has survived. Gombosi and recently Szigeti believed that the 'Magister Wolffgangus' (court organist of King Lajos II in Buda) in the accounts book of the Hungarian chancellor Alexius Thurzó for the first half of 1525 was Grefinger.

Grefinger's compositions were greatly esteemed during his lifetime and appeared, sometimes anonymously, in printed collections of music over a strikingly long period, as late as 1556. With his ode settings of 1515, perhaps at the instigation of Conradus Celtis, Grefinger created the first polyphonic setting of Prudentius's hymns. As the editor of the *Psalterium pataviense* he belongs in the same group as Thomas Rothhangel, Simon de Quercu, Johannes Steindl and the Passau choristers, all of whom were musical editors of several liturgical books printed in Vienna by Johann Winterburger. His most important achievements, however, were in the Tenorlied. These polyphonic, often imitative settings are an important link between the earlier lyrical art of Erasmus Lapidida and the more modern style of Arnold von Bruck. The quality of Grefinger's song settings is confirmed by the fact that 16th-century printers also attributed *Ach Maidlein rein* and *Wohl kommt der Mai mit mancherlei* to Senfl. *Ach Gott, wem soll ichs klagen* is, however, a contrafactum of Noel Bauldeweyn's *En douleur*.

WORKS

Edition: *Das deutsche Gesellschaftslied in Österreich von 1480–1550*, ed. L. Nowak, DTÖ, lxxii, Jg. xxxvii/2 (1930/R) [N]

sacred

ed.: *Psalterium pataviense antiphonis, responsoriis, hymnisque in notis musicalibus* (Vienna, 1512)

Cathemerinon: hoc est Diurnarum rerum opus varium, 4vv (Vienna, 1515), lost

Crux fidelis inter omnes, ?4vv, D-Z 81, 2 (only Sup, T, B)

Hostis Herodes impie, 4vv, ed. in EDM, 1st ser., xxi (1942/R)

In domum Domini, 5vv, 1538³

Sancta et immaculata, ?4vv, Z 81, 2 (only Sup, T, B)

Sanctificavit Dominus tabernaculum, ?4vv, H-BA 22 (only T and Vagans)

secular

Ach Gott, wem soll ichs klagen, 5vv, N (contrafactum of N. Bauldeweyn, *En douleur en tristesse*); *Ach Maidlein rein*, 4vv, N, EDM, 1st ser., xx (1942/R); *Es ist gemacht, ohn Grund bedacht*, 4vv, N; *Ich stell leicht ab von solcher Hab*, 4vv, N; *Kein Ding auf Erd mich erfreuen tut*, N (kbd intabulation); *Schwer langweilig ist mir mein Zeit*, 4vv (2 settings), N; *Unfall will jetzund haben recht*, 4vv, N; *Wohl kommt der Mai mit mancherlei*, 4vv, N, EDM, 1st ser., xx (1942/R)

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- G. Pietzsch:** 'Zur Pflege der Musik an den deutschen Universitäten bis zur Mitte des 16. Jahrhunderts', *AMf*, i (1936), 257–92
- O. Gombosi:** 'Zur Biographie Wolfgang Greffingers', *AcM*, ix (1937), 54 only
- E.H. Sparks: *The Music of Noel Bauldeweyn* (New York, 1972)
- K. Szigeti: 'Orgonálás a középkori magyarországon Budavár elestéig 1541-ig' [Organ playing in medieval Hungary up to the fall of Buda in 1541], *Magyar zene*, xvi (1975), 380–88

OTHMAR WESSELY/CLYTUS GOTTWALD

Greggs, William

(*b* ?c1652 [or 1661–2]; *d* Durham, bur. 16 Oct 1710). English organist and composer. He was organist and master of the choristers at Durham Cathedral from 6 April 1682 until his death. In 1686 he was given three months' leave of absence to go to London to improve himself in 'the Skill of Musicke'. In 1691 he bought the Langley Song School, Durham. His memorial, which describes him as 'the son of John Greggs of York', may be mistaken in giving his age when he died as 48, for it seems likely that he is identifiable with the William Greggs who was at York, first as a singing-man (1670–77) and then as master of the choristers (1677–81). Parts of one full anthem and five verse anthems (some autograph) survive in manuscript (*GB-DRc*).

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- B. Crosby:** *Durham Cathedral: Choristers and their Masters* (Durham, 1980)
- B. Crosby:** *A Catalogue of Durham Cathedral Manuscripts* (Oxford, 1986)
- I. Spink:** *Restoration Cathedral Music, 1660–1714* (Oxford, 1995)

BRIAN CROSBY

Greghesca

(It.).

A form of light music composed for a short period during the third quarter of the 16th century, closely related to the *mascherata* and the *Villanella*. Its distinguishing feature was its verse, written by Antonio Molino. Under the pseudonym Manoli Blessi he invented an artificial language, mixing various dialects of the Venetian Republic and Greece, like that of the Greek mercenaries employed by the Venetian state. In 1564 he published a book of *greghesche* (RISM 1564¹⁶; ed. S. Cislino, Padua, 1974) set to music by the most important composers of the Venetian circle, including Willaert, Rore, Merulo, Andrea Gabrieli and Vincenzo Bellavere. These works seem to have been composed in a madrigalian style, with, however, some evidence of parody in the texts. Those in Andrea Gabrieli's later volume of three-voice *Greghesche et iustiniane* (1571) suggest that the music was also parodistic in intention, although its relation to carnival-type celebration, or even to Venetian civic affirmation, has yet to be fully explored.

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A. Einstein: 'The Greghesca and the Giustiniana of the Sixteenth Century', *JRBM*, i (1946–7), 19–32

P. Fabbri: 'Fatti e prodezze di Manoli Blessi', *RIM*, xi (1976), 182–96

DENIS ARNOLD/R

Gregoir, Edouard (Georges Jacques)

(*b* Turnhout, 7 Nov 1822; *d* Wijnegem, nr Antwerp, 28 June 1890). Belgian writer on music, composer and pianist. With his brother Jacques, he studied the piano in Germany with Christian Rummel, who was director of the Duke of Nassau's orchestra. He made his début in London in 1841, and toured with the violinists Teresa and Maria Milanollo the following year. In 1847 and 1849 he introduced several of his compositions in Amsterdam and Paris. After a short tenure as music teacher at the Ecole Normale in Lier (1850) he settled in Antwerp and began his musical research. He played an important part in the reform of educational methods in the elementary schools and organized choral training in the Belgian Army. He was also active in promoting the harmonium in Belgium. His compositions, about 150 in number, reveal a modest talent and are no longer performed.

Gregoir is known chiefly for his historical writings on music in Belgium and on Belgian composers. In his own day he was known as an enthusiastic and indefatigable investigator. His books contain many valuable details, and although they are somewhat indiscriminate in judgment and loose in style, they are still used by scholars; the *Histoire de l'orgue* (1865) is perhaps the most useful of his writings. Gregoir was also active as a journalist, contributing numerous articles to periodicals such as *Le guide musical*, *La Belgique musicale*, *La plume* and *La Fédération artistique*.

WORKS

(selective list)

comic operas

Willem Beukels (1), Brussels, 21 July 1856

La belle bourbonnaise (2, F. Langlé), unperf.

incidental music

Marguerite d'Autriche (3), Antwerp, 1850

De Belgen in 1848 (E. Stroobant), Brussels, 1851

La dernière nuit du Comte d'Egmont, Brussels, 1851

Leicester (S. Roelants), Brussels, 13 Feb 1854

other works

Les croisades, historical sym. in 4 parts, Antwerp, 1846

La vie, orat (L. Schoonen), Antwerp, 6 Feb 1848

La déluge, sym. orat, Antwerp, 31 Jan 1849

2 ovs., orch; partsongs, male vv; numerous works, kbd insts (pf, org, hmn)

WRITINGS

- Essai historique sur la musique et les musiciens dans les Pays-Bas* (Brussels, 1861)
- Galerie biographique des artistes musiciens belges du XVIIIe et du XIXe siècle* (Brussels, 1862/R)
- Biographie des artistes-musiciens néerlandais des XVIIIe et XIXe siècles et des artistes, étrangers résidant ou ayant résidé en Néerlande à la même époque* (Brussels, 1864)
- Histoire de la facture et des facteurs d'orgues* (Antwerp, 1865); ed. in *Bibliotheca organologica*, xv (Buren, 1972)
- Histoire de l'orgue suivie de la biographie des facteurs d'orgue et organistes néerlandais et belges* (Antwerp, 1865)
- Schetsen van Nederlandsche toonkunstenaars, meest allen weinig of tot hiertoe niet gekend* (Antwerp, n.d., Brussels, 1869)
- Adriaan Willaert* (Brussels, 1869)
- Recherches historiques concernant les journaux de musique depuis les temps les plus reculés jusqu'à nos jours* (Antwerp, 1872)
- Notice historique sur les sociétés et écoles de musique d'Anvers* (Brussels and Antwerp, 1869)
- Documents historiques relatifs à l'art musical et aux artistes-musiciens* (Brussels, 1872–6)
- Les artistes-musiciens belges au XIXe siècle: réponse à un critique de Paris* (Brussels, 1874)
- Notice biographique sur Ferdinand-Joseph Gossé dit Gossec* (Mons, 1878)
- Des gloires de l'opéra et la musique à Paris* (Brussels, 1878–81)
- L'art musical en Belgique sous les règnes de Léopold I et Léopold II* (Brussels, 1879)
- Grétry, célèbre compositeur belge* (Brussels, 1883/R)
- Les tribulations d'un artiste-musicien à Paris en 1812: Pietro Belloni compositeur-professeur de Naples* (Paris, 1884)
- Les artistes-musiciens belges au XVIIIe et au XIXe siècle* (Brussels, 1885–90, suppl. 1887)

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- E.G.J. Gregoir:** *Souvenirs artistiques* (Brussels, 1888–9)
- C. van den Borren and E. Clossen, eds.:** 'La musicologie', *La musique en Belgique du Moyen Age jusqu'à nos jours* (Brussels, 1950)

ANNE-MARIE RIESSAUW

Gregoir, Jacques (Mathieu Joseph)

(*b* Antwerp, 18 Jan 1817; *d* Brussels, 29 Oct 1876). Belgian pianist and composer. From early youth he showed an aptitude for music, and at the age of eight he appeared as soloist in a Dussek piano concerto. He then studied the organ with Homans and went to Paris after the Revolution of 1830 to study the piano with Henri Herz; ill-health forced him to return to Belgium a few years later. On recuperating, he went with his brother Edouard to Germany to complete his musical education; together they studied with the pianist Christian Rummel. He returned to Antwerp in 1837, where he met with great success as a concert pianist; he also conducted the theatre orchestra there. In 1848 he moved to Brussels, and in the following year became the music teacher at the English school in Bruges.

During this time he also made several tours of other countries, including Germany, where he gave concerts with the cellist Adrien François Servais.

Most of Gregoir's music is for piano; of more than 100 pieces for the instrument, the concerto op.100 and various studies and marches (including the *Marche solennelle*, 1856, composed for the 25th anniversary of the accession of King Leopold I) are the best-known. His duets for piano and cello, written in collaboration with Servais, and for violin and piano, in collaboration with Henry Vieuxtemps and Hubert Léonard, were also popular. (C. van den Borren and E. Closson, eds.: 'La musicologie', *La musique en Belgique du Moyen Age jusqu'à nos jours*, Brussels, 1950)

WORKS

Le gondolier de Venise (opera, 3), Antwerp, Royal, 1848

Choral works, incl. *Lauda Sion*, chorus, orch

Faust, sym. poem; pf conc. op.100

c100 pf works

Duos, vn, pf (with Vieuxtemps, Léonard) and vc, pf (with Servais)

ANNE-MARIE RIESSAUW

Gregoire

(fl c1500). ?French composer. He is known only through Petrucci prints, but his name and his one extant secular work suggest that he was French. His only surviving motet, *Ave verum corpus/Ecce panis angelorum/Bone pastor/O salutaris hostia* (ed. Drake), is for four voices and was published in *Motetti B* (1503), a collection devoted to settings of texts concerned with the Passion, the Cross, the Eucharist and the Virgin. It combines the popular eucharistic *Ave verum corpus* (text and melody) with three texts associated with the feast of Corpus Christi (verses 21 and 23 of the sequence *Lauda Sion Salvatorem* and verse 5 of the hymn *Verbum supernum prodiens*) and their respective melodies. In order for them to fit together in polyphony, the chant melodies have been transposed and paraphrased. Gregoire's other extant composition, *Et raira plus la lune*, was published in *Canti C* (1504); it is a 'four-part arrangement' similar to works by other French composers active in the late 15th and early 16th centuries such as Ninot le Petit and Bruhier.

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G. Drake: *The First Printed Books of Motets, Petrucci's Motetti A Numero Trentatre A (Venice 1502) and Motetti de Passione, de Cruce, de Sacramento, De Beata Virgine et Huiusmodi B (Venice, 1503): a Critical Study and Complete Edition* (diss., U. of Illinois, 1972)

RICHARD SHERR

Gregor, Bohumil

(b Prague, 14 July 1926). Czech conductor. He studied under Alois Klíma at the Prague Conservatory and in 1947 joined the Prague 5th of May Opera (later the Smetana Theatre and now the State Opera). After experience under Chalabala at the Brno Opera (1949–51) and a temporary

stay in Prague, he became director of the Ostrava Opera (1958–62). There, in addition to the normal repertory, he prepared productions of Janáček's *Kát'a Kabanová* and *The Excursions of Mr Brouček* and the premières of Trojan's *Merry-Go-Round*, Kašlík's *Krakatit* and Pauer's *Marital Counterpoint*. A frequent guest conductor at Prague's National Theatre, he was permanently appointed there in 1962. He aroused interest at the 1964 Edinburgh Festival with his full-blooded yet sensitive performance of *From the House of the Dead*. His performances of *The Makropulos Affair* at the Royal Opera in Stockholm led to an engagement (1966–9). *The Cunning Little Vixen*, with which he appeared at festivals in Vienna, Amsterdam, Brussels, Kiel and Edinburgh, brought him international fame and an appointment at the Hamburg Staatsoper (1969–72), where he conducted the première of Milko Kelemen's *Belagerungszustand* as well as Verdi and *The Bartered Bride*. After his performances of *Jenůfa* in San Francisco (1969), he was invited to conduct *Salome* and *Otello* there. He has also appeared in Philadelphia and Washington, and has conducted in Swiss opera houses and, in 1970, again at the Edinburgh Festival. His personal, non-traditional interpretations of Janáček's operas have been much admired, notably in the Netherlands, where he conducted regularly for many years from 1972, and in recordings of *Jenůfa*, *The Cunning Little Vixen*, *The Makropulos Affair* and *From the House of the Dead*.

ALENA NĚMCOVÁ

Gregor, Čestmír

(b Brno, 14 May 1926). Czech composer and critic. His father Josef, a pupil of Novák, gave him his basic music education; he then studied composition under Kvapil at the conservatory and at the academy in Brno (1950–54). Between 1965 and 1970 he took further composition lessons with Kapr. He was secretary of the Ostrava branch of the Czechoslovak Composers' Union (1958–9) and chief music producer for Czechoslovak Radio in Ostrava (1959–72), thereafter devoting his attention wholly to composition. As a critic he has written for the Brno daily press (1951–4) and for the journals *Červený květ*, *Hudební rozhledy* and *Opus musicum*. His music derives from Novák's form and counterpoint and from Janáček's rhythm and texture; a blend was first achieved in the overture *Prosím o slovo* ('I Ask for a Word'). Since the *Polyfonietta* Gregor has enlarged the rhythmic variety of his music, drawing on jazz and dance music, and with *Pražský chodec* ('Prague Pedestrian') he introduced novel techniques, but without altering the basis of his style. This basis is essentially symphonic, expressed in strikingly individual melodic and harmonic terms.

WORKS

(selective list)

Stage: *Závrať* [Giddiness] (ballet, P. Šmok), 1963; *Horko* [The Heat] (ballet, V. Vašut), 1978; *Profesionální žena* [A Professional Woman] (op, Gregor after V. Páral), 1983

Orch: *Radostná předehra* [Joyful Prelude], 1951; *Jedna z nás* [One of Us] 1953; *Země a lidé* [Land and the People], sym., 1953; *Nikdo není sám* [No One is Alone],

pf, orch, 1955; Prosim o slovo [I Ask for a Word], ov., 1956; Conc. semplice, pf, orch, 1958; Suita, str, 1959; Polyfonieta, 1961; Choreografická symfonie, 1963; Pražský chodec [Prague Pedestrian], 16 str, 1963; Vn Conc., 1965; Symfonie mého města [A Sym. of My Town], 1971; Vc Conc., 1974; Pražská noční symfonie [Prague Night Sym.], 1976; Pf Conc., 1979; Symfonické metamorfózy na bluesové téma [Sym. Metamorphoses on a Blues Theme], 1986; Evropa, hranice tisíciletí [Europe, the Frontiers of a Millenium], sym., 1997

Chbr and solo inst: Sonata brevis, pf, 1946; Trio, fl, va, b cl, 1959; Popelec [Ash Wednesday], pf, 1962; Str Qt no.1, 1965; 3 movts, pf, 1966; Sonata in 3 tempi, pf, 1966; Sonata no.2, vn, pf, 1989; Tři generace [Three Generations], str qt, 1989; Přiznivé zprávy [Good News], sonata, b cl, pf, 1993

Vocal: Děti moře [Children of the Sea] (cant.), chorus, 1976

Theatre and TV scores, light music for broadcasting

Principal publishers: Panton, Supraphon, Czech Music Fund

WRITINGS

Miroslav Klega: tvorba 1953–1965 [The works of Miroslav klega 1953–65] (Ostrava, 1966)

‘O co mi jde: skladatelé o sobě’ [What I'm concerned with: composers talk about themselves], *OM*, iii (1971), 54–6

Divácká opera [The Spectators' Opera] (Prague, 1997)

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M. Navrátil: ‘S Čestmírem Gregorem o polyfonii’ [On polyphony with Čestmír Gregor], *HRO*, xvii (1964), 50–51

F.M. Hradil: *Hudebníci a pěvci v kraji Leoše Janáčka* [Musicians and singers from Leoš Janáček's region] (Ostrava, 1981)

V. Gregor and K. Steinmetz, eds.: *Hudební kultura na Ostravsku po roce 1945* [Musical culture in the Ostrava area after 1945] (Ostrava, 1984)

Čeští skladatelé současnosti [Contemporary Czech composers] (Prague, 1985)

J. Havlík: *Česká symfonie 1945–1980* [The Czech symphony 1945–1980] (Prague, 1989)

OLDŘICH PUKL/KAREL STEINMETZ

Gregor, Christian Friedrich

(*b* Dirsdorf [now Przerzeczyn Zdrój], Silesia, 1 Jan 1723; *d* Berthelsdorf, Saxony, 6 Nov 1801). German organist, composer and hymn writer. His father died two weeks before Gregor's birth and his mother died when he was nine. The Pietist Count Pfeil took the orphan into his own home, rearing him as a son. As a youth Gregor learnt to play the organ from the village organist. Under the influence of a Protestant church in predominantly Roman Catholic Silesia, he was attracted to the Moravians and joined them at Herrnhut in 1742. His versatile gifts soon brought him assignments as a group spiritual leader, teacher, financial secretary and

organist in Herrnhut and other settlements. He was ordained to the ministry in 1756 and consecrated bishop in 1789. As an administrator he travelled much, even making a two-year visit to American congregations (1771–2). At times he was organist at Herrnhut, Herrnhag (near Frankfurt), and at Zeist, Holland.

Gregor is acknowledged to be the leading musician of the Renewed Moravian Church in Germany, and the one who most advanced the practice of music in the denomination, though like most Moravian musicians he devoted only part of his time to music. His fame in this regard rests primarily on his role as the editor and compiler of his church's German hymnal of 1778 and as the composer of the beloved *Hosianna* (1765). Of the 1750 hymns in the 1778 hymnal, Gregor either wrote or recast 308. In many instances he combined stanzas from earlier hymns, often weaving them together with stanzas of his own. This book was used by German Moravians for a century. Its companion *Choral-Buch* (1784/R) underwent revised editions as late as 1859, and a Swiss edition in 1794. Though many of its 260 tunes for voice and continuo are anonymous, Gregor is credited with having composed 87. As was common in hymnbooks, he grouped the tunes according to metre, thus enabling a hymn to be sung to a variety of tunes. Many of his hymns and chorale tunes still appear in modern Moravian hymnals. Gregor also published a volume of four-voice chorale settings, *Die gewöhnlichsten Choral-Melodien der Brüdergemeinen* (c1795, 2/1802).

As a church musician Gregor emphasized that an organist must not allow his artistic skill to impede worship, but must sense the mood both of the hymn and of the congregation and play accordingly, leading but not dominating the singing. His well-known *Hosianna*, an anthem for Palm Sunday, is usually sung antiphonally by the men and women of the congregation, or by the boys and girls. It reflects his desire after 1759 (expressed in his memoirs) to write music for the special days of the liturgical year, and also to set to music the biblical texts of the services. He thereby originated a practice among Moravian composers of writing odes (or cantatas) comprising recitatives, arias, duets, anthems and chorales, for soloists, choir and congregation, with the words based on biblical texts for specific occasions.

The Moravian Archives (Bethlehem, Pennsylvania) and the Moravian Music Foundation (Winston-Salem, North Carolina) contain much unpublished music by Gregor, some of which has been brought out in modern editions.

See also [Moravians, music of the](#).

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J. Boeringer: 'Christian Gregor', *Journal of Church Music, USA*, xxiv/5 (May 1982), 5–6, 9 only

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N.R. Knouse and C.D. Crews: *Moravian Music: An Introduction* (Winston-Salem, NC, 1996)

JOHN R. WEINLICK

Gregora, František

(*b* Netolice, nr České Budějovice, 9 Jan 1819; *d* Písek, 27 Jan 1887).

Czech composer, teacher and double bass player. He began studying at the teachers' institute in České Budějovice in 1835 but the following year went to Vienna; having failed to gain admittance to the conservatory there, he became a pupil of Josef Drechsler. Later he studied composition with Gottfried Preyer at the conservatory (1844–8), and also the trombone and double bass. He excelled at the latter: among his many compositions there are 17 concertos for this instrument. After the 1848 Revolution he fled from Vienna to Bohemia and became choirmaster in Vodňany (1849–51); he held the same post in Písek (1851–87), where he also taught at both the Gymnasium and the teacher-training college (1852–83) and founded the choral society Otavan. Together with Smetana he applied unsuccessfully for the directorship of the Prague Conservatory after Kittl's retirement in 1866. His harmony manual, *Nauka o harmonii hudební na základě fundamentálního basu* (Prague, 1876), was one of the foremost Czech textbooks of its time. His compositions include songs, partsongs and much church music, predominantly with Czech texts, as well as works for the double bass.

WORKS

works probably unpublished unless otherwise stated

MSS chiefly in CZ-Pnm, Hlahol archives, Prague, and Městské museum, Písek

Sacred: 19 masses, incl. 5 with orch, 3 unacc., 1 acc. 3 trbn, 7 plainsong masses, 2 pastoral masses, Festival Mass (Brno, 1937); Requiem (Prague, n.d.); Vespers; Responses (Brno, 1937); other works, incl. Ukolébavka Jezulátka [Lullaby of the Infant Jesus], S, T, fl, str (Brno, n.d.), Tys ó Bože síla má [Ps: You are, o God, my strength], mixed vv, org, trbns (Kutná Hora, n.d.)

Other vocal: choruses, incl. Pochod husitských válečníků [March of the Hussite Warriors], Komenie, Nitra, mixed vv (Kutná Hora, n.d.), Dřotařík [The Tinker], male vv (Prague, n.d.); Pohřební písně [Funeral Songs] (Prague, 1873); Svatební písně [Wedding Songs]; songs in *Zpěvní věnek z desíti českých písní* [A Garland of 10 Czech Songs], ed. V.V. Janota (Písek, 1856); other songs and partsongs, incl. Zednická [Bricklayer's Songs] (Prague, 1862), Myslivecká [Hunting-Song], solo v, chorus, pf, op.4 (Prague, 1863), Květina [The Flower], op.5 (Prague, n.d.), Svítá [Daybreak], Bar, pf (Kutná Hora, n.d.), Vystěhovanec [The Emigrant] (Prague, n.d.); Dvanáctero prostonárodní českých písní z okolí strakonického [12 Czech Folksongs from the Strakonice District] (Prague, 1872)

Inst: 17 db concs.; Ov., orch; 6 études, db (Leipzig, 1953); 2 scherzos, db; Qt, 4 db; fugues, 3–4 trbn; 2 vn duets (Brno, n.d.); other works, incl. pieces for fl and for org

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JOHN TYRRELL

Gregori, Annibale

(*b* Siena, 2nd half of the 16th century; *d* Siena, April 1633). Italian composer and instrumentalist. He spent his whole life at Siena. He received his early musical education from his father Alberto (who was a prominent musician there) and became a cornett player in the band of the Palazzo Pubblico. He was also employed at the hospital church of S Maria della Scala before being appointed *maestro di cappella* of the cathedral in July 1612. He was dismissed from this post on 22 December 1618, after which he was *maestro di cappella* of S Maria di Provenzano. He was reinstated at the cathedral in August 1623 and remained there until his death. He probably died fairly young, since his father outlived him and collected for publication the contents of his posthumous op.9. His output comprises both sacred and secular music, in both old and new styles. While his five-part madrigals represent the polyphonic tradition, the contents of his opp.5 and 9 show that in both his sacred and secular works he cultivated the more modern monodic style, and his op.7 includes pieces in the equally up-to-date concertato manner. Three pieces in op.9 are among the very few monodic settings of ottavas over the Ruggiero bass.

WORKS

Il primo libro de' madrigali, 5vv (Venice, 1617)

Cantiones ac sacrae lamentationes, 1v, bc (kbd), op.5 (Siena, 1620)

Sacrarum cantionum ... liber secundus, 2–4vv, op.7 (Rome, 1625)

Sacrarum cantionum ... liber tertius, 2–4vv, bc, op.8 (Venice, 1635)

Ariosi concenti, ciouè La ciaccona, ruggieri, romanesca, più arie a 1 e 2 voci, kbd/theorbo, op.9 (Venice, 1635)

Other works, incl. 4 books of madrigals, 5vv, and 1 masquerade, Imeneo d'Amore: *I-Sd*

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ARGIA BERTINI/JEAN LIONNET

Gregori, Giovanni Lorenzo

(b Lucca, 1663; d Lucca, Jan 1745). Italian composer, theorist and violinist. He was appointed as a violinist to the Cappella di Palazzo, Lucca, on 13 April 1688, remaining in that post until January 1742. Ill-health probably caused his retirement, when he relinquished the post in favour of his son Angelo Paolino. During his final years he worked as a violinist in the cappella musicale of S Maria Corteorlandini, also in Lucca. Composition seems to have occupied him somewhat fitfully; his most prolific period, between 1697 and 1705, coincides with the activity of his brother Bartolomeo as a music publisher in Lucca. Giovanni Lorenzo played an active role in the early years of the publishing venture: he requested subventions from the government of the Republic of Lucca and the imprint 'per i Gregorj' appears in the first two publications, his treatise *Il principiante di musica* and Francesco Gasparini's op.1 cantatas. The music to Gregori's most ambitious works, five oratorios (probably all written for the Christmas festivities at S Maria Corteorlandini), for three of which he also wrote the librettos, is lost. He was a noted teacher and theorist: five editions of his elementary textbook *Il principiante di musica* and three editions of the even more elementary treatise *Il canto fermo in pratica* were published up to 1736.

Gregori's Concerti grossi op.2 (1698) are often cited as the first works to include the term 'grossi' in a collective title; here it merely refers to the possibility, mentioned in the composer's preface, of doubling the violin parts in passages marked 'tutti'. These concertos are neither accomplished nor original, particularly when set beside the exactly contemporary *Concerti musicali* op.6 of Torelli, which likewise distinguish 'solo' from 'tutti' by means of simple cues. Gregori's provision of a separately printed ripieno part for first violins in the fourth concerto is, however, a significant innovation, for it opens up the possibility of a more complex relationship between soloist and ripienists than cues permit.

The vocal chamber works, more modestly conceived, provide a better example of Gregori's talents. The *Arie in stil francese*, dedicated to the elders and the gonfalonier of the Republic of Lucca, consist of 37 *airs*, each cast in two repeated strains, usually of eight bars, after the manner of the various dance-types of French provenance (minuet, bourrée, rigaudon, etc.) whose names, suitably italianized, appear as sub-titles. 18 of the *airs* are grouped in pairs. Most are for soprano and continuo, though a few are for alto and there are eight duets. The *Cantate da camera* follow eight fairly conventional solo cantatas with four independent arias, one of which, based on the folia theme, opens with the punning words 'Follia maggiore non v'è in amore'.

WORKS

S Cecilia (orat, Gregori), Lucca, 1701, music lost

I trionfi della fede nel martirio del gloriosissimo S Paolino primo vescovo di Lucca (orat, Gregori), Lucca, 1703, music lost

La Passione di Nostro Signore Gesù Cristo (orat, P. Metastasio), Lucca, 1735, music lost

La Natività di Nostro Signore Gesù Cristo (orat, Metastasio), Lucca, 1737, music lost

lost

Le glorie di S Anna (orat, Gregori), Lucca, 1739, music lost

[37] Arie in stil francese, 1–2vv, bc, op.1 (Lucca, 1698)

[10] Concerti grossi, 2 vn, va, archlute/vc, bc (org), op.2 (Lucca, 1698)

[8] Cantate da camera, 1v, bc, op.3 (Lucca, 1699)

Concerti sacri, 1, 2vv, insts, bc (Lucca, 1705)

2 cant, S, bc, in Cantate a voce sola con basso continuo di diversi autori (Lucca, n.d.)

2 cant, S, bc, *D-Bsb*

WRITINGS

Il principiante di musica (Lucca, 1697, 5/1736)

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MICHAEL TALBOT/GABRIELLA BIAGI RAVENNI

Gregorian chant.

A term conventionally applied to the central branch of Western [Plainchant](#). Though not entirely appropriate, it has for practical reasons continued in use. Gregorian chant originated as a reworking of Roman ecclesiastical song by Frankish cantors during the Carolingian period; it came to be sung almost universally in medieval western and central Europe, with the diocese of Milan the sole significant exception. The pivotal event in its history was the visit of Pope Stephen II (752–7) to King Pippin III (751–68) in 754. Pope Stephen, together with a considerable retinue of Roman clergy, including, presumably, the Schola Cantorum, remained for several months at St Denis and other Carolingian centres. King Pippin is reported to have ordered the imposition of the *cantus romanus* at the time and to have called for the suppression of the indigenous Gallican liturgy. Subsequently Pippin's son Charlemagne (768–814) issued numerous edicts endorsing his father's policy.

The association of the chant with the name of Gregory took place during this earlier period of Frankish assimilation of the Roman chant. The earliest Frankish chant books – unnotated *libelli* with the texts of the Mass chants copied from lost Roman exemplars – have a short preface beginning with the words 'Gregorius presul composuit hunc libellum musicae artis'. There is reason to believe that the Gregory the Romans had in mind when writing these words was the commanding 8th-century figure of Pope Gregory II (715–31), but the Franks assumed that the preface referred to Pope Gregory I (590–604), that is [Gregory the Great](#). They had good reason to make this assumption because the earlier Gregory was a special favourite of the English (he was remembered with gratitude for sending St Augustine of Canterbury to convert them), and English scholars like Alcuin of York

dominated the Carolingian court circle. It was Gregory I, then, who came to be permanently associated with Western ecclesiastical chant.

The assimilation of the Roman chant by the Franks was no small task: while the texts and their liturgical framework appear to have been absorbed virtually intact, there is much anecdotal evidence to suggest that the melodies – which unlike the texts were transmitted orally – were altered in the process. Scholars differ widely, however, as to the nature and the extent of the alteration. They differ also on how much the Frankish chant itself might have changed in the century between its initial assimilation and its appearance in the earliest preserved notated manuscripts of about 900. One view has it that the chant was reconstructed annually in a quasi-improvisatory manner until finally fixed in notation (see Huckle; and van der Werf); another holds that it was maintained for the entire century with substantially intact melodies (Hughes); and a third, while agreeing with the latter view, contends that such melodic stability required the support of notated manuscripts, now lost, that existed already in the time of Charlemagne (Levy).

In any event, the so-called Gregorian chant that these manuscripts of about 900 preserve was successfully imposed, owing to a combination of political and ecclesiastical factors, upon virtually the entire Latin Church. Rome, however, was late to succumb; it maintained its own chant in isolation, transmitting it orally for more than three centuries after Stephen's journey to the north, and committing it finally to notation only in the later 11th century. The resultant chant dialect, which is commonly called [Old Roman chant](#), has substantially the same texts and liturgical framework as the chants of the Gregorian branch, but its melodies, while essentially related to their Gregorian counterparts, differ greatly from them in surface elaboration and tonal focus.

Consideration of the momentous issues raised by the relationship of these two chant dialects has caused the conventional names for each to be called into question. It is hard to believe that Gregorian chant closely resembles the chant of Gregory's time, just as it is hard to believe that Old Roman chant is truly 'old' when it was subject to the vagaries of oral transmission for several centuries before its 11th-century redaction. Some scholars have proposed alternative terms for the two, for example 'Frankish-Roman' for Gregorian and 'Urban-Roman' for Old Roman. Such terms, however, only lessen the degree of historical inappropriateness without eliminating it altogether, and many scholars, while fully aware of the inadequacies of the standard terms, continue to use them for reasons of presentational convenience.

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JAMES W. MCKINNON

Gregorios the Protopsaltes ['the Levite']

(*b* Constantinople, ?1778; *d* Constantinople, 23 Dec 1821). Romaic (Greek) composer and scribe. By tradition he was born in Constantinople to the priest Georgios (whence the nickname 'the Levite') and his wife Eleni on the day [Petros Peloponnesios](#) died, thus highlighting the parallels perceived between Gregorios's career and that of his famous predecessor. After reportedly teaching himself to speak and chant in Armenian, Gregorios was sent by his father to study Greek grammar and music at the Constantinopolitan dependency (*metochion*) of the monastery of St Catherine, Mt Sinai. He later learnt Arabo-Persian music from the Ottoman composer Ismail Dede Efendi and completed his training in Byzantine chant under Georgios of Crete and the patriarchal cantors [Jakobos pelopponesios](#) and [Petros Byzantios](#). Little else is known about his career before 1811, when [Apostolos Konstas of Chios](#) mentions that he was already serving as *lampadarios* in the cathedral of the Ecumenical Patriarchate, an office he retained until he became *prōtopsaltēs* in 1819.

From 1814 until his death Gregorios collaborated closely with [Chourmouzos the Archivist](#) and [Chrysanthos of Madytos](#) on the refinement and dissemination of the latter's 'New Method' of Byzantine notation. Known collectively as the 'three teachers', they worked together as instructors at the Fourth Patriarchal School of Music (1815–21) to continue the process of musical renewal begun in the mid-18th century by Joannes of Trebizond. Gregorios, who employed the New Method in all but one of his known autographs, shared with Chourmouzos the task of transcribing the received repertory into the reformed notation. In his few remaining years of life, he produced Chrysanthine editions of the standard contemporary chant collections as well as realizations (*exēgēseis*) of numerous works by earlier masters. To the former he added a considerable number of his own compositions in various styles, thereby completing and augmenting the existing musical cycles of Petros Peloponnesios and Petros Byzantios. His chants for the Byzantine Offices include *prokeimena* for daily Hesperinos, supplementary hymns for the Heirmologion of Petros Peloponnesios, the Lenten *troparia* for the singing of Psalm I at Sunday

Orthros, festal and penitential *polyeleoi* (Psalms cxxxiv and cxxxvi), and several Great Doxologies. For the eucharistic liturgies he wrote two modally ordered series of eight Cherubic Hymns, as well as 3 shorter settings (in modes 2 and 3 and mode 2 plagal), filling out the series of five Cherubic Hymns for weekdays by Petros Peloponnesios, modally ordered series of eight communion verses for Sunday, and eight settings of the Marian *troparion Axion estin hōs alēthōs* ('It is truly right'). In addition there are numerous *exēgēseis* of Byzantine and post-Byzantine chants from the papadikē, stichērarion and heirmologion, including the complete works of [Petros berektes](#), and a number of unpublished secular songs in Arabo-Persian style (see Chatzēgiakoumēs, 1980, p.102, n.351).

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ALEXANDER LINGAS

Gregorowicz [Gregorowitsch, Grigorovich], Karol [Charles]

(*b* St Petersburg, 25 Oct 1867; *d* Mogilyov, Belarus', 25 March 1921). Russian violinist of Polish extraction. Born into a musical family, he was initially taught by his father and at ten was already touring. His teacher from 1878 was Vassily Bezekirsky (1835–1919), a pupil of Hubert Léonard. In Khar'kiv the young Gregorowicz's playing delighted Wieniawski, who offered to teach him free of charge but died before anything could come of this idea; and in 1883 he met Ysaÿe. That same year Gregorowicz went to Vienna to live with Leschetizky and his wife, the pianist A.N. Esipova; and at their urging he had lessons from Jakob Dont. Bezekirsky then sent him to Berlin to study with Joachim, who said: 'You have sent me a finished violinist. There is nothing to teach him'. Gregorowicz made a brilliant Berlin début in 1886. A rich Berliner presented him with a Guarneri, and after winning the Mendelssohn Prize – with a performance of Mendelssohn's E minor Concerto – he visited Paris, Madrid, Lisbon, Dresden and Leipzig. Sarasate hailed him as one of the six best violinists of his time. In the 1896–7 season he toured the USA, and he first appeared in London on 18 November 1897, playing Moszkowski's Concerto at a Philharmonic Society concert. In addition to his solo appearances and his professorship from 1902 at the Moscow Philharmonic Academy, from 1905 Gregorowicz led the Duke of Mecklenburg's Quartet (with Naum Kranz, Vladimir Bakaleinikov and S. Butkevich), which toured as the St Petersburg Court Quartet and frequently visited Britain. Renowned for its quality of tone, fine ensemble and rhythmic élan, this ensemble played on a set of Guarneri instruments. Gregorowicz's pupils included Bronisław Huberman, who said he had taught him 'everything that could be learnt from a teacher'. After the

Russian Revolution Gregorowicz lost his stipend from the Duke of Mecklenburg. In 1920 his quartet disbanded, and in 1921 he fell victim to the unrest which followed the revolution: he was arrested in Vitebsk, apparently because he was trying to leave the country. Some sources allege that he was shot while trying to escape; others say he died of typhoid in prison. Although Gregorowicz made only five recordings, which do not reflect the range of his repertory, they are the finest made by a violinist trained in the 19th century, displaying purity, beauty and variety of tone, technical mastery, rhythmic subtlety and perfect intonation.

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TULLY POTTER

Gregory, Thomas

(fl ?early–mid-17th century). English composer. He may be the 'Mr Gregory' referred to in some sources. No connection between him and the Gregorows who worked at the English court has been found. His compositions are short and typically in the dance forms of the time, such as almain, coranto and saraband. Six lyra viol duets appear with titles: *The Changes* (GB-Ob), *The Chiscake* (Ob), *Loath to Depart* (Ob), *Rice Davies Maske* (both parts survive; IRL-Dm, GB-Ob, US-LAuc), *Tom of Bedlam* (IRL-Dm, GB-Lbl, US-LAuc) and *Williams his Maske* (IRL-Dm, GB-Ob). Not all attributions are certain because works ascribed to Thomas Gregory in certain sources are attributed differently in others. Little remains, then, on which to base a valid opinion of his talent or musical style. The survival of his works in 15 manuscript and printed sources suggests that his music was valued in its time.

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FRANK TRAFICANTE

Gregory, William (i)

(d London, 6 Sept 1663). English wind player. He may have been the father of William Gregory (ii). He first appears in the records of James I's funeral on 5 May 1625 among the 'Musitions for windy Instruments'. He succeeded James Harding as a member of the court flute consort in February 1626 and served without interruption until the Civil War, though the reorganization of the wind consorts in the 1630s probably required him to play other wind instruments, such as the cornett or the sackbut. He resumed his place at the Restoration, but his son Henry was appointed to assist him by a warrant dated 13 March 1662, and succeeded him when he died in September. There is no sign that he was a composer, and all the works attributed to 'William Gregory' seem to be by William Gregory (ii). (BDECM)

PETER HOLMAN

Gregory, William (ii)

(b ?London, ? Dec 1624; bur. London, 15 Jan 1691). English viol player, singer and composer. It is likely that he was a son of William Gregory (i), with whom he has been much confused. He was perhaps the William, son of William Gregory, baptized at St Margaret's, Westminster, in December 1624, and probably the 'Mr. Gregory' listed by John Playford in *A Muscicall Banquet* (RISM 1651⁶) among the 'able Masters' available to teach 'Voyce or Viole' in London. According to John Batchiler in *The Virgin's Pattern: In the Exemplary Life, and Lamented Death of Mrs. Susanna Perwich* (London, 1661) he was 'eminently skilful at the Lyra Viol' and taught Susanna Perwich 'all varieties of rare tunings'; Anthony Wood wrote that he was 'most excellent for the lyra viol, which he much approved by excellent inventions, and compositions for it'. He was a member of Cromwell's musical establishment (probably 1656–8), and was one of those who petitioned the Council for the Advancement of Musick on 19 February 1657 for the establishment of a music college. At the Restoration he received Daniel Farrant's place as a viol player in the King's Private Music, and was one of two bass viol players paid in the 1660s to play in the Chapel Royal. He was also a prominent member of the Corporation of Musick and was one of its wardens in 1673. He served at court throughout Charles II's reign, though he was not given a place in James II's reorganized Private Music. He was buried at St Clement Danes, London, and was survived by his wife Joyce. A portrait at the Faculty of Music in Oxford has been identified with William Gregory (i) (BDA), but Anthony Wood mentioned it in his account of William Gregory (ii), and the style of dress suggests the younger man.

Gregory's music deserves to be better known. The two manuscript songs, *I'll have no more dealing, fond Cupid* and *Thyrsis, I wish as well as you*, are in Matthew Locke's hand. He wrote some fine declamatory songs in the style of Locke, including an extended elegy on Pelham Humphrey (1681⁴), and he had a taste for experimentation: his song cycle-cum-dance suite *Corydon and Phyllis, or The Cautious Lover* (1683⁵) sets poems describing successive stages of courtship to vocal dances, an almand, corant,

saraband and jig, while *Come away, let's to the maypole go* (1685⁵) is an early English example of a ground bass song. His three-part suites are works of considerable merit, similar in style to Locke's Broken Consort suites; like them they were probably written for members of Charles II's Private Music. The two three-movement keyboard suites in Locke's *Melothesia* are not particularly idiomatic, and are probably arrangements of consort pieces.

WORKS

20 songs, 1667⁶, *Select Ayres and Dialogues* (London, 1669), 1673³, 1675⁷, 1676³, 1679⁷, 1681⁴, 1683⁵, 1685⁵

2 songs, *GB-Lbl*

2 anthems: *O God thou hast cast us out, Out of the deep*, Y

14 dances, *lyra viol*, 1652⁷, 1661⁴, 1669⁶, *Mp, Ob*

16 suites: 10 (g, F, g, G, g, G, B \flat , B \flat , c, C, d, D), a3, *Lbl, US-R*; 4 (B \flat , g, G/g, B \flat), a2, 1655⁵, 1662⁸; 2 (d, D), *kbd*, 1673⁶, ed. C. Hogwood (Oxford, 1987)

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PETER HOLMAN

Gregory of Tours

(*b* Clermont-Ferrand, ?538; *d* Tours, 594). Frankish historian and bishop of Tours. Valuable evidence for the chant of the contemporary Gallican liturgy is to be found in his works (ed. in MGH, *Scriptores rerum merovingicarum*, *i*, 1885/R; for the *Decem libri historiarum* see also O.M. Dalton, ed. and trans.: *The History of the Franks*, Oxford, 1927/R). See [Gallican chant](#), esp. §§2 and 7–8.

Gregory the Great [Gregory I]

(*b* Rome, c540; *d* Rome, 12 March 604). Saint, pope and Doctor of the Church. Born to a prominent Roman family, Gregory was named prefect of

the city in about 570. In 575 he turned his family home into a monastery, and embarked upon a life of spirituality and asceticism. In 579 he was sent to Constantinople as papal representative at the Byzantine court, remaining there until about 586; during his stay he lived with monks from his own Roman monastery, having failed, apparently, to learn Greek. He was elected pope by popular acclaim after Pelagius II died in the severe epidemic of 589–90 that followed upon the overflowing of the Tiber.

Rome was in a dire state when Gregory assumed office, having suffered through more than half a century of war, famine, plague and siege. In spite of his poor health Gregory acted with great energy and resolve: he saw to the care of the sick and the feeding of the poor; he reorganized the civil administration of the city, restored the water supply and even supervised the preparation of defence against the Lombards. His enterprise did much to establish the medieval concept of a centrally important papacy, and he was an important founder of the Middle Ages in a second respect: his highly influential writings, with their pastoral, mystical and ascetical bent, functioned as a bridge between patristic and medieval literature.

During the 9th century Gregory came to be credited with yet another important contribution to early medieval civilization: he was identified as the single most important figure in the development of Roman liturgy and chant. Indeed the belief was that under the inspiration of the Holy Spirit he personally composed the so-called [Gregorian chant](#). That view has been modified in modern times, but the Solesmes Benedictines, who were largely responsible for the 19th- and 20th-century restoration of the chant, continued to maintain that the chant was organized and revised during his reign and under his close supervision. More recently, many scholars, particularly those without monastic affiliation, have advocated a greatly reduced role for Gregory in the creation of the chant, attributing many important developments to late 7th-century Rome and even to the early 8th century. Still, most would be unwilling to deny him a role of some kind: a tradition that is so strong and pervasive, it would seem, must have at least some foundation in fact.

Yet the evidence to the contrary has continued to grow. Gregory's earliest biographers, the 8th-century Monk of Whitby and Paul the Deacon (*d* c799), were silent on the subjects of liturgy and chant; the founding of the Schola Cantorum, attributed to Gregory in the 9th century, appears now to have taken place two or three generations after his time; liturgical historians have now dated the establishment of the Roman sacramentary (the so-called Gregorian) and lectionary to the mid-7th century; and Gregory's own writings, most notably his treatise *Liber regulae pastoralis* and his voluminous collection of preserved letters, have remarkably little to say about liturgy and chant. In one letter Gregory forbids deacons to chant the psalms at Mass, restricting this function to lesser clergy, and in another he denies that certain liturgical practices of his time were adopted from Constantinople.

At the end of the 19th century, the Belgian musicologist F.-A. Gevaert was already seeking to resolve the seeming contradiction between the Gregorian legend and the evidence by arguing that Gregory II (715–31) or Gregory III (731–41) rather than Gregory I was the pope who presided over

the redaction of the Roman chant (Gevaert, 1890). His voice was drowned, however, by a chorus of Benedictine refutation, and little attention was paid to his views until Bruno Stäblein took account of them several decades later (see Stäblein, 1968). At the beginning of the earliest graduals are short prefaces in which the composition of the book is attributed to a Pope Gregory. On studying these 'Gregorius presul' prefaces, Stäblein observed that the earliest of them (in *I-Lc* 490, from the late 8th-century) failed to mention the single trait for which Gregory was universally admired at the time – his writings – whereas the somewhat later Frankish versions of the preface refer to them explicitly. Historians of this period tell us, moreover, that Gregory I was virtually forgotten in 8th-century Rome, while the memory of Gregory II, who boldly fostered Roman interests against the pretensions of Byzantium, was still fresh. But why would Franks mistakenly assume the unspecified Gregory to be Gregory I? If indeed there was such a mistake, it can be explained by the fact that the Carolingian court circle was intellectually dominated by English scholars such as Alcuin of York, and that 8th-century England, unlike contemporary Rome, had not forgotten Gregory. He was cherished as the pope who had sent Augustine to convert the English; Venerable Bede (*d* 735) mentioned him frequently with considerable warmth.

A tradition so powerful as that of the Gregorian involvement in the development of Roman liturgy and chant is not easily dismissed, but it would seem that the historiographic context of the question should change: the case for Gregory should move from assumption to the production of evidence.

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JAMES W. MCKINNON

Gregson, Edward

(*b* Sunderland, 23 July 1945). English composer and teacher. He studied with Alan Bush at the RAM, London (1963–7), winning the Frederick Corder prize. He lectured at Goldsmiths College, London (1973–94) and was professor there between 1994 and 1996. He then transferred to Manchester, where he became the principal of the RNCM and an honorary professor of music at the university. He has served as vice-chairman of the Composers' Guild (1976–8), chairman of the Association of Professional Composers (1989–91), writer-director of the Performing Right Society (from 1995) and as a director of the Associated Board of the Royal Schools of Music. As a conductor he has given the premières of many works, particularly by living British composers.

Gregson came to notice as a composer with his Brass Quintet (1967). Contracted by the publisher R. Smith he then wrote a succession of showcase pieces for brass band. The culmination of these works came in 1976 when he was commissioned to write his brilliant *Connotations* for brass band as test-piece for the Royal Albert Hall national finals. His music includes several notable concertos, such as those for horn (1971) and tuba (1976); the latter has become a leading repertory piece for the instrument. Among noteworthy commissions have come from the BBC PO (Clarinet Concerto, 1994) and the Hallé Orchestra (Violin Concerto, 1999). In 1988 he was nominated for an Ivor Novello award for his title music for BBC Television's 'Young Musician of the Year' programmes. The invigorating Concerto for Piano and Wind (1995–7), subtitled 'Homages' (in this case to Stravinsky, Bartók, Rachmaninoff and Poulenc), demonstrates his ability to communicate with a wide audience in a strongly personal way, with memorable invention, compelling rhythm and dramatic use of his forces. His music for the theatre, for example for the York Mystery Plays (1980) and the RSC's *The Plantagenets* and *Henry IV* parts 1 and 2, yielded two striking suites, *The Sword and the Crown* (1991) and *The Kings Go Forth* (1996). His output also includes vocal music and works for piano; his one-movement piano sonata bears structural and thematic resemblances to Tippett's Second Sonata.

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(selective list)

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Brass band: Essay, 1970; Hn Conc., hn, brass band, 1971; The Plantagenets, sym. suite, 1971; Connotations, 1976; Tuba Conc., tuba, brass band, 1976, orchd 1978, arr. wind band, 1984; Variations on Laudate Dominum, 1976; Dances and Arias, 1984; Occasion, 1986; Of Men and Mountains, 1990

Other brass and wind ens: Qnt for Brass, 1967; First Qt, 2 cornets, hn, euphonium, 1968; Second Qt, 2 cornets, hn, euphonium, 1970; 3 Dance Episodes, brass octet, 1974; 15 Duets, any brass insts, 1982; Equale Dances, brass qnt, 1983; Sonata, 4 trbn, 1984; Festivo, sym. wind band, 1985; The Sword and the Crown, suite, sym. wind ens, 1991; Flourish for the Theatre, 2 tpt, 2 hn, trbn, 2 perc, 1991; Processional, brass qnt, 1992; Susie's Fanfare, 4 tpt, 4 hn, 3 trbn, tuba, timp, perc, 1995; The Kings Go Forth, sym. wind ens, 1996; fanfares for brass and perc

Chbr and solo inst: Capriccio, pf, 1964; Sonata, ob, pf, 1965; Divertimento, trbn, pf, 1968; 4 Pictures, pf duet, 1980; 4 Pictures, pf duet, 1982; 6 Little Pieces, pf, 1982, rev. 1993; Refrains, gui, 1982; Pf Sonata in One Movt, 1983, rev. 1986; Cameos, tpt, pf, 1987; 3 Matisse Impressions, rec, pf, 1993, arr. rec, str, hp, perc, 1997; Alarum, tuba, 1993; Serenata notturna, vn, pf, 1998

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LEWIS FOREMAN

Greig, Gavin

(*b* Parkhill, Aberdeenshire, 10 Feb 1856; *d* Whitehill, Aberdeenshire, 31 Aug 1914). Scottish folksong collector, author and composer. He took the MA at Aberdeen University in 1876 and became a teacher; in 1879 he was

appointed headmaster of Whitehill School and he retained this position until his death. On his mother's side he was related to James Burness, Robert Burns's great-grandfather, and like Burns he was keenly interested in collecting folksongs. It is by his extensive work in this field that he is known. He had a sound knowledge of the theory and practice of music, being able to take down songs while they were being sung and to harmonize them. He made the fullest single statement of his findings in a substantial article 'Folk Song in Buchan'; he also wrote a column called 'Folk-Song of the North-East' in the *Buchan Observer* for a number of years and collected his contributions into two volumes with the same title.

In 1904 the New Spalding Club asked Greig to explore the possibility of compiling a volume of local traditional songs and airs and Greig invited the Rev. J.B. Duncan to act as his collaborator. They were soon overwhelmed by the amount of material they found, and finally agreed to publish initially a book containing the ballads in their collection. First Greig, then Duncan, died before its completion, but a close friend of Greig, the journalist Alexander Keith, finally brought it to publication in 1925 under the title *Last Leaves of Traditional Ballads and Ballad Airs*. The entire collection, consisting of about 3500 texts and 3300 tunes, is now being made available in an eight-volume edition, allowing full appreciation of a meticulous and wide-ranging sampling which is a landmark for the study of folksong both within Scotland and throughout the English-speaking world.

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JEAN MARY ALLAN/EMILY LYLE

Greindl, Josef

(*b* Munich, 23 Dec 1912; *d* Vienna, 16 April 1993). German bass. He studied in Munich with Paul Bender and Anna Bahr-Mildenburg, made his début in 1936 at Krefeld as Hunding, sang at Düsseldorf (1938–42), was then engaged by the Berlin Staatsoper, and moved to the Städtische (later Deutsche) Oper in 1949. He first appeared at Bayreuth as Pogner in 1943 and from 1951 to 1970 he sang there regularly in the Wagnerian bass

repertory; he also sang Hans Sachs there and at Covent Garden (1963). In 1952 he made his Metropolitan début as King Henry. He appeared as Moses in the first German stage performance of *Moses und Aron* (1959, Berlin). His repertory included Don Alfonso, Boris, Rocco, Osmin, Philip II and Nicolai's Falstaff. At Salzburg he sang the Commendatore, Rocco and Lodovico, and was a magnificent Sarastro; he also sang in the première of Orff's *Antigonae* (1949). Greindl had a rich and voluminous voice which was warm in timbre, although not always ideally steady. He used it expressively in Wagner, both in the saturnine roles of Fafner and Hunding and in his sympathetic portrayals of King Mark and Pogner, all of which he recorded.

HAROLD ROSENTHAL/ALAN BLYTH

Greiss, Yusef

(*b* Cairo, 13 Dec 1899; *d* Venice, 7 April 1961). Egyptian composer. Born into a wealthy landed family of upper Egypt, he studied the violin (oriental style) as a boy under Sami El Shawwa and Mansour Awad, and learnt Western technique in Cairo with the Austrian violinist Rosdoll. He graduated as a lawyer in 1926 but practised for only a few months before turning his attention to music, later taking lessons in harmony and composition mainly with Josef Hüttel, the Czech conductor of the Egyptian radio orchestra. He then began to compose in the style and forms of Western music. In this he was, with Khaïrat and Rasheed, a pioneer of the new Egyptian school, whose aim was the creation of a national style based on Western techniques. Their lack of academic training was more than balanced by their enthusiasm, and they achieved a certain measure of success, each in an individual manner, thus opening up a new path in Egyptian music.

Greiss lived at a time of strong patriotic feeling, which culminated in the 1919 Revolution. He is said to have been involved in that rising, commemorated in his symphonic poem *Masr* ('Egypt', 1932), whose concluding funeral march was dedicated to those who fell in the Revolution. This work, the first orchestral piece composed by an Egyptian, was first performed in Alexandria in 1932, and Greiss went on to compose three more symphonic poems and two symphonies, also leaving numerous pieces for the piano, violin (some unaccompanied), cello and flute, and some songs. His music does not draw directly on folk or traditional art music; its national quality is rather a spontaneous expression of his oriental feeling and background. The melodies have a frankly Eastern flavour, enhanced by a melismatic tendency; the harmonic style is a somewhat simple adaptation of classical models, eventually including a place for parallel 5ths (as in the passage evoking the desert in *Masr*); the texture is usually sparse and the form free and rhapsodic.

In 1942 Greiss was a founder member of the Egyptian Amateur Music Association, which was influential in spreading musical culture by organizing free concerts of Western classical and new Egyptian music; one of its objectives was the introduction of European vocal works in Arabic translation. Greiss had a difficult life; his music was little played in Egypt

until the late 1950s, and his importance was fully recognized only after his death, and still in narrow circles.

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Pf: 3 Preludes, op.28, 1932; Hams al nakleel [Whisper of palms], 1947; other short pieces

6 songs, S/Bar, pf, 1943–4; 14 short vn pieces incl. Abu'l-hoal wal Kamān [The Sphinx and the Violin], Bint al-Ahrāmāt [Daughter of the Pyramids]; 18 short pieces, vn, pf; works for vc; vc, pf; fl; org

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SAMHA EL KHOLY

Greiter [Greitter, Greuter, Greyter, Gritter, Gryter], Matthias [Matthaeus, Mathis, Mateus]

(*b* Aichach, *c*1494; *d* Strasbourg, 20 Dec 1550). German composer and Kantor. Born near Augsburg, he matriculated at the University of Freiburg in Breisgau in 1510, and probably practised music in the circle around the law professor Ulrich Zasius. His musical colleagues included Thomas Sporer (believed to have been his teacher), Johannes Heugel, Sixt Dietrich, Johannes Zwick and Johann Weck. He may have left Freiburg for Ingolstadt before the arrival of Bonifacius Amerbach in 1513, but his first dated music appeared less than a decade later in partbooks owned by the Basle humanist (*CH-Bu* F.X.1–4). By 1522 at the latest Greiter was in Strasbourg where he held the position of *Vorsänger* (*Cantor praebendarius*) at the Cathedral. The organist of the church of St Thomas, Wolfgang Dachstein, encouraged him towards Protestantism when the city officially countenanced reform, and in 1524 Greiter left monasticism, married and became a citizen.

He continued at the reformed Cathedral as its first protestant Kantor, adapting and composing new melodies for congregational use; these appeared in the influential *Teutsch Kirchenampt* (1524) and *Psalmen, Gebett und Kirchenübung* (1525). To supplement his salary he also held benefices at several city churches: St Martin, St Stephen and Old St Peter.

His work in the Latin Schools of Strasbourg began in 1534, and in 1538 he was appointed to the newly founded Gymnasium Argentinense. In 1544 he published a brief *Elementale musicum juventuti accommodum* (repr. in Schmid, 94–105) for his students.

A charge of adultery in 1546 cost Greiter nearly all his positions, and he was not reinstated at the Gymnasium until 1548. With the onset of the Interim in 1549, the pragmatic composer, whose income had been insufficient to support his ten children, reverted to Catholicism and regained his post as kantor at the re-Catholicized cathedral. His return to the cathedral with his friend Dachstein in January 1550 brought upon both musicians the ire of Strasbourg's Protestant community. He died of plague at the end of the year.

Greiter's small but impressive body of work comprises some of the most celebrated tunes and texts of the Reformation, including *Es sind doch alle selig* (Ps cxix) and *O Herre Gott, begnade mich* (Ps li), which affected both German and French reformed musical styles. Calvin used several of his melodies; Greiter may also have composed a number of the melodies associated with Marot's versified psalms. His secular works for four and five voices, both chordal and polyphonic, show a whimsical and idiosyncratic use of rhythm and word-play (*Es hiedri hut gut Schedri*), combinative technique (*Elsin* and the 'list-quodlibets' on eggs and spoons), ostinato (*Ich stund an einem Morgen/Lass sie fahren*) and modulation (*Passibus ambiguis/Fortuna desperata*). The *Fortuna* motet, with its symbolic texts, is the earliest German work featuring a chromatic descent through the circle of 5ths, beginning on F and ending on F \flat . It is the only known instance in the period where the use of a B \flat is implied. Preceded in kind only by Willaert's famous 'duo' *Quid non ebrietas*, it was printed after the composer's death as an example of *musica ficta* in Gregor Faber's *Musices practicae erotematum* (Basle, 1553).

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sacred

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11 melodies: 7 psalms (xiii, li, cxiv, two each on cxix, cxxv), 4 liturgical melodies (Kyrie, Gloria, Credo, Alleluia), *Deutsch Kirchenampt* (1524) and other Strasbourg publications; ed. in Zahn, Roper, Schmid

secular

16 lieder, 4–5vv, 1534¹⁷, c1535¹³, 1535¹⁷, 1536⁸, 1540³¹, 1544¹⁹, *CH-Bu*, *Zz*, *D-HB*, *Mu*, *Rp*, *W*, *DK-Kk*; 13 ed. in *Cw*, lxxxvii (1962), 5 ed. in H.J. Moser, *65 deutsche Lieder ... von Peter Schöffer und Mathias Apiarius* (Wiesbaden, 1967), 3 ed. in EDM, 1st ser., lx (1969), 4 org. intabulations ed. in SMD, vii/2 (1970)

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HANS-CHRISTIAN MÜLLER/SARAH DAVIES

Grela [Grela Herrera], Dante G(erardo)

(b Rosario, Santa Fé, 13 Aug 1941). Argentine composer. He teaches composition at the music college of the Universidad Nacional del Litoral, Santa Fé, and composition and acoustics at the Rosario Music School. His honours include awards from the National Fund for the Arts and the Fulbright Commission (1978–9). He has published a number of papers dedicated in particular to the analysis of the problems of contemporary music. His compositions include works for conventional media and electronic works.

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(selective list)

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Elec: Relieves, 1985; Sonoridades, 1993

VALDEMAR AXEL ROLDAN

Grell, (August) Eduard

(b Berlin, 6 Nov 1800; d Berlin, 10 Aug 1886). German conductor and composer. He received his first musical training in the piano and the organ from his father. He subsequently studied the piano with the organist Karl Kaufmann, singing and music theory with G.C.B. Ritschl at the Gymnasium zum Grauen Kloster and composition with Zelter and Rungenhagen. On Zelter's recommendation he became the organist at the Nikolaikirche in 1817, and in the same year he entered the Singakademie, of which he was a lifelong member. In 1819–20 he studied the organ and composition in Erfurt with M.G. Fischer, who had been a pupil of Bach's pupil J.C. Kittel. In 1829 Grell became teacher of counterpoint at the Institut für die Ausbildung von Organisten und Musiklehrern in Berlin, which gave him practical choral experience.

In 1832 Grell was named assistant conductor under Rungenhagen at the Singakademie. He was the Berlin cathedral organist from 1839 until 1857, and in 1841 he became a member of the Akademie der Künste and a singing teacher at the Gymnasium zum Grauen Kloster. In 1853 he gave up his post at the Gymnasium to succeed Rungenhagen as principal conductor of the Singakademie, a position he held until 1876; at the same time he became head of the male chorus (Liedertafel) founded by Zelter, and a composition teacher at the Akademie der Künste. In 1858 he was named professor, in 1864 he received the order 'Pour le mérite' and in 1883 he was awarded an honorary doctorate in theology from the University of Berlin.

In his day Grell was considered one of the greatest exponents of early church music, particularly of works in the style of Palestrina. He was one of the most determined advocates of the *a cappella* movement in the 19th century. As he grew older he began to regard the evolution of instrumental music as a symptom of decay. 'A genuine work of art can consist only in song', was his basic conviction, and as a didactic consequence he went on to say that 'no good can be expected until every kind of instrument is banished from all genuine artistic institutions, namely, from churches and schools'. He fought against the establishment of a conservatory in Berlin and against inviting Joachim to Berlin because of their orientation towards instrumental music. As conductor of the Singakademie, however, Grell had to compromise, for the orchestral accompaniment of choral works was a general requirement of concert life.

As a young composer Grell had written a number of instrumental works, as well as an opera, but later he devoted himself exclusively to vocal composition. His best-known work is a 16-part *cappella* mass in the style of Palestrina, first performed in 1861 at the Singakademie. As a teacher he helped to establish Palestrina's contrapuntal style as the ideal for vocal polyphony, and thus he exercised a profound influence on his most important pupil, Heinrich Bellermann, who edited his writings (*Aufsätze und Gutachten über Musik von E. Grell*, Berlin, 1887) and whose treatise *Der Contrapunkt* (1862) attained a wide circulation.

WORKS

Orats: Die Auferstehung und Himmelfahrt Jesu (K.W. Ramler), 1823; Paulus, 1823–4; Die Israeliten in der Wüste (H. Bitter), 1838; Moses (Bitter)

Other sacred: Mass, 16vv, other masses; TeD; numerous cants., chorale settings, hymns, motets, psalm settings

Secular: 6 Spl, 1 op, duets and solo songs

Instrumental: 2 syms., ov.; 3 str qts; Pf Trio; Vc Sonata; pf and org pieces

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REINHOLD BRINKMANN/BERND WIECHERT

Grelots

(Fr.).

See [Jingles](#).

Grenerin, Henry

(fl mid-17th century). French guitarist and theorbo player. He was made a *musicien du roi* in 1641 and took part in *ballets de cour* between 1651 and 1661 with the lutenists Pinel, Hurel and Le Moine. His collection of music for five-course guitar, using French tablature, *Livre de guitarre et autres pièces de musique, meslées de simphonies, avec une instruction pour jouer la basse continue* (Paris, 1680/R) is dedicated to the Prince of Conty. It includes 16 suites for five-course guitar, each made up of the standard allemande, courante, sarabande and gigue, together with other movements; three *simphonies* (short contrapuntal pieces) for two violins, theorbo and guitar; and three *airs*, two for four voices and one for three voices with theorbo and guitar. The book ends with instructions for realizing a figured bass on the guitar. Grenerin also published a collection of music

for the theorbo, *Livre de théorbe contenant plusieurs pièces sur différents tons, avec une nouvelle méthode tres facile pour apprendre à jouer sur la partie les basses continues et toutes sortes d'airs* (Paris, n.d.), the only copy of which is in the Bibliothèque Royale Albert Ier, Brussels. It was dedicated to Lully.

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MONICA HALL

Grenet, François Lupien

(*b* Paris, c1700; *d* Lyons, 25 Feb 1753). French composer and teacher. His life is outlined in Léon Vallas' study on 18th-century musical life in Lyons. He began his career as a chorister at the Sainte-Chapelle (1705–12). His first work – a one-act divertissement, *Le triomphe de l'amitié* – was performed at Fontainebleau on 15 October 1714. Between then and 1733, the year he became *maître de musique* of the Paris Opéra, he gained a reputation in Paris as a singing teacher. A printing privilege of 1737 shows that he also held an official administrative post as *conseiller changeur*. This privilege was awarded for the publication of *Le triomphe de l'harmonie*, his masterpiece, first produced at the Paris Opéra on 9 May 1737. Grenet, accused it seems of collaborating with Clérambault and Rameau in the composition of *Le triomphe*, left Paris in 1739 for Lyons, where he had been invited by the consulate (the municipality) to be the town's official music teacher. About the same time he became director of the Lyons Académie des Beaux-Arts and of the Académie Royale de Musique; he held these posts until his death. In 1745 he dedicated *Apollon berger d'Admette* (described by Grenet on the title-page as a new act added to *Le triomphe de l'harmonie*) to the Lyons consulate.

These three stage works were the only compositions printed in Grenet's lifetime. They are also the only ones to have survived. We know, however, that he wrote more, for the *Mercure* of August 1734 and December 1735 mentioned the performance of two Latin motets by him at the Concert Spirituel, and in a catalogue of the Académie des Beaux-Arts of Lyons four items of religious music are listed, a *Te Deum* and three motets, *Levavi oculos* (referred to in the *Mercure* of December 1735), *Benedic anima* and *Omnes gentes*.

Le triomphe de l'harmonie (libretto by Lefranc de Pompignan) is styled *ballet-héroïque*. The prologue, representing the descent of Peace, Harmony and Love, is followed by three entrées, 'Orphée', 'Hylas' and 'Amphion', each a self-contained exposition of the legend in question. In layout, as well as in its emphasis on dance and spectacle, *Le triomphe* fits naturally into the mainstream of French *opéra-ballet*. Grenet's music shows a composer of stature: his melodies have a sweep and expansiveness surprising for a French composer, and his harmonic vocabulary is not only rich but also purposeful. Among his ingenious orchestral effects is the

evocation of the Styx, with Pluto and his demons, at the beginning of 'Orphée': while low cellos and bassoons churn the thick waters in quavers, the first violins illuminate the scene with flashing scales of demisemiquavers. It is not difficult to see in such music the man Marignan described as 'un homme très vif, plein du génie de son art'.

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*Fétis*B

*La Laurencie*EF

MGG1 (M. Briquet)

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L. Vallas: *Un siècle de musique et de théâtre à Lyon, 1688–1789* (Lyons, 1932/R), 231–3

EDWARD HIGGINBOTTOM

Grenier.

See [Garnier](#).

Grenier, François.

See [Granier, François](#).

Grenier, Louis.

See [Granier, Louis](#).

Grenon, Nicolas

(*b* c1375; *d* 1456). French composer. He was not a member of the chapel of the Duke of Burgundy in 1385, as has often been stated. The first extant record of his activities dates from 1399, when he was listed as a clerk at the Cathedral of Notre Dame in Paris and named as the replacement for his deceased brother Jean Grenon as a canon at St Sépulchre in Paris. In 1401 Grenon was elevated to sub-deacon and then deacon of St Sépulchre. By 1403 he had moved to Laon Cathedral to be master of the choirboys, a position he held until 1408. For a short period in 1408–9 Grenon was in Cambrai where he taught grammar to the six choirboys of the cathedral and sang in the choir. He resigned this post in July 1409 and the following month took the place of Cesaris as *maître des enfants* in the Ste Chapelle, Bourges, in the service of the Duke of Berry. By 1 August 1412 he had been taken into the service of John the Fearless, Duke of Burgundy, as master of the choirboys of the Burgundian chapel. His duties required that he feed, clothe and house his wards and instruct them 'in the art of music'. After the death of Duke John on 10 September 1419, Grenon

returned to Cambrai Cathedral for a short time, and then from 1425 to 1427 worked in Rome as master of the choirboys of the chapel of Pope Martin V. After his stay in Italy he returned to Cambrai where he stayed until his death in 1456.

Grenon composed in all three genres of polyphonic vocal music of the early 15th century: the secular song, the motet and the mass. His five surviving French chansons include three rondeaux, one ballade and one virelai. The virelai, *La plus belle et douce figure*, is written in the so-called 'treble-dominated' style in which the highest voice carries the melody and the two lower parts are accompanimental in style. His ballade *Je ne requier de ma dame* survives with a contratenor supplied by the Italian composer Matteo da Perugia. Grenon's motets employ the technique of isorhythm rigidly in all voices. His four-part Christmas motet *Ave virtus virtutum/Prophetarum fulti suffragio/Infelix* typifies his strict application of the isorhythmic principle: the tenor melody, which is the final phrase of the popular medieval sequence *Letabundus*, is repeated in a series of rhythmic diminutions (8/1, 6/1, 2/1, 1/1); above the tenor the upper three parts sing a talea, repeat it once, and then sing and repeat three new taleae (in each of the last two sections the tenor melody is repeated; for further discussion see C.L. Turner, *MAN*, x, 1991, pp.89–124). In another Christmas motet by Grenon, the three-part *Nova vobis gaudia*, the voices signal the end of each of the four isorhythmic sections with cries of 'Noël'. Grenon's sole extant mass setting, a Gloria, survives incomplete.

The text of the anonymous motet *Argi vices/Cum Pilemon* that praises the antipope John XXIII and opens the Aosta codex (*I-AO 15*) credits the music to a certain 'Nicolao'. De Van tentatively identified this as Nicolaus Zacharie; but Cobin (257–79) has argued that a more plausible candidate would be Grenon, and the occasion the opening of the Council of Konstanz, 5 November 1414 (a further attribution, to one Nicolaus Frangens de Leodio, by Fischer and Gallo, *PMFC*, xiii, 1987, seems unlikely). The work shares with Grenon's ascribed motets panisorhythm throughout, though its tenor has no diminution or pitch-repetition – a feature it shares with Du Fay's *Vasilissa ergo gaude* of 1419. On balance, Grenon seems the more likely composer, particularly in view of similarities in his *Ad honorem Sancte Trinitatis*.

WORKS

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sacred

Gloria, ?4vv, only the triplum and motetus survive (edn in *CMM* adds tenor only)
Ad honorem Sancte Trinitatis/Celorum regnum/Iste semper, 4vv (for All Saints' Day)
Ave virtus virtutum/Prophetarum fulti suffragio/Infelix, 4vv (for Christmas, c.f. final phrase of seq 'Letabundus')
Nova vobis gaudia, 3vv (for Christmas)
Plasmatoris humani/Verbigine mater ecclesia, 4vv (for Easter)

secular

Je ne requier de ma dame (ballade), 3vv (Ct by Matteo da Perugia)

Je suy defait (rondeau), 3vv, S

La plus belle et douce figure (virelai), 3vv

La plus jolie et la plus belle (rondeau), 3vv

Se je vous ay bien (rondeau), 2 versions, 2vv, 3vv

doubtful

Argi vices Poliphemus/Cum Pilemon rebus paucis, 4vv (in honour of John XXIII), 4vv, ed. in Cobin, no.9; also in PMFC, xiii (1987)

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CRAIG WRIGHT/R

Grenouillet, Jean, de.

See [Granouilhet, jean de.](#)

Greuser.

German family of wind instrument makers and musicians.

(1) (Carl) August(in) Greuser (i)

(2) (Johann) Heinrich (Wilhelm) Greuser

(3) (Carl) August(in) Greuser (ii)

FRIEDRICH VON HUENE

Greuser

(1) (Carl) August(in) Greuser (i)

(*b* Wiehe, Thuringia, 11 Nov 1720; *d* Dresden, 4 May 1807). Flute and bassoon maker. When he was 13 he apprenticed himself to the well-known instrument maker Johann Poerschmann in Leipzig, and in 1739 he moved to Dresden, establishing his own workshop there in 1744. He became famous throughout Europe as an 'excellente artiste' and in 1753 received the title of 'Kurfürstliche-Sächsischer Hofinstrumentenmacher'. In 1796 he handed over his shop to his nephew (2) Johann Heinrich Wilhelm Greuser, who became his son-in-law. Greuser was not only a careful and ingenious

craftsman but also a sensitive musician, and his surviving instruments have exceptionally good tone and intonation as well as superb workmanship. Flutes and bassoons were his speciality, and his instruments were considered the best of the period: he made his flutes with up to seven exchangeable centrepieces and fitted them with one to five keys, and the 'Dresden bassoon' derived its reputation mainly from instruments made in his workshop. He also made oboes, clarinets and basset-horns (full list in Young, 1978; for illustration see [Basset-horn](#)). One of his sons, Johann Friedrich Grenser (1758–94), was an oboist and composer at the Swedish court.

[Grenser](#)

(2) (Johann) Heinrich (Wilhelm) Grenser

(*b* Lipprechtsroda, 5 March 1764; *d* Dresden, 12 Dec 1813). Instrument maker and inventor, nephew of (1) August Grenser (i). He was apprenticed to his uncle from 1779 to 1786 and continued to increase the fame of the workshop, taking it over in 1796. In 1793 he invented the 'clarinettbass' (not to be confused with the later bass clarinet), and in 1808 he improved the then popular basset-horn by making it straight rather than bent and fitting it with 16 keys.

Grenser wrote several articles for the *Allgemeine musikalische Zeitung* defending his work skilfully and sometimes sharply, as in 1800 against Tromlitz:

To add a key for the improvement of this or that tone is neither difficult nor skilful. Keys are also nothing new, and as a young boy I used these to strengthen the weak notes. It was easy for me to find their correct location. However, since the greatest art is to make flutes without [extra] keys, it is necessary to correct notes with particular weakness in a way that would be comparable to the addition of keys.

He also wrote: 'Not in the number of keys, no, but in the greater simplicity of the flute, without sacrificing its elegance, must we find true perfection of this beautiful instrument'. He had the title Hofinstrumentenmacher, and after Saxony became a kingdom in 1806 his instruments were stamped with a crown above the name. His surviving instruments include flutes, oboes, clarinets, basset-horns, three *fagottini* and bassoons (full list in Young, 1978; for illustration see [Bass clarinet](#)).

The flautist and composer Anton Bernhard Fürstenau published an article (1825) stating a preference for the smaller-bored flutes for their easier upper register; this change in design made Grenser's flutes old-fashioned. His son Heinrich Otto Grenser (*b* Dresden, 14 Feb 1808) inherited the workshop, but it soon passed to others, continuing under the name Grenser & Wiesner into the mid-19th century.

[Grenser](#)

(3) (Carl) August(in) Grenser (ii)

(*b* Dresden, 2 May 1756; *d* Dresden, 8 Jan 1814). Instrument maker, son of (1) August Grenser (i). He had a workshop of his own but was not well

known. His three sons were active as musicians in the Leipzig Gewandhaus Orchestra and one of them, (Carl) August(in) Grenser (iii) (b Dresden, 14 Dec 1794; d Leipzig, 26 May 1864), gained considerable fame as a flautist, teacher, composer, and 'inspector' at the Leipzig Conservatory.

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Grequillon, Thomas.

See [Crecquillon, Thomas](#).

Grešák, Jozef

(b Bardejov, 30 Dec 1907; d Bratislava, 17 April 1987). Slovak composer. He received his musical education at the teachers' institute of the Spiš Chapter, where his teachers included Fraňo Dostalík, a former pupil of Janáček. By the time Grešák was 13 he had completed his first chamber works and at 16 the Chamber Symphony, the first modern Slovak symphony. His first opera, *Zlatulienka*, composed 1925–6, received praise from all quarters, particularly from critics who thought the work's musical language highly original. Most of his early works, however, have since been lost.

Despite this initial success, Grešák stopped composing for over 20 years; his life was dogged by hardship and in his immediate homeland his works met with total indifference. The long period of silence was broken with the opera *Neprebudený* ('The Unawakened', 1952), a work influenced by Janáček (there are instances of speech-song and colourful but economic instrumentation) and east Slovakian folk music, but which illustrates also the composer's own theory on the essence of musical syntax; applied to rhythm, this has the effect of creating in the work a constantly changing metre.

The peak of Grešák's compositional activities came in the 1960s when he was at his most prolific and when his compositional style reached its maturity; landmarks include the *Symfónia quasi una fantasia*, the *Morceau I* for violin and orchestra and *Hexody* for clarinet and piano. During this same period Grešák gave performances of his own pieces for piano, works

which require a certain amount of skill at performing motoric rhythms and emphasizing the percussive character of the instrument.

His masterpieces, however, considered by some to be among the greatest achievements in Slovak music, were written during the 1970s. These include the opera *Zuzanka Hraškovie* the Requiem *Panychída*, the Organ Symphony and *Organová kniha pre Ivana Sokola* ('Organ Book for Ivan Sokol', 1979). It was around this time that the conductor Bystrík Režucha transcribed Grešák's scores into notation that could be read by all and hence performed, the originals having been notated in an unusual form of shorthand. As well as representing the ideal of composer-performer collaboration, this enabled dissemination Grešák's music which in turn prompted a rush of creativity on the part of the composer. In later years Grešák succeeded in realizing music he had envisaged that betrayed influences of Janáček, Bartók and Webern.

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(selective list)

stage

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vocal

2 balady, S, pf, 1928; 2 slovenské ľudové balady [2 Slovak Folk Ballads], chorus 1953; *Bardejovská balada*, chorus, 1954; 3 slovenské balady, chorus, 1957; *Povstanie: pieseň o zemi zajtrajška* [Uprising: a Song about the Land of Tomorrow] (M. Procházka), T, Bar, SATB, 4 hn, 2 tpt, 4 trbn, perc, 1958–9; *Madrigal* (A. Obšutová), chorus, 1959; *Pesnička o východoslovenskej nížine* [Song about the East Slovakian Lowlands], SATB, orch, 1960; *Vyst'ahovalecké piesne* [Emigrants' Songs], S, A, TTBB, orch, 1961; *Nové Slovensko* [New Slovakia] (V. Mihálik), chorus, 1963; *Zemplínske variácie* [Zemplín Variations] (P. Horov), solo vv, SATB, orch, 1965; *Stretnutie na Ringstrasse* [A Meeting in Ringstrasse] (M. Rúfus), after 1963; *Katka na omši* [Kate in Church] (J. Smrek), 1967; *Krvavé sonety* [Blood Sonnets] (P. Országh Hviezdoslav), lv, pf, 1969; *Piesne na svadbe* [Wedding Songs], chorus, 1970; *Vokálna symfónia 'Robotnícke piesne'* [Workers' Songs] (folk texts), S, T, SATB, orch, 1970; *Bájky* [Fairy Tales] (J. Záborský), 1973; *Panychída* (requiem, J. Wolker), S, T, SATB, orch, 1976

instrumental

Orch: *Chbr Sym.*, 1922–3, rev. 1982; *Sinfonia concertante*, vn, orch, 1954, rev. 1976; *Malá suita* [Little Suite], str, 1957; *Východoslovenská symfónia* [East Slovak Sym.], 1957, rev. as *Symfónia quasi una fantasia*, 1962; *Sym. Ov.*, 1959; *Morceau I*, vn, orch, 1963, rev. 1978; *Pf Conc.*, 1965; *Rotory II*, 1969; *Améby* [Amoebas], ov., 1972; *Org Sym.*, 1975; *Sym. no.1 'Vyst'ahovalecká'* [Emigrants], 1976; *Music for Pf and Orch*, 1980; *Prelúdium, intermezzo a tanec* [Prelude, Intermezzo and Dance], 1982 [from op *Neprebudený*]

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Morceau I, vn, pf, 1963, rev. 1978; Rotory I, pf, 1966; Hexody, cl, pf, 1967; Impulzy, org, 1967; Sonata, pf, 1970; Organová kniha pre Ivana Sokola [Organ Book for Ivan Sokol], org, 1979

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VLADIMÍR GODÁR

Gresemund, Dietrich

(*b* Speyer, 1472; *d* Mainz, 1512). German humanist and theologian. He was the son of the personal physician of the same name to the Elector of Mainz, and therefore was sometimes referred to as 'the younger'. He studied theology and law at the universities of Mainz, Heidelberg, Padua and Bologna and took the doctorate in law at Ferrara University in 1498. After returning to Germany from a fairly protracted journey through Italy, he settled in Mainz where he was active from 1506 as general curate, from 1508 as principal clerk and from 1510 as *scholasticus* at St Stephan. He was constantly exchanging ideas with the Alsatian group of humanists that included Johann Geiler von Kaisersberg and Jakob Wimpheling. Apart from several small theological and historical works, he wrote the treatise *Lucubrationculae bonarum septem artium liberalium* (Mainz, 1494), dedicated to Johannes Trithemius, which appeared in four editions. Written in dialogue form, it discusses the educational value of the *artes liberales*. The fifth chapter, on music (ed. in Wagner), contains neither a definition nor a classification of music, nor even detailed theoretical observations: instead the author contented himself with general remarks on the effect of music and on its place in the system of the *artes liberales*. The treatise is important for belonging to an age in which the educational ideals embodied in the *artes liberales* were declining.

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HEINRICH HÜSCHEN

Gresham Chair of Music.

One of the seven Gresham professorships established in the City of London in 1596; see [London](#) (i), §VIII, 1.

Gresnick [Gresnich, Gressenich], Antoine-Frédéric

(*b* Liège, bap. 2 March 1755; *d* Paris, 16 Oct 1799). Flemish composer. He was a chorister at St Lambert's Cathedral in Liège at the age of nine, and from 1772 to 1779 studied in Naples at the S Onofrio Conservatory, first as a cellist and later as a *maestro di cappella*. He had *opere buffe* performed with success in Turin and Florence in 1779 and 1780; his *Il francese bizzarro* was revived several times in the following years in small towns in the north of Italy. Despite many journeys to Paris and Italy, as well as, probably, Berlin and London, Gresnick apparently settled in Lyons in 1780. On Gresnick's arrival in London in 1786, he was hailed by the press and probably enjoyed the protection of the Prince of Wales. During the production of *Alceste* (1786), he was compared to Haydn and Sacchini but was fiercely attacked by the Italians in London. From 1787 to 1789 he directed the Lyons theatre orchestra, but from then until about 1793 his whereabouts are unknown.

In June 1794, at the height of the Reign of Terror, Gresnick began his Paris career, which was to continue with mixed success. Some of his works saw over a hundred performances at the Théâtre de la rue de Louvois. In 1797, after this theatre ceased performances, he devoted himself to concert and salon works, but later wrote many *opéras comiques* using different scenes of Paris. Some achieved considerable fame, while others failed owing to difficult circumstances or even to ill-will: *Le rêve* (1799) was the subject of an obscure intrigue, mentioned by the newspapers after the composer's death; *Léonidas, ou Les Spartiates* (1799) received only three performances at the Opéra because of illness among the actors and a change in the directorship of the theatre; *La forêt de Brama* was never produced. This series of disappointments undermined his strength and may have caused his early death, though he was highly regarded during his lifetime in Paris, London, Berlin, Moscow, and perhaps Stockholm (where several of his works are found).

Gresnick's versatile talent adapted easily to all genres, and his contribution to the *opéra comique* was substantial though not sufficient to distinguish him from the best of his contemporaries. Nevertheless, his works show considerable melodic resource in the tradition of Grétry and Dalayrac, Classical harmony and phrasing, a good dramatic sense, complete mastery of the French and Italian operatic styles, and a refined simplicity. He also contributed to the development of the newly evolved melodrama.

WORKS

operas

opéras comiques first performed in Paris, and printed works published there, unless otherwise stated

Il francese bizzarro (ob, 2), Turin, Carignano, 1779, only lib. extant

L'ortolana di spirito (ob, 2), Florence, S Maria, 1780, only lib. extant

Alceste (opéra, 2, C.F. Badini, after P. Metastasio: *Demetrio*), London, King's, 23 Dec 1786, excerpts (London, c1787)

Les petits commissionnaires (2, J.-B.-C. Vial), Louvois, 12 June 1794, *F-R*

Le savoir faire (2, A. Lebrun-Tossa), Louvois, 4 April 1795, *B-Bc*

Le baiser donné et rendu (1, J.-H. Guy), Louvois, 16 Feb 1796 (1796)

Les faux mendiants (2, Lebrun-Tossa), Louvois, 23 Nov 1796 (1797); rev., in 1 act

Eponine et Sabinus (opéra, 2, Vial), Louvois, 1796, lost
 Les extravagances de la vieillesse (1), Montansier, 1796, lost
 La tourterelle, ou Les enfans dans le bois (3, N.-E. Framery), Feydeau, 1796, lost
 Les faux monnayeurs, ou La vengeance (drame lyrique, 3, J.-G.-A. Cuvelier de Trie), Montansier, 1 May 1797, *Ba, F-R*
 L'heureux procès, ou Alphonse et Léonore (1, C. Le Prévost d'Iray), Feydeau, 29 Nov 1797 (1797)
 La grotte des Cévennes (1, Sewrin [C.-A. Bassompierre]), Montansier, 6 Jan 1798, lost, 1 excerpt *B-Lc*
 La forêt de Sicile (drame lyrique, 2, R.C.G. de Pixérécourt), Montansier, 23 April 1798 (1798)
 Le rêve (1, C.-G. Etienne), Favart, 27 Jan 1799 (1799), lost
 Le tuteur original (3, Joigny), Amis-des-arts (Molière), 21 March 1799, lost
 Léonidas, ou Les Spartiates (opéra, 1, Pixérécourt), Opéra, 15 Aug 1799, collab. L.-L. de Persuis, *F-Po*
 Rencontre sur rencontre (1), Montansier, 1799
 La forêt de Brama (opéra, 3, H. Bourdic-Viot), unperf., lost

Spurious: Alessandro nell'Indie; Demetrio; La donna di cattivo umore; L'amour exilé de Cythère; Le petit page, ou La prison d'état

other works

Sacred: Decora lux, hymn, Onze-Lieve-Vrouwekerk, Maastricht
 Secular vocal: numerous airs, duos, trios, romances, ariettes; most pubd in Lyons or Paris
 Orch: Sinfonia, op.1, 1771, *B-Lc*; Hpd Conc. (Lyons, 1782); Bn Conc., lost; Simphonie concertante, cl, bn, orch (c1797)
 Chamber: Duos, 2 vc, lost
 Doubtful: Valse, orch, excerpts from S. and P. Gaveaux: L'amour à Cythère

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VannesD

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E.G.J. Gregoir: *Les artistes-musiciens belges au XVIII^{me} et au XIX^{me} siècle* (Brussels, 1885–90, suppl. 1887)

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PHILIPPE MERCIER

Gresse, Jan Barent

(fl 2nd half of the 17th century). Dutch composer. He came from Groenlo [Overijssel] and became a citizen of Amsterdam in 1658. His works appear in a 17th-century Dutch keyboard manuscript, which Curtis has named the 'Gresse Manuscript' (Letteren-Bibliotheek, Utrecht; selections ed. in *MMN*, iii, 1961). The first section of the manuscript, presumably compiled about

1660–70, contains simple settings of song- and dance-tunes. The second and more important section, dating from the last quarter of the century, includes suites, preludes, canzonas and single dance pieces, as well as settings of operatic *airs* by Lully. Alongside anonymous pieces and pieces attributable to other composers are a number ascribed to Gresse. They are arranged in suites, following French keyboard practice and the style of the third quarter of the 17th century, but they maintain a northern vein. The musician Franciscus Grebbe, employed by the Amsterdam Theatre in 1681, was certainly related to him.

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A. Curtis: Introduction to *Nederlandse Klaviermuziek uit de 16e en 17e eeuw*, MMN, iii (1961)

RUDOLF A. RASCH

Grétry, André-Ernest-Modeste

(*b* Liège, 8 Feb 1741; *d* Montmorency, Seine-et-Oise, 24 Sept 1813). Liégeois, later French, composer of Walloon descent. He made decisive contributions to the scope and style of the 18th-century *opéra comique*, and to technical aspects such as musical 'local colour' and the design of overtures. His *opéras comiques* and recitative comedies for the Paris Opéra enjoyed unparalleled success in the 20 years up to the French Revolution. Many of his works were staged abroad, and a number were revived in the early 19th century in Paris: several survived through the middle decades, albeit with updated orchestration.

1. Life.

2. Works.

WORKS

WRITINGS

BIBLIOGRAPHY

DAVID CHARLTON (text, bibliography), M. ELIZABETH C. BARTLET (work-list)

Grétry, André-Ernest-Modeste

1. Life.

Grétry was the second of six children, the son of a professional musician and violinist at the collegiate church of St Denis in Liège. As a boy he entered the choir school of St Denis, where he later learnt the violin. Because the choirmasters were inexperienced, Grétry was sent to H.J. Renkin and Henri Moreau for counterpoint and composition lessons. But a crucial experience was the visit of Crosa and (?Natale) Resta's Italian comic-opera troupe from 1753 to 1755.

After producing a Mass, given at St Denis, and a set of six symphonies given at the house of its provost, Grétry was awarded a place at the Collège Darchis in Rome, a benefaction for Liège boys. He departed in spring 1760. In Rome he studied mainly with Giovanni Casali, producing more church music and six string quartets (later published as op.3).

Eventually he gained a commission for Carnival 1765, when *La vendemmiatrice* was given. (Ginguené said that this followed some months of lessons with Sacchini.) Grétry moved to Geneva in 1766, wrote concertos for Lord Abingdon, and got to know Voltaire and his circle at Ferney. In Geneva Grétry first heard and saw *opéra comique* performed by a troupe for whom he provided a score (partially extant) in December 1766: *Isabelle et Gertrude*.

The path to success in Paris, where Grétry arrived the following year, was not smooth, but the young composer had the manners and personality to win necessary patronage and support. Backed by the Swedish Count of Creutz, Grétry established a partnership with the well-known writer and critic Jean François Marmontel, who had collaborated with Rameau (1751–3) and Josef Kohaut (*La bergère des alpes*, after his own moral tale). Their sequence of *six opéras comiques* was exceedingly successful, and work together stopped only when Marmontel's projects failed to pass the reading-committees of the Comédie-Italienne.

The impact of these works and *Le tableau parlant* (1769) made Grétry a popular figure, and he became ultimately a quite wealthy and influential man. In 1771 he married Jeanne-Marie Grandon (1746–1807), daughter of a painter, who bore him three daughters; all died young. Lucile Grétry, the second child, wrote two operas, which her father orchestrated and revised. Family life was central to Grétry's existence: his mother came to live with him, and in 1796 he took responsibility for the children of his recently deceased brother. His homespun sense of probity did not hinder a great sense of pride in his own achievements. Grétry's *Mémoires* are essential reading for the detailed account of his operas, his musical and dramatic theories and his unabashed self-projection. In his text *De la vérité* (Paris, 1801) he makes himself into a born republican, though in reality he had been on close terms with the French royal family, as well as other *grandees*. *Les deux avarés* and *L'amitié à l'épreuve* were first given in 1770 during court celebrations of the wedding of the Dauphin and Marie Antoinette; the latter work was dedicated to her. *L'ami de la maison* and *Zémire et Azor* were first given the following year at court, and the latter was dedicated to the king's mistress, Mme du Barry. Marie Antoinette showed a marked liking for Grétry's music and appointed him as her personal director of music once she had acceded as queen in 1774. The composer's support for Louis XVI is still overt in *Pierre le Grand* (1790).

Grétry's fame spread throughout France, to the Low Countries, Germany, parts of Italy, Austria, Sweden and elsewhere. The Grand Théâtre in Brussels obtained the rights to new, unpublished works and Grétry made triumphal trips to Liège in 1776 and 1782 to receive official honours. He was made an inspector of the Comédie-Italienne in 1787, and was pensioned by the Opéra and made Royal Censor for Music. His portrait was painted and engraved; he was sculpted by Pajou, Rutxhiel, Stouf and many others (see lists in Brenet, 1884, and Lenoir, 1989).

The apex of Grétry's career saw *L'épreuve villageoise* and *Richard Coeur-de-lion* (both 1784), together with contemporary successes at the Opéra: *La caravane du Caire* (1783) and *Panurge* (1785). Thereafter the popularity of his new works declined sharply, giving way before those by Dalayrac

and, to a lesser extent, by Dezède. Adapting to the changes in taste, Grétry complicated the texture of such works as *Raoul Barbe-bleue* (1789) and *Guillaume Tell* (1791), with results that found favour. Yet he was also producing slacker work, generally with inferior librettos: but not even the 'republican' *pièces d'occasion* of 1794 lack his stamp. He continued to plan new operas, and in fact both *Lisbeth* (1797) and *Elisca* (1799) had success. The same mental energy was manifested in his programme of writing. *De la vérité* concentrates on philosophical speculation. *Réflexions d'un solitaire* (of which important manuscript sources have come to light) is a fascinating amalgam in which ideas, memories, whimsical thoughts and even dreams set a whole consciousness before us.

Grétry was honoured under the Revolution and the Empire, but declined to contribute to the basic work of the Paris Conservatoire. He had few pupils; Dalayrac was admitted to his study informally.

[Grétry, André-Ernest-Modeste](#)

2. Works.

Grétry's mission was to create a musical-theatrical language that the French would enjoy, once the path for composed *opéra comique* had been opened up by Duni, Philidor and Monsigny. It therefore had to contain italianate melody, a post-Mannheim symphonic forward impulse and an acute response to the poetry of a text. Grétry was thinking about these criteria as early as December 1767; in a letter to Padre Martini he wrote, 'Many [in France] have tried to write music in the Italian taste, but have had no success, since the prosody of the language was incorrect; I believe I have overcome this problem'. Harmony was less important to him; like Rousseau, he placed his faith in the expressive power of melody. In addition, Grétry conceived his art to be entirely at one with the dramatic style and substance of his chosen libretto. Music had to bend faithfully to the character, the incident, the utterance and even the background shown on stage. All these tendencies reveal his art as a true forerunner of Romanticism, as does his belief that he should not tackle the same operatic theme twice (Charlton, 1986 and Schneider, 1988).

One of Grétry's proposals in the *Mémoires* was for a concealed orchestra and a plain theatre; his was an art that responded minutely to the nuances of words, to the power of irony and to small illustrative details. He was instinctively musical, but had a strong tendency to intellectualize his responses to dramaturgy. The latter are channelled mainly into the foreground of the music, while the orchestral filling remains minimal and the bass functional. Thus the overall balance of Grétry's music is unique: it was tightly fitted to the theatrical practice that was its *raison d'être*.

In keeping with this was Grétry's unshackled approach to musical form. Many pieces avoid regular *ABA* and sonata forms in favour of adaptations that avoid literal repetition. Some early solos and duets use *ABA'B'* form, for example, and Grétry occasionally adopts a loose rondo structure. Other pieces are not classifiable, deriving musical form from the stage situation above a scaffolding of basic tonal modulations.

Grétry entered *opéra comique* when all the resources of Classical opera became applicable to the burgeoning French genre: sonata development;

duets and ensembles of every kind; italianate chain finales; new ideas for entr'actes and overtures; and extended choral writing. Grétry absorbed all of them and created memorable results. But he also contributed certain musical innovations: 'local colour', especially medieval imagery for *Aucassin et Nicolette* and *Richard Coeur-de-lion*, and the idea of sophisticated recollection of material, sometimes occurring over the entire span of a work. The most influential example of this was the ninefold use of the *romance* 'Une fièvre brûlante' in *Richard*, where the theme is subjected to systematic variety of treatment, being on one occasion transformed into a sung conversation with new words. Grétry was the first French comic-opera composer to adopt the chain-finale technique for Paris. Because it was against his principles to subordinate a drama to the demands of a stereotyped plan, the form of a Grétry finale is not predictable. He created important examples in *Le magnifique*, *La fausse magie*, *Les fausses apparences* and *L'épreuve villageoise*.

From 1768 to 1775 Grétry's chief collaborator was Marmontel. As a solid Encyclopedist, Marmontel chose themes that were never far from preaching enlightenment, improvement, the need for religious toleration and moral breadth of understanding: hypocrisy existed to be exposed. Of his works for Grétry, only *La fausse magie* is chiefly comic. *Le Huron* derived from a story by Voltaire satirizing French society and the Church. *Silvain* broaches the question of the rights of peasant hunters and poaching restrictions. *Lucile* concerns the daughter of a working man who enters a bourgeois family. *L'ami de la maison* is a social comedy centred on a hypocritical tutor. These librettos gave Grétry the opportunity to depict a wide range of situations and to develop his italianate music for the leisured characters. In *Zémire et Azor* (the story of Beauty and the Beast), where compassion and *sensibilité* are to the fore, Grétry's music found its fullest outlet so far. Marmontel's moral tales furnished other librettists with two works for Grétry: *L'amitié à l'épreuve* and *Les mariages samnites*. Both portrayed dilemmas challenging common moral assumptions by reference to the alien worlds of India and ancient Samnium.

Marmontel's *Mémoires* (1804) proved dismissive of Grétry and *opéra comique*, projecting them as part of a longer-term plan to convert French music to the Italian taste. (Marmontel later became librettist for Piccinni and Cherubini.) The period 1773–9 saw Grétry working with different writers on a range of stage subjects that broke new ground. These works also contained technical advances and further musical developments. *Le magnifique* is remarkable for the functional dramatic role of its overture and entr'actes, as well as for the long 'rose scene' where the Magnifico wins Clémentine's love and the music 'speaks' for Clémentine, who remains silent. In *La rosière de Salency*, *Les mariages samnites* and *La fausse magie* the chorus takes on a new, important role, adding a vital dimension of colour and depth. (In this period, however, the Comédie-Italienne had no permanent established chorus and was still performing on the restricted stage of the Hôtel de Bourgogne.) The first two works extended the genre's historical terms of reference and each included a near-tragic incident. Grétry's scores comprised music of wide scope (with trumpets and clarinets) and also developed the principles of 'functional recollection' of motifs. The three librettos by Thomas d'Hèle (1778–9) emphasized different values: mordant satire, robust characters derived from the English

stage and intelligent methods of incorporating Italian finales. *Le jugement de Midas* burlesques the musical conventions of *tragédie lyrique*, while *Les événements imprévus* parodies the gestures of *opéra buffa*; but both achieve their effect by ingenious integration of music and drama.

After Monsigny was threatened with blindness from constant work, the librettist Michel-Jean Sedaine had to seek a new composer. Partnership with Grétry permitted the continued growth of Sedaine's ambitions and the continued record of his successes. With *Aucassin et Nicolette* and *Richard Coeur-de-lion*, 'gothic' subject matter acted as a catalyst for the coming-of-age of *opéra comique*. No comparable earlier work showed the flexibility and imagination found in Grétry's music. The first version of *Aucassin* faced opposition on account of its strange archaisms and its verse text; *Richard* proved more congenial.

After these, Sedaine worked up *Le comte d'Albert*, a modern parable about the great being rewarded for assisting the humble, and the more original *Raoul Barbe-bleue*, based on the Bluebeard story. The latter broke convention on account of its violent subject and the final murder of Raoul after the rescue of his wife, Isaure. The suspense, gloom and power of the fable were well captured by the music, which found especial success on the German stage. In *Guillaume Tell* a highly wrought score showed that Grétry could compete with the most recent achievements of Méhul and Cherubini. Indeed, many of Grétry's Sedaine operas incorporated instrumental effects (e.g. muted brass and timpani in *Richard*) and a full complement of wind instruments (piccolo in *Raoul Barbe-bleue* and *Guillaume Tell*). The chorus, particularly after the opening of the new Comédie-Italienne theatre in 1783, formed an essential ingredient of all later works by Grétry, and his choral writing was as original and apt as his vocal ensembles had been.

Grétry's gift for comedy extended widely. In the quartet 'Il a les traits' and Gilotin's slightly imbecilic music in *Le Huron*, he evinced great skills of timing and characterization. The epitome of his simpler comedy was *Les deux avarés*, where the physical stage situations are very well captured in music. *Le tableau parlant* crossed *commedia dell'arte* characters with gentle sentiment, while the much later *L'épreuve villageoise* expanded its rustic comedy through clever social irony and worldly-wise characters. In a different league altogether were the spectacular recitative works for the Paris Opéra (1782–5). Essentially, they reproduced techniques of his earlier comedies, but exploited choral and dance episodes to great effect, as, for example, in *La caravane du Caire*. The various temptations to create further large-scale entertainments for the Opéra led to *Amphitryon*, *Aspasie*, *Anacréon chez Polycrate* and *Delphis et Mopsa*. These classical subjects failed to inspire either Grétry or his critics; only *Anacréon* endured, and that for almost 25 years.

Severe problems affected the librettos of *Le prisonnier anglais* and *Le rival confident*; *Cécile et Ermancé* received only one showing and had to be reworked twice, yet gained merely 12 performances; *Basile* was seen twice; *Joseph Barra* four times; *Callias* 14 times; *La rosière républicaine* seven times; *Denys le tyran* ten times. Attempts were made to revive *Les mariages samnites* as *Roger et Olivier*, and *La rosière républicaine* as *Le*

barbier du village. Of these scores only *Le rival confident* was published, but important musical manuscripts have recently reappeared and will permit further study of this complex period for the first time (Lenoir, 1989).

Grétry's operas, which enjoyed such a vogue in France (Charlton, 1986, gives statistics), cannot be judged without the contribution of his librettists. Nevertheless, full credit must be given to his own contributions to the planning (partly revealed in his *Réflexions d'un solitaire*), as well as his unrelenting desire to extend the scope of both *opéra comique* and *opéra*. Grétry's very attractive melodic gift was an essential ingredient and helps justify the occasional revival of his music. With his librettists he brought to life a range of splendidly imagined characters, ranging from bumpkins to monarchs, or from a rebellious female warrior to the murderous Bluebeard. His best scores had wide currency, especially in Germany: it is hard to imagine the evolution of *opéra comique*, and Romantic opera in general, without the part played by his works.

Grétry, André-Ernest-Modeste

WORKS

stage

romances

other works

Grétry, André-Ernest-Modeste: Works

stage

Editions: *A.-E.-M. Grétry: Collection complète des oeuvres*, ed. F.A. Gevaert, E. Fétis, A. Wotquenne and others (Leipzig, 1884–1936/R) [CC]

first performed and published in Paris unless otherwise stated; only major revisions are cited (for others, particularly cuts, in works to 1790 see Charlton, 1986). Dates in parentheses indicate the publication in Paris of the full score; numerous extracts, particularly instrumental dance suites and solo songs, published in arrangements

PCI	Paris, Comédie-Italienne
POC	Paris, Opéra-Comique

title	genre, acts	libretto	first performance	CC
La vendemmiatrice	2 intermezzos	Labbate	Rome, Alberti, carn. 1765	
sources and remarks : lib (Rome, 1765)				
Isabelle et Gertrude, ou Les sylphes supposés	cmda, 1	C.-S. Favart, after Voltaire: <i>Gertrude</i> ,	Geneva, Dec 1766	

			ou <i>L'éducation d'une fille</i>	
	sources and remarks : orch pts (nearly complete) and vocal pts for 4 nos. <i>F-Pn</i> ; orig. set by A.B. Blaise, 1765			
Les mariages samnites [1st version]	opéra, 1	P. Légier, after J.F. Marmontel	Prince of Conti's château, cJan 1768	
	sources and remarks : see also 2nd version, 1776			
Le Huron	cmda, 2	Marmontel , after Voltaire: <i>L'ingénu</i>	PCI (Bourgogne), 20 Aug 1768	xiv
	sources and remarks : (1768)			
Le connaisseur	cmda, 3	Marmontel , after his <i>conte</i>	unperf.	
	sources and remarks : composed 1768; lib destroyed after objections by PCI committee; 8 pieces set (see Marmontel (1804, ed. 1891), ii, 330–31, and Grétry, <i>Réflexions</i> (1801–13, ed. 1919–22), ii, 104)			
Lucile	comédie mise en musique, 1	Marmontel , after his <i>conte</i> <i>L'école des pères</i>	PCI (Bourgogne), 5 Jan 1769	ii
	sources and remarks : (1769)			
Le tableau parlant	comédie- parade, 1	L. Anseaume	PCI (Bourgogne), 20 Sept 1769	ix
	sources and remarks : (1769)			
Momus sur la terre	prol.	C.H. Watelet	Chateau de la Roche- Guyon, ?1769	
	sources and remarks : cited by Grétry, <i>Mémoires</i> (2/1797) in list of works			

Silvain	cmda, 1	Marmontel , after S. Gessner: <i>Erast</i>	PCI (Bourgogne), 19 Feb 1770	xxvii
sources and remarks : (1770)				
Les filles pourvues	compliment de clôture	Anseume	PCI (Bourgogne), 31 March 1770	
sources and remarks : lib partly pubd in <i>Mercur de France</i> (April 1770), 145–9				
Les deux avares	opéra bouffon, 2	C.G. Fenouillot de Falbaire	Fontainebleau, 27 Oct 1770	xx
sources and remarks : for marriage celebrations of the dauphin and Marie Antoinette; rev. version, PCI (Bourgogne), 6 Dec 1770 (1771); PCI (Bourgogne), 6 June 1773 (1773)				
L'amitié à l'épreuve	cmda, 2	Favart and C.-H. Fusée de Voisenon, after Marmontel	Fontainebleau, 13 Nov 1770	xlii–xliii
sources and remarks : PCI (Bourgogne), 24 Jan 1771 (1772); rev. version (1, Favart alone), Versailles, 29 Dec 1775, PCI, 1 Jan 1776; as <i>Les vrais amis, ou L'amitié à l'épreuve</i> (3), Fontainebleau, 24 Oct 1786, rev. version, PCI, 30 Oct 1786 (1787)				
L'ami de la maison	cmda, 3	Marmontel , after his <i>conte moral Le connaissur</i>	Fontainebleau, 26 Oct 1771	xxxviii
sources and remarks : rev. version, PCI (Bourgogne), 14 May 1772; PCI, 12 Nov 1772 (1773)				
Zémire et Azor	comédie- ballet mêlée de chants et de dances, 4	Marmontel , after M. Le Prince de Breau- mont: <i>La belle et la bête</i>	Fontainebleau, 9 Nov 1771	xiii
sources and remarks : PCI (Bourgogne), 16 Dec 1771 (1772)				

Le magnifique	comédie mise en musique, 3	M.-J. Sedaine, after La Fontaine	PCI (Bourgogn e), 4 March 1773	xxxi
sources and remarks : (1773)				
La rosière de Salency	pastorale, 4	A.F.J. Masson de Pezay	Fontainebl eau, 23 Oct 1773	xxx
sources and remarks : <i>Pn</i> ; PCI (Bourgogne), 28 Feb 1774; rev. version (3), PCI, 18 June 1774 (1774)				
Céphale et Procris, ou L'amour conjugal	ballet- héroïque, 3	Marmontel , after Ovid: <i>Metamorp hoses</i> (bk 7)	Versailles, 30 Dec 1773	iii–iv
sources and remarks : for marriage celebrations of Count of Artois and Marie Thérèse of Savoy; <i>Pn</i> ; rev. version, Opéra, 2 May 1775, <i>Po</i> ; (1775); Opéra, 23 May 1777, <i>Po</i>				
La fausse magie	comédie mêlée de chants, 2	Marmontel	PCI (Bourgogn e), 1 Feb 1775	xxv
sources and remarks : rev. version (1), PCI, 9 Feb 1775 (1775); in 2 acts, PCI, 18 March 1776; PCI, 8 Jan 1778 (?1778) (see Charlton, 1986)				
Les mariages samnites [2nd version]	drame lyrique, 3	B.F. de Rosoi, after Marmontel	PCI (Bourgogn e), 12 June 1776	xxxv
sources and remarks : lib new, music partly from 1768 version (see Grétry, <i>Mémoires</i> 2/1797, i, 288); (1776); rev. version, PCI, 22 May 1782; see also parodies Roger et Olivier, 1792–3, and L'inquisition de Madrid, 1793–4				
Amour pour amour	3 divertisse ments	P. Laujon	Versailles, 10 March 1777	
sources and remarks : added to P.C.N. de La Chaussée's comédie (Paris, 1777)				
Matroco	drame burlesque, 5	Laujon	Prince of Condé's château, 3 Nov 1777	

sources and remarks :
incl. vaudeville tunes; rev. version (4), Fontainebleau, 21 Nov 1777; PCI (Bourgogne), 23 Feb 1778; lib (Paris, 1777, 2/1778)

Le jugement de Midas

cmda, 3

T. D'Hèle,
after K.
O'Hara

Mme de Montesson's
apartments in the
Palais Royal, 28
March
1778

xvii

sources and remarks :
versification partly by Anseaume; rev. version, PCI (Bourgogne), 27 June 1778 (1779)

Les trois âges de l'opéra (Le génie de l'opéra; Les trois âges de la musique)

prol.

A.M.D.
Devismes
de Saint-
Alphonse

Opéra, 27
April 1778

xlvi

sources and remarks :
incl. music by Lully, Rameau, Gluck, and others (see Bartlet, 1989); *Pn*, *Po* (mostly autograph)

Les fausses apparences, ou L'amant jaloux

cmda, 3

D'Hèle,
after S.
Centlivre:
*The Wonder, a
Woman Keeps a
Secret*

Versailles,
20 Nov
1778

xxi

sources and remarks :
versification by F. Levasseur; rev. version, PCI (Bourgogne), 23 Dec 1778 (1779)

Les statues

opéra
féerie, 4

Marmontel,
after *The
Thousand
and One
Nights*

unperf.

sources and remarks :
composed 1776–8; intended for PCI but only 2 acts set; see Grétry, *Réflexions* (1801–13, ed. 1919–22), ii, 104

Les événements imprévus

cmda, 3

D'Hèle

Versailles,
11 Nov
1779

x

sources and remarks :
PCI (Bourgogne), 13 Nov 1779; rev. version, PCI, 12 Oct 1780 (1781)

Aucassin et Nicolette, ou Les moeurs du bon vieux tems

comédie
mise en

Sedaine,
after J.-B.

Versailles,
30 Dec

xxxii

	musique, 4	de la Curne de Sainte- Palaye, ed.: <i>Les amours du bon vieux tems</i>	1779	
sources and remarks : PCI (Bourgogne), 3 Jan 1780; rev. (3), PCI, 7 Jan 1782 (1783)				
Andromaque	tragédie lyrique, 3	L.G. Pitra, after J. Racine	Opéra, 6 June 1780	xxxvi– xxxvii
sources and remarks : <i>Po</i> ; Act 3 rev. version, Opéra, 15 May 1781, <i>Po</i> ; (1781)				
Emilie, ou La belle esclave	comédie lyrique, 1	N.-F. Guillard	Opéra, 22 Feb 1781	xlvii
sources and remarks : added as Act 5 to the ballet pantomime <i>La fête de Mirza</i> ; <i>Po</i>				
Colinette à la cour, ou La double épreuve	comédie lyrique, 3	J.B. Lourdete de Santerre, after Favart: <i>Ninette à la cour</i>	Opéra, 1 Jan 1782	xv–xvi
sources and remarks : <i>Po</i> ; (1782)				
L'embarras des richesses	comédie lyrique, 3	Lourdete de Santerre, after L.J.C.S. d'Allainval: <i>Le savetier et le financier</i>	Opéra, 26 Nov 1782	xi–xii
sources and remarks : <i>Po</i> ; (1783)				
Electre	tragédie lyrique, 3	J.C. Thilorier, after Euripides	unperf.	
sources and remarks : composed 1781–2; intended for the Opéra; lib (Paris, 1808); cited by Grétry, <i>Mémoires</i> (2/1797) in list of works				
Les colonnes d'Alcide	opéra, 1	Pittra	unperf.	

sources and remarks : composed 1782; intended for the Opéra; <i>Po</i> (inc. score, complete pts)			
Thalie au nouveau théâtre	prol.	Sedaine	PCI (Favart), 28 April 1783
sources and remarks : for opening of PCI at Théâtre Favart; mostly vaudevilles; lib (1783)			
Le caravane du Caire	opéra- ballet, 3	E. Morel de Chédeville	Fontaineble au, 30 Oct 1783
sources and remarks : rev. version, Opéra, 15 Jan 1784, <i>Po</i> ; (1784); ov., as Sym., D, <i>CH-N</i> xxii– xxiii			
Théodore et Paulin	comédie lyrique, 3	Desforges [P.J.B. Choudard]	Versailles, 5 March 1784
sources and remarks : frags. <i>B-Bc</i> , lib. <i>F-Pn</i> ; PCI (Favart), 18 March 1784; much rev. as <i>L'épreuve villageoise</i>			
L'épreuve villageoise	opéra bouffon, 2	Desforges	PCI, 24 June 1784
sources and remarks : rev. of Théodore et Paulin, 1784 (1784)			
Richard Coeur-de-lion	comédie mise en musique, 3	Sedaine, after account in <i>Bibliothèque universelle des romans</i> , ii (July 1776) [attrib. A.R. Voyer d'Argenson, Marquis de Paulmy]	PCI (Favart), 21 Oct 1784
sources and remarks : rev. (4), Fontainebleau, 25 Oct 1785; PCI, 22 Dec 1785; in 3 acts, PCI, 29 Dec 1785 (1786)			
Panurge dans l'île des lanternes	comédie lyrique, 3	Morel de Chédeville , after F.	Opéra, 25 Jan 1785

		Parfait		
sources and remarks : <i>Po</i> ; (1785)				
Oedipe à Colonne	tragédie lyrique, 3	Guillard, after Sophocles	unperf.	
sources and remarks : composed 1785, inc.; intended for the Opéra; Act 1 written but destroyed; set by Sacchini in 1786				
Amphitryon	opéra, 3	Sedaine, after Molière	Versailles, 15 March 1786	xxxiii–xxxiv
sources and remarks : rev. version, Opéra, 15 July 1788; <i>Pn</i> , <i>Po</i>				
Les méprises par ressemblance	cmda, 3	J. Patrat, after Plautus: <i>Menaechmi</i>	Fontainebleau, 7 Nov 1786	v
sources and remarks : PCI (Favart), 16 Nov 1786; rev. version, PCI, 30 Nov 1786 (1791)				
Le comte d'Albert	drame mis en musique, 2; 'suite', oc, 1	Sedaine, after J. de La Fontaine: <i>Le lion et le rat</i>	Fontainebleau, 13 Nov 1786	xxvi
sources and remarks : perf. with 'suite'; PCI (Favart), 8 Feb 1787 (1787); rev. as Albert et Antoine, ou Le service récompensé, POC (Favart), 7 Dec 1794				
Le prisonnier anglais	cmda, 3	Desfontaines [F.G. Fouques], after a <i>cause célèbre</i>	PCI (Favart), 26 Dec 1787	xlviii–xlix
sources and remarks : rev. version, PCI, 18 Feb 1788; as Clarice et Belton, ou Le prisonnier anglais, PCI, 23 March 1793; <i>B-Br</i> (Acts 2 and 3, partly autograph), <i>Lg</i> (partly autograph)				
Le rival confident	comédie mise en musique, 2	N.J. Forgeot	PCI (Favart), 26 June 1788	xlv
sources and remarks : rev. version, PCI, 6 Oct 1788 (1789)				

Raoul Barbe-bleue	comédie mise en musique, 3	Sedaine, after C. Perrault	PCI (Favart), 2 March 1789	xviii
sources and remarks : (c1790-91)				
Aspasie	opéra, 3	Morel de Chédeville	Opéra, 17 March 1789	
sources and remarks : <i>F-Po</i>				
Pierre le Grand	comédie mêlée de chants, 4	J.N. Bouilly, after Voltaire: <i>Histoire de Russie sous Pierre le Grand</i>	PCI (Favart), 13 Jan 1790	xi
sources and remarks : rev. (3), PCI, 2 Nov 1790 (1791); <i>B-Lg*</i> (1 air)				
Guillaume Tell	drame mis en musique, 3	Sedaine, after A.-M. Lemierre	PCI (Favart), 9 April 1791	xxiv
sources and remarks : (1794)				
Cécile et Ermancé, ou Les deux couvents	cmda, 3	C.J. Rouget de Lisle and J.-B.-D. Desprès	PCI (Favart), 16 Jan 1792	
sources and remarks : <i>Br</i> (inc.; partly autograph), ov, <i>F-Pn</i> ; rev. as <i>Le despotisme monacal</i> , PCI, 1 Nov 1792				
Basile, ou A trompeur, trompeur et demi	cmda, 1	Sedaine, after M. de Cervantes : <i>Don Quixote</i>	PCI (Favart), 17 Oct 1792	
sources and remarks : <i>B-Br*</i> (inc.), <i>Lg*</i> (inc.)				
L'officier de fortune	drame, 3	E.-G.-F. de Favières	unperf.	

sources and remarks : composed 1792; intended for PCI; <i>Lg*</i> ; not to be confused with A. Bruni's <i>L'officier de fortune, ou Les deux militaires, 1782</i>				
Roger et Olivier	opéra, 3	J.M. Souriguère de Saint-Marc, after L. d'Ussieux: <i>Roger et Victor de Shabran</i>	unperf.	
sources and remarks : composed 1792–3; intended for POC; <i>F-Pn*</i> , <i>Pn</i> (printed score with autograph addns), <i>CDN-Lu*</i> (1 air); mostly parodied on <i>Les mariages samnites, 1776</i> (see Bartlet, 1984)				
Séraphine, ou Absente et présente	comédie mêlée de chants, 3	A.J. Grétry	unperf.	
sources and remarks : composed 1792–3; intended for PCI; <i>B-Lg*</i> ; see A.J. Grétry, 1814, p.28				
L'inquisition de Madrid	drame lyrique, 3	A.J. Grétry	unperf.	
sources and remarks : composed 1793–4; intended for PCI; mostly parodied on <i>Les Mariages samnites, 1776</i> , with 1 piece from <i>Les deux couvents, 1792</i> ; see Froidcourt, 1962, p.164				
Le congrès des rois	comédie, 3	Desmaillot [A.F. Eve]	POC (Favart), 26 Feb 1794	
sources and remarks : collab. H.-M. Berton, F. Blasius, L. Cherubini, N.-M. Dalayrac, P.-D. Deshayes, F. Devienne, L.-E. Jadin, R. Kreutzer, E.-N. Méhul, J.-P. Solié, A.-E. Trial; suspended after 2nd perf., later banned; <i>F-Pn*</i> (Berton's duo)				
Joseph Barra	fait historique, 1	G.D.T. Levrier Champ-Rion	POC (Favart), 5 June 1794	
sources and remarks : <i>B-Br*</i>				
Denys le tyran, maître d'école à Corinthe	opéra, 1	P.S. Maréchal	Opéra, 23 Aug 1794	xxviii
sources and remarks : <i>F-Pn, Po</i>				

La rosière républicaine, ou La fête de la vertu	opéra, 1	Maréchal	Opéra, 2 Sept 1794	xxix
sources and remarks : orig. entitled La fête de la raison; <i>B-Br*</i> (1 duo), <i>F-Pn</i> , <i>Po</i>				
Callias, ou Nature et patrie	opéra, 1	F.-B. Hoffman	POC (Favart), 19 Sept 1794	
sources and remarks : <i>B-Br*</i> (1 air), <i>F-Mc</i> (see Bartlet, 1987)				
Diogène et Alexandre	opéra, 3	Maréchal	unperf.	
sources and remarks : composed 1794, unfinished; intended for the Opéra; <i>B-Lg*</i> (Act 1); cited by Grétry, <i>Mémoires</i> (2/1797) in list of works				
Lisbeth	drame lyrique, 3	Favières, after J.P.C. de Florian: <i>Claudine</i>	POC (Favart), 10 Jan 1797	lxiv
sources and remarks : (1798)				
Anacréon chez Polycrate	opéra, 3	J.H. Guy	Opéra, 17 Jan 1797	vii–viii
sources and remarks : <i>F-Po</i> ; (1799)				
Le barbier du village, ou Le revenant	oc, 1	A.J. Grétry	Feydeau, 6 May 1797	
sources and remarks : <i>B-Br</i> (inc.); lib (Paris, 1797); music partly from <i>La rosière républicaine</i> , 1794				
Elisca, ou L'amour maternel	drame lyrique, 3	Favières	POC (Favart), 1 Jan 1799	xxxix
sources and remarks : <i>Bc</i> (inc.); rev. (A.J. Grétry) as <i>Elisca, ou L'habitante de Madagascar</i> , PCI, 5 May 1812 (1812)				
Le casque et les colombes	opéra- ballet, 1	Guillard	Opéra, 7 Nov 1801	
sources and remarks : to celebrate peace with England; <i>F-Po</i>				
Zelmar, ou Les Abencerages (Zelmar, ou L'asile)	drame	A.J. Grétry	unperf.	

lyrique, 2

sources and remarks :
comp. 1802; intended for the Opéra; lib Archives Nationales, Paris; see
A.J. Grétry, 1814, p.28

Delphis et Mopsa

comédie
lyrique, 2

Guy

Opéra, 15 xli
Feb 1803

sources and remarks :
orig. entitled *Le ménage*; *Po*

Doubtful: *Pygmalion*, 1776 (comédie lyrique, 1, Rosoi):
according to Moreau (see Froidcourt, 89) begun by
Grétry; later set by Bonesi

Spurious: *Alcindor et Zaïde* (opéra, 3 Bouquet *fils*);
cited in *FétisB*, lib rejected by the Opéra 1787–8, never
set; *Iphigénie en Tauride* (opéra, 4, Guillard), cited in
Brenet, 1884, p.121, but set by Gluck (see Froidcourt,
1962, p.95); *Les maures d'Espagne*, cited in *FétisB*; a
confusion with *Zelmar, ou Les Abencerages*; *Le sage
dans sa retraite* (comédie, 5, Dalaival, after J.-M.
Fragoso), The Hague, Français, 19 Sept 1782, attrib.
Grétry in lib; incl. 3 airs from *Les mariages samnites*,
1776; *Ziméo* (opéra, 3, Lourdet de Santerre), cited in
FétisB, but set by J.-P.-E. Martini, 1800

According to Grétry, *Mémoires* (2/1797), he did not set
Voltaire's *Le baron d'Otrante* (rejected by the PCI) or
Les deux tonneaux; libs written in 1767–8 and pubd in
P.A. Caron de Beaumarchais and others, ed.: *Oeuvres
complètes de Voltaire*, ix (Kehl, 1785)

Works by Lucile Grétry, orchd and rev. by A.-E.-M.
Grétry: *Le mariage d'Antonio* (cmda, 1, Mme de
Beauvoir [A.L.B. Robineau]), PCI, 29 July 1786
(?1786); *Toinette et Louis* (divertissement, 2, Patrat,
after his *Le mariage de Tonette, ou La fête bretonne*,
1781), PCI, 22 March 1787 [Julien et Colette (oc, 1),
parodied on the music of *Toinette et Louis*, intended for
PCI, 1787, was unperf.]

Grétry, André-Ernest-Modeste: Works

romances

Les caprices (Mon destin auprès de Climène) (J.F. de Saint-Lambert), 1v, hpd/pf, in
Journal de musique (1773), no.5, pp.5–7, suppl.1; Air (Doux plaisir, l'Amour te
rapelle) (de R.), 1v, bc, in *Mercure de France* (Dec 1775), 61–3; Air pour la fête de
Mme. P*** (Vous connoissez, mes amis) (Mars), 1v, bc, in *Mercure de France* (Feb
1776), 59–62; Romance du roman de l'histoire du chevalier du soleil (Quand on est
belle) (O. de Calahorra, trans. A.G.C. d'Orville and A.R. de Voyer d'Argenson), 1v,
in *Mercure de France* (Dec 1779), 64–6; *Le marché de Cythère* (Savez-vous qu'il
tient tous les jours), ode anacréontique, 1v, hpd/pf, in A. de Piis: *Chansons
nouvelles* (Paris, 1783), 5–8, appx 2

Romance du saule (Au pied d'un saule), S, orch/pf, in J.F. Ducis: *Othello ... tragédie ... représentée sur le théâtre de la République le 26 Novembre 1792* (Paris, 1793), 106; Aux mânes de son fils Godefroi (De l'Élysée) (O. de Corancez), 1v, pf/hp, in 6 romances de différens auteurs, ii (Paris, 1796); Aux mânes de M.E. Joly (Après vingt ans de mariage) (E.J.B. Delrieu), 1v, in *Journal des théâtres*, no.630 (1799), 129–33, appx 15–16, also for 1v, pf in N.F.R.F. Dulomboy: *Aux mânes de Marie-Elisabeth Joly, artiste célèbre du Théâtre Française* (Paris, 1799); L'éducation de l'Amour (Quand l'Amour déjà plein d'adresse) (A.J. Grétry), 1v, pf/hp (Paris, c1803)

6 nouvelles romances (A.J. Grétry), 1v, pf/hp (Paris, c1803) [La gaiété villageoise (Pour animer toujours la danse), ronde; Le départ inutile (Riants côteaux); La carrière (S'en allant au moulin), chansonnette; L'amant rassuré (Pourquoi douter de ma tendresse); Le jour de noce ou le vieux serviteur (Partout la gaiété), cavatine; Le tombeau de Thisbé (O ma Thisbé), no.6 for 1–4vv, pf/hp]; Le charme de s'entendre (Il est bien doux) (O.C.A. Rousselin), 1v, pf/hp (Paris, 1809); Marie-Louise, impératrice-reine, à l'éternel (Toi qui formas le coeur des mères), hymne (A.J. Grétry, 1v, pf/hp (Paris, 1811); Le berger délaissé (Mirtill, errant à l'aventure) (A.J. Grétry), 1v, pf/hp, in *Le troubadour des salons*, i/4 (?1824), 2–3

3 romances, 1v, pf/hp [Algar et Anissa (Il est donc), romance écossaise; La mère devant le lion (Un lion affreux); Le pont des mères (Dans la fleur de l'adolescence)], in *Oeuvres de J.F. Ducis* (Paris, 1827), 328–31; Le chevalier et la pastourelle (Je vous promets), 1v, pf, *F-Pn*; L'île de Cythère (C'est un charmant pays) (J.B.J.W. de Grécourt), chanson badine, 1v, pf, *Pn*; Le rossignol, 4vv, *B-Lg*; Stances du lys de l'opéra, lost, cited by Bouilly: *Mes récapitulations*, i, (Paris, 1836), 393, doubtful

Spurious: 3 romances nouvelles, op.1 (Paris, 1805), 3 romances, op.2 (Paris, 1806): text and music by A.J. Grétry

Grétry, André-Ernest-Modeste: Works

other works

Sacred: O salutaris hostia, 5vv, bc (org), c1760, St Paul, Liège; Confitebor tibi, Domine, 4vv, orch, c1762, *B-Bc, Lc, F-Pc, Pn**; De profundis, inc., see A.J. Grétry (1814), pp.19–20; Dixit Dominus, 4vv, orch, c1762–3, *B-Lc** (inc.); Laetatus sum, S, orch, c1765, c1765, Notre Dame, Maastricht; Laudate, S, orch, c1765, Notre Dame, Maastricht; Laudate, T, orch, c1765, Notre Dame, Maastricht; Mirabilis Deus, 4vv, orch, c1765, Notre Dame, Maastricht; 2 ants for admission to the Accademia Filarmonica, Bologna: Euge serve bone, Haec est virgo, SATB, 1765, *I-Ba**

Revolutionary chansons: Couplets du citoyen patriophile dédiés à nos frères de Paris (Qu'entends-je), 1v, bc (Paris, 1792); Hymne en honneur de Marat et Le pelletier (O Liberté) (C.J.L. Davrigny), SATB, band, 30 Nov 1793, *B-Br** [re-used in Joseph Barra]; Hymne à l'éternel (Je te salue) (R.), arr. 1v, gui, by J.B. Bédard (Paris, 1794); Ronde pour la plantation de l'arbre de la liberté (Unissez vos coeurs) (J.F.R. Mahéault), 1v, orch/bc, 6 March 1799 (Paris, 1799); Eloge à Bonaparte (Le plus grand des héros), 2vv, pf, ?1801, *Lg, F-Pn*; arr. of Dalayrac: Veillons au salut l'empire, B, chorus, orch, ?*Pn*, see de Curzon (1907), 73

Other vocal: Cantate pour célébrer la naissance du premier enfant de Monsieur et Madame de La Ferté (Quels accords ravissants), 3vv, chorus, orch, *B-Lg* (facs. in Vendrix, 1977)

Inst: 6 quartetti, str qt, op.3, c1765 (Paris, 1773), ed. M. Barthélémy (Versailles, 1997) [Sinfonia, D, listed by S. Clercx, 1944, = arr. of str qts nos.2 and 4]; 6 sinfonia, 2 hn, str, c1765, *I-Rdp*; Fl conc., C, *US-Wc* (pts), c1766, ed. O.H. Noetzel (Wilhelmshaven, c1961); Sinfonia, 2 ob, str, 1769, *I-Rc*; Str Qt, G, c1769, *US-NYcub*; sonatas, opp.1–2 (Offenbach, 1773) are arrs. of selections from L'amitié à l'épreuve, see Vander Linden (1958)

Doubtful inst works: 2 syms., D, B¹; *D-Rtt*, also attrib. F.X. Pokorny, see J. LaRue, *JAMS*, xiii (1960), 188–94; 6 duos, 2 vc, *B-Lg*, see Quitin: *Les maîtres* (1964), 71–2; pieces for hp, incl. variations on Ah! vous dirais-je maman', see Mercier (1978–9)

For full details of student works, see Grétry, *Mémoires* (2/1797)

Grétry, André-Ernest-Modeste

WRITINGS

Mémoires, ou Essai sur la musique (Paris, 1789, enlarged 2/1797/R)

De la vérité, ce que nous fûmes, ce que nous sommes, ce que nous devrions être (Paris, 1801)

Réflexions d'un solitaire (MS, 1801–13, inc.); ed. L. Solvay and E. Closson (Brussels, 1919–22/R); ed. M. Brix and Y. Lenoir (Namur, 1993)

Méthode simple pour apprendre à préluder en peu de temps, avec toutes les ressources de l'harmonie (Paris, 1802/R)

Grétry, André-Ernest-Modeste

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Grétry, Lucile [Angélique-Dorothee-Louise]

(*b* Paris, 15 July 1772; *d* Paris, March 1790). French composer, second daughter of [André-Ernest-Modeste Grétry](#). Like her two sisters, she was a youthful victim of tuberculosis. Lucile was named in the family after the heroine of Grétry's second Parisian opera (1769). Some details of her life emerge from her father's letter to the *Journal de Paris* of 29 July 1786, the day of the première of her *Le mariage d'Antonio*. She had received early lessons from her father in counterpoint and declamation, and from Tapray in harmony. Bouilly's memoirs inform us of her unhappy marriage, as does Grétry's letter of 12 February 1790.

Le mariage d'Antonio takes its point of departure from Sedaine's libretto to *Richard Coeur-de-lion* (1784), in which the young Antonio had acted as Blondel's guide. Blondel now facilitates Antonio's betrothal. Lucile Grétry composed the vocal parts, the bass and a harp accompaniment, which her father scored for orchestra. The *Correspondance littéraire* praised its musical aptness, attractive melody, and freshness. The work was relatively successful, gaining 47 performances to February 1791. However, *Toinette et Louis*, whose libretto was criticized, had only a single performance.

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DAVID CHARLTON

Gretsch.

American firm of instrument makers, importers and distributors. In 1883 Friedrich Gretsch, a German emigrant, established the Fred Gretsch Manufacturing Company in Brooklyn, New York. When Friedrich died in 1895 his son Fred(erick) Gretsch sr took over the firm. At first the company's own products bore the Rex and 20th Century brands, but from the 1920s the Gretsch brand name was used for drums and, from the 1930s, guitars. Fred sr's son Fred Gretsch jr (*d* 1980) became president in 1948. Many jazz and popular music drummers favoured Gretsch's small-scale drum kits which pioneered the use of staggered-ply shells and die-cast rims; the company's 'round-badge' drums are still sought after for their fine sound. The musician Jimmie Webster developed a luxurious electric guitar, the White Falcon (1955), and persuaded the renowned country player Chet Atkins to endorse several electric models, including the 6120 Hollow Body (1955) and the Country Gentleman (1957; see illustration). When the latter was played by George Harrison in the 1960s Gretsch achieved a new level of sales success. The firm was bought by the musical

instrument manufacturer D.H. Baldwin of Ohio in 1967; in 1970 production was moved to Booneville, Arkansas. Guitar production ceased in 1980 and Gretsch was sold to Charles Roy of Nashville, Tennessee two years later. In January 1985 Gretsch returned to family ownership when another Fred Gretsch, the nephew of Fred Gretsch jr, took over the firm. The company was renamed Fred Gretsch Enterprises and at the end of the 20th century was located in Savannah, Georgia, manufacturing Gretsch drums and guitars in the USA and Japan.

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TONY BACON

Grevillius, Nils

(*b* Stockholm, 7 March 1893; *d* Mariefred, 15 Aug 1970). Swedish conductor. A violin pupil of Fridolf Book at the Swedish Royal Academy of Music, he was leader of the Royal Opera orchestra from 1911 to 1914. He studied conducting in Germany, England (London, 1914) and elsewhere, and became assistant conductor of the Stockholm Concert Society 1914–20, and coach at the opera. In 1924 he was appointed conductor of the Royal Court Orchestra, with the title of musical director from 1931, remaining until 1953; he was also music director of the radio orchestra in Stockholm from 1927 to 1939. He conducted a Ballet Suédois season in Paris (1922–3) and at the concerts of the Wiener Tonkünstlerverein in Vienna (1923). Grevillius made a number of recordings, chiefly of Swedish orchestral music and of opera excerpts with Jussi Björling and other Swedish singers.

ARTHUR JACOBS

Grey, Madeleine [Grunberg, Madeleine Nathalie]

(*b* Villaines-la-Juhel, Mayenne, 11 June 1896; *d* Paris, 13 March 1979). French soprano. At the Paris Conservatoire she studied the piano with Cortot and singing with Hettich. An early appearance with the Padeloup Orchestra attracted the attention of Ravel, who in 1921 recommended her to Ansermet as an exceptionally fine interpreter of French song. She became closely associated with Ravel's songs and recorded the *Chansons hébraïques* and *Chansons madécasses* with the composer as accompanist in 1932. She also toured Spain with him, took part in the 1928 festival with which he was honoured by his home town, Ciboure, and sang in memorial concerts after his death in 1937. Many other composers chose her to give the first performances of their songs, among them Fauré, who accompanied her in his *Mirages* cycle (1919), and Canteloube, whose

Chants d'Auvergne (dedicated to her) she first sang in 1926, later making their first recording. Her long concert tours abroad, and especially her successful appearances in Italy and the USA, helped greatly to further the appreciation of modern French song. Her voice was strong and clear, her diction excellent; her interpretations were individual and intelligent.

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Gribenski, Jean

(b Castelmoron-sur-Lot, Lot-et-Garonne, 5 Aug 1944). French musicologist. He attended the Sorbonne, where he studied first history, gaining the degree in 1966, and then musicology with Jacques Chailley and Barry S. Brook (1966–8). He was appointed to teach at the University of Paris IV-Sorbonne in 1970. From 1974 to 1986 he was editor-in-chief of the *Revue de musicologie*. He was vice-president of the Société Française de Musicologie from 1988 to 1991, becoming its president in 1995. His main field of research is music in France during the Classical period, particularly chamber music, music publishing and the reception of Mozart in France.

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Grieg, Edvard (Hagerup)

(*b* Bergen, 15 June 1843; *d* Bergen, 4 Sept 1907). Norwegian composer, pianist and conductor. He was the foremost Scandinavian composer of his generation and the principal promoter of Norwegian music. His genius was for lyric pieces – songs and piano miniatures – in which he drew on both folk tunes and the Romantic tradition, but his Piano Concerto found a place in the central repertory, and his String Quartet foreshadows Debussy.

1. Early years and apprenticeship, 1843–64.
2. Nationalism and fame, 1864–79.
3. Maturity, 1880–1907.
4. Style.
5. Songs.
6. Piano music.
7. Chamber music.
8. Other works.
9. Influence and reputation.

WORKS

WRITINGS

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JOHN HORTON/NILS GRINDE (1–3), NILS GRINDE (4–9)

Grieg, Edvard

1. Early years and apprenticeship, 1843–64.

His mother, Gesine Judith Grieg, was a daughter of a provincial governor named Hagerup, whose father had been adopted in boyhood by Bishop Hagerup of Trondheim and had assumed the name of his patron. Gesine's father provided her with an excellent musical training under Albert Methfessel at Hamburg, with the result that she was much in demand at Bergen as a pianist. In 1836 she had married Alexander Grieg, merchant and British consul at Bergen. His father, John Grieg, had held the same appointment before him, and had also interested himself as an amateur in the musical life of the city, playing in the orchestra of the Bergen Harmonic Society under his father-in-law, Niels Haslund (*b* 1747). John's father, Alexander Grieg (originally spelt Greig), was of Scottish extraction, but left his native country around 1770, probably as the result of economic rather than political pressure.

Edvard was the fourth of the five children born to John and Gesine Grieg. The story of his childhood and student years is told in his autobiographical sketch *Min første succes*. From the age of six he had piano lessons from his mother, was present at the regular musical gatherings held in the house and gained special affection for the works of Mozart, Weber and Chopin; his earliest extant compositions date from about 1858. From 1853 the family took up residence at the mother's estate at Landås, 2 km or so

outside Bergen, and Edvard and his elder brother John walked daily to the city to attend school there.

The first turning-point in Grieg's career occurred in the summer of 1858, when Ole Bull visited the Griegs, heard Edvard play and persuaded the parents to send him to the Leipzig Conservatory. Thus the boy of 15 came to be enrolled at the institution of which he was always afterwards to speak with distaste. His first piano teacher there was Louis Plaidy, but Grieg found his pedantic methods of instruction so irksome and his teaching repertory of Czerny, Kuhlau and Clementi so sterile that he applied to be transferred to another teacher. He was then placed under E.F. Wenzel, who had been a close friend of Schumann and succeeded in arousing in his pupil an enthusiasm for Schumann's music that never left him. Later still Grieg had piano instruction from Moscheles. His teachers for harmony and counterpoint were E.F. Richter, Robert Papperitz and Moritz Hauptmann.

In his last year at the conservatory Grieg studied composition with Carl Reinecke, who gave him the tasks of writing a string quartet and an overture, although he had learnt little about either instrumental style or formal construction. More valuable were the opportunities of hearing public music-making at Leipzig; at the Gewandhaus concerts, for example, Grieg heard Clara Schumann play her husband's Piano Concerto, and he was present at several performances of Wagner's *Tannhäuser*. He fell ill in 1860 with an attack of pleurisy that laid the foundations of the respiratory troubles which were to hamper him for the rest of his life. After a summer in Norway to recuperate he was able to return to the conservatory, which he finally left in the spring of 1862; at the students' examination in the Gewandhaus his *Vier Stücke* (for piano, dedicated to Wenzel) had been played. These, with the four songs for alto to German texts, were soon afterwards published in Leipzig as his opp.1 and 2; they are well-made student works, showing little of his artistic individuality.

By May 1862 Grieg was back in his native city and lost no time in bringing himself before the public with a successful concert at which he played his piano pieces op.1 and took part in Schumann's Piano Quartet. Later in the same season (March 1863) he played Beethoven's C minor Concerto with Maezewski, the Polish conductor of the Harmoniske Selskab, and a month later his *Rückblick*, a short piece for chorus and piano, was performed by the society. In May 1863, not feeling satisfied with his musical training and having been refused a government stipend, he sought wider experience in Copenhagen, then the main cultural centre of Norwegian as well as Danish life. Among the Danish musicians who gave him encouragement and advice was Niels Gade. Gade's reputation already shone with a double lustre: he was the recognized leader of the Scandinavian Romantic school, and he had been the friend and trusted colleague of Schumann and Mendelssohn. His reception of Grieg, though kindly, was tempered by some disdain of the Norwegian's meagre output of published work, and he soon sent him away to compose a symphony. Neither by temperament nor by training did Grieg feel himself fitted for such a task. The manuscript of the completed exercise is dated a year later (2 May 1864), and is docketed with a direction from the composer that it is not to be performed. Evidently Grieg made this decision some years later, since a number of performances of the immature symphony undoubtedly took place up to

1867. The two middle movements were published as *Deux pièces symphoniques* for piano duet op.14.

Other outstanding figures in the cultural life of Copenhagen were the musicians Emil Hartmann, C.F.E. Horneman, Gottfred Matthison-Hansen, Julius Steinberg (the singer) and the authors Benjamin Feddersen and Hans Christian Andersen. It was at this time also that Grieg met his cousin, Nina Hagerup, a talented singer; her engagement to Grieg took place in July of the following year (1864). The *Poetiske tonebilleder* ('Poetic Tone-Pictures') for piano op.3 and a number of songs were written at this period, of which *Hjertets melodier* ('The Heart's Melodies') op.5, to Danish poems by Andersen, was the first of Grieg's works to exhibit a more personal style.

Grieg, Edvard

2. Nationalism and fame, 1864–79.

With the latter part of 1864 his artistic life entered a new phase. He had been brought up in the environment of middle-class Norwegian urban society, with its predominantly Danish speech, traditions and cultural outlook. Except for the years spent at Leipzig his musical associations were Danish in character; he knew next to nothing of the Norwegian nationalist tendencies of his time and had scarcely heard any genuine Norwegian folk music. During that summer, however, he stayed with Ole Bull at Osterøy, played the classics with him, and caught some of the violinist's enthusiasm for Norwegian peasant culture; and on a second visit to Copenhagen in the autumn and winter of 1864–5 he met the man on whom the Norwegian nationalists set their chief hope for a national school of music. Rikard Nordraak was 22 at that time, had been working in association with Bjørnson, had produced incidental music for the dramatist's *Sigurd Slembe*, and was at work on *Maria Stuart i Skotland*. After their meeting Nordraak dragged Grieg round to his lodgings and sang and played him fragments of these and other examples of his own work. Thenceforward Grieg felt that his path was clear: it was that of a musician dedicated to Romantic nationalism. He acknowledged his debt to Nordraak in the *Humoresker* for piano op.6, the first of his compositions to show the influence of Norwegian folk idioms. He also joined Nordraak, Horneman and Matthison-Hansen in founding a society, known as Euterpe, for the promotion of Scandinavian music. It was some time, however, before Grieg's reorientation towards a distinctively Norwegian style was complete. His next important works, the Piano Sonata op.7 and the First Violin Sonata op.8, both written in Denmark in the summer of 1865, still show Danish affinities.

A plan for a tour of Germany and Italy in the company of Nordraak was frustrated by Nordraak's fatal illness. Grieg, after visiting Leipzig and taking part in performances of the two sonatas at a conservatory concert, reached Rome towards the end of the year. The chief events of his winter's stay there were his first meeting with Ibsen, the composition of the fantasy *I höst* ('In Autumn') op.11, based on the song *Efteraarsstormen* ('Autumn Storms') op.18 no.4, and the news of Nordraak's death in Berlin. The manuscript of Grieg's march in memory of Nordraak is dated 6 April 1866, a month after the young man's death.

Grieg now set himself in earnest to make a livelihood in his own country. After failing in attempts to obtain the post of musical director at the Christiania Theatre, of which Bjørnson had recently been placed in charge, he gave a concert of Norwegian music (songs by Nordraak, Kjerulf and himself, and *Humoresker* and the two sonatas) on 15 October 1866. Given with Nina Hagerup and the violinist Wilma Neruda, this concert resulted in the acceptance of Grieg as one of the foremost young musicians in the country: he obtained pupils and was made conductor of the Philharmonic Society. In collaboration with the critic Otto Winter-Hjelm, he launched a project for a Norwegian Academy of Music, which opened on 14 January 1867. On 11 June he and Nina Hagerup were married. In July, the second Violin Sonata op.13 was completed, and dedicated to Johan Svendsen, who arrived from Leipzig in October to conduct his Symphony in D major, a work which made a profound impression on Grieg and no doubt weighed with him in deciding to relinquish further attempts to write on a symphonic scale.

Before the end of 1867 Grieg had composed the first set of *Lyric Pieces* for piano (op.12). Signs of his awakened nationalism are apparent in the titles of no.6 (*Norsk*), no.5 (*Folkeviser*) and no.8 (*Fædrelandssang*), to the last of which Bjørnson was soon afterwards to write patriotic verses. In June 1868 Grieg and Nina, with their two-month-old daughter Alexandra, again sought the milder air of Denmark, where, at Søllerød, the Piano Concerto in A minor was composed.

In the autumn of 1868 Grieg, back at Christiania, advertised a further series of subscription concerts and persevered in his attempts to secure a financial subsidy for further travel and study. He received support from Liszt, who wrote at the end of the year warmly commending his earlier Violin Sonata (op.8) and inviting him to visit Weimar. The following summer was spent on the family estate at Landås, where the op.18 songs were completed. It was there that Grieg first came across a copy of Lindeman's folksong collection, *Aeldre og nyere norske fjeldmelodier* ('Older and Newer Mountain Melodies'), and thus gained a new insight into Norwegian folk music; his piano versions of 25 of Lindeman's melodies were published as op.17. In the autumn of 1869 the Griegs were able at last to set out on a journey to Italy with the help of a state bursary. While in Rome Grieg called on Liszt and played him the Second Violin Sonata, the *Humoresker*, part of the Piano Sonata and the Nordraak march. On a subsequent occasion Liszt played through the Piano Concerto at sight and gave Grieg the warmest encouragement.

During the two years following his return to Christiania in the autumn of 1870 Grieg collaborated with Bjørnson in a number of works, setting his *Foran sydens kloster* ('Before a Southern Convent'), from *Arnljot Gelline*, as a cantata for female voices, his *Bergliot* as an accompanied declamation, his *Landkjending* ('Land-Sighting') as a cantata for male voices with orchestra and organ, and a number of his shorter lyrics as songs. He also made his first attempts at writing for the stage. His music to Bjørnson's *Sigurd Jorsalfar* was written at the beginning of 1872 and performed in May at the Christiania Theatre. Composer and author then began to make plans for an opera on a Norwegian subject.

In the meantime Grieg continued to give a considerable part of his time and energies to conducting and concert-giving, and in the autumn of 1871 he helped found the Christiania Music Society for the promotion of orchestral music. On 10 July 1873 Bjørnson sent him the first three scenes of an opera text, *Olav Trygvason*, on which he set to work at once, requesting Bjørnson to let him have the remainder of the text without delay. A long correspondence followed, with composer and author reproaching each other for hindering the completion of the opera. Meanwhile, in January 1874, Grieg received from Ibsen an invitation to write incidental music for *Peer Gynt*, and he accepted the commission believing that only a few fragments of music were required. Finally both he and Bjørnson lost interest in the operatic project.

The *Peer Gynt* music occupied Grieg for a much longer period than he had expected. Having obtained a further government grant giving him freedom to compose, he left Christiania in the beginning of June 1874 to spend the summer in the west. Landås had been sold, but a convenient place for working had been found for him at Sandviken, and there – and during the following autumn in Denmark and later in Leipzig – he laboured at *Peer Gynt*, completing the score by July 1875. Its first performance, with Ibsen's drama in its revised stage version, took place on 24 February 1876.

In August that year Grieg was at Bayreuth attending the first performance of Wagner's *Ring*, about which he sent a series of critical notices to the journal *Bergensposten*. Second piano parts to four of Mozart's sonatas were written during the winter of 1876–7. The influence of an ever-growing love of the scenery of his native country began to show itself more markedly in his compositions at this period. In June 1877 he took a lodging at Lofthus, in the beautiful Hardanger district, and there he set *Langs ei å* ('Beside the River'), a poem by the peasant poet A.O. Vinje. So much inspired and invigorated by his surroundings did he find himself that he prolonged his stay in the district through the winter and until the autumn of the following year. During this time he completed the folksong choruses for male voices op.30, *Den bergtekne* ('The Mountain Thrall') op.32 for solo baritone, two horns and strings, the String Quartet in G minor op.27, the *Albumblade* op.28 and the *Improvisata over to norske fokeviser* op.29.

Thereafter he wrote nothing for more than a year. But as his periods of artistic sterility, which he himself attributed to chronic ill-health, tended to increase, his reputation as composer and exponent of his own works expanded both at home and abroad. During the winter of 1878–9 the new quartet was performed in Cologne and Leipzig, and royalty patronized a concert given in Copenhagen on 30 April 1879, when Grieg conducted the first performance of *The Mountain Thrall* and played the solo part in his Piano Concerto.

Grieg, Edvard

3. Maturity, 1880–1907.

The spring of 1880 brought new creative vigour, with the completion of the songs to words by Vinje (op.33). Grieg also became for a time closely associated with the music of his native city, as conductor of the Bergen Harmonic Society (1880–82). This was the last official appointment he was to hold. Freedom from such commitments enabled him to embark, at the

beginning of 1883, on a second piano concerto, commissioned by the firm of Peters but never finished, and to complete the Cello Sonata op.36, the *Walzer-Capricen* for piano duet op.37 and a second set of *Lyric Pieces* op.38.

1883 was a critical year in his life. His relationship with his wife was strained, and he was dissatisfied with his work as a composer. In the summer he left, possibly not intending to return to Nina. He paid another visit to Bayreuth to hear *Parsifal*, and the following autumn began a long concert tour that included visits to Weimar, Dresden, Leipzig, Meiningen, Breslau, Cologne, Karlsruhe, Frankfurt, Arnhem, The Hague, Rotterdam and Amsterdam. Meanwhile Nina moved in with their friends Marie and Frants Beyer, who did their best to reconcile the couple. They succeeded. In January 1884 the Griegs and the Beyers met in Leipzig, and the Griegs then spent four months together in Rome.

Part of the summer of 1884 was spent executing commissions for the Holberg bicentenary celebrations. Grieg's contribution included a male-voice cantata and the suite *Fra Holbergs tid* ('From Holberg's Time'), written originally for piano and scored for strings the following year. He now resolved to settle altogether in the Westland and began to build the house at Troldhaugen that was to be his permanent home for the rest of his life. The Griegs took up residence there in April 1885.

For the next 20 years the pattern of Grieg's life was subject to few variations. Spring and early summer were usually given up to composition or the revision of older work. Later in the summer he would make a tour on foot in the mountains, often in the company of Frants Beyer, a neighbour as well as an intimate friend, or with visitors from abroad like Julius Röntgen or Percy Grainger. Autumn and winter were spent in the lengthy concert tours which Grieg, in spite of his delicate constitution, seemed unable to resist. One reason for this was undoubtedly the great success he achieved as conductor and pianist – a success he shared with his wife, for though Nina had no great voice, she sang her husband's songs with incomparable feeling and grace. Grieg performed only his own music, and, with few exceptions, notably in Leipzig, gained positive reviews. A particular effect of his extensive travels, and of his wide circle of friends and correspondents, was that he gained a more cosmopolitan outlook than he had adopted at the outset of his career, when he had worked under strong nationalist influences.

What may be described as a second nationalist period began, however, in the 1890s, with a fresh exploitation of Norwegian folk idioms in characteristic miniatures like *Gjaetergut* ('Herdboy') and *Klokkeklang* ('Bellringing') from the fifth set of *Lyric Pieces* op.54, as well as in the folksong variations for two pianos op.51, the 19 *Norske folkeviser* for piano (on folksongs collected by Beyer in the Jotunheimen mountains) op.66, the children's songs op.61 and, most distinguished of all, the *Haugtussa* song cycle op.67, on poems by Arne Garborg.

During this time numerous distinctions were conferred on Grieg from abroad, including honorary doctorates from Cambridge and Oxford and membership of the Institut de France, and prominent musicians he met included Tchaikovsky and Brahms. He also produced a certain amount of

critical writing, contributing articles on Mozart, Schumann and Verdi to foreign journals. The culmination of his efforts to raise standards of performance and criticism in Norway came in 1898, when the Norwegian Music Festival was held at Bergen, and he, Svendsen and other Norwegian composers shared with Mengelberg the conducting of the Amsterdam Concertgebouw orchestra which he, in defiance of chauvinistic opinion, had insisted on inviting for the occasion.

In September 1899 he conducted his music to Bjørnson's *Sigurd Jorsalfar* at the opening of the National Theatre at Christiania. During 1900 his health deteriorated; yet by the 1902–3 season his concert tours were taking him as far afield as Prague, Warsaw and Paris, and his birthday was celebrated by a great concourse of friends, Bjørnson making a notable speech on the occasion. The most interesting of his compositions during these final years were the *Slåtter*, or peasant fiddle-tunes, written down by him and the violinist Johan Halvorsen from the playing of Knut Dale, one of the exponents of the traditional style of playing on the Hardanger fiddle; these tunes he arranged for piano as op.72. His last work, *Fire salmer* ('Four Psalms'), was based on folk melodies and written in the summer and autumn of 1906.

Finding that the climate of the Westland had an adverse effect on the pulmonary disorders from which he increasingly suffered, he took rooms in a Christiania hotel during the winter of 1906–7. Even in the last year of his life, however, he was able to make a tour to Copenhagen, Munich, Berlin and Kiel, and he was on the point of leaving for England when he was ordered to hospital, where he died the following day. His funeral was on a national scale; the body was cremated, and in April 1908 the urn containing the composer's ashes was placed in a rock-hewn recess overlooking the fjord at Troidhaugen.

[Grieg, Edvard](#)

4. Style.

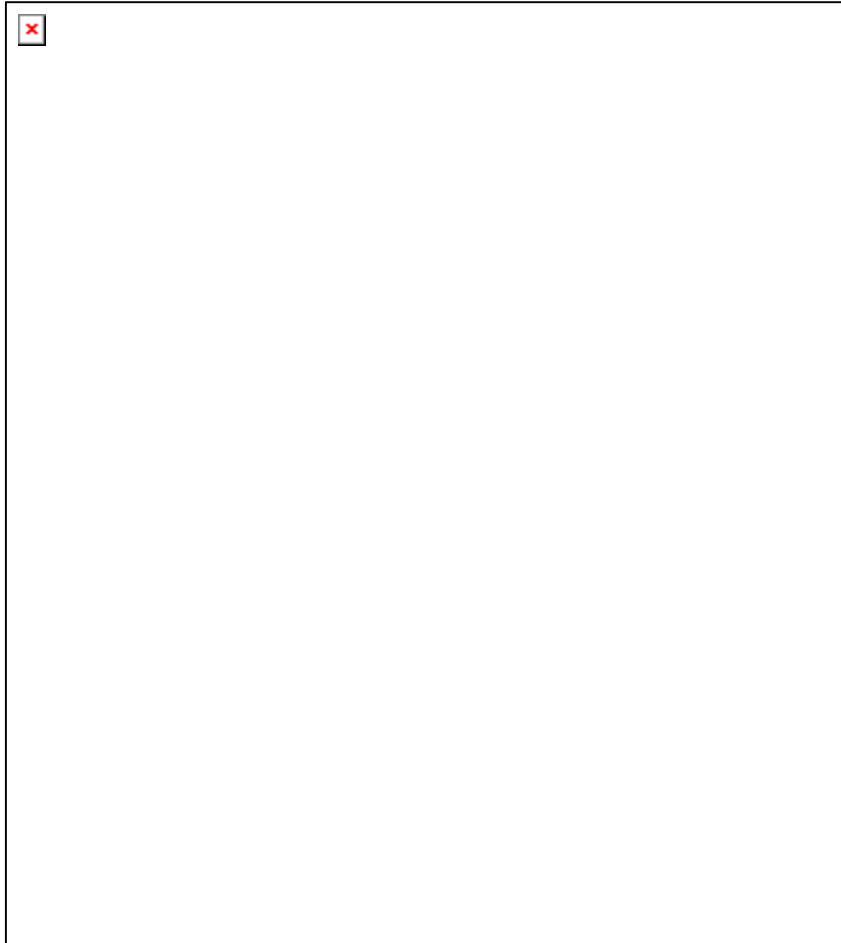
During his student years in Leipzig and later in Copenhagen, Grieg became intimately familiar with early Romantic music, especially Schumann's, and this became the point of departure in his works up to *The Heart's Melodies* op.5, the songs of 1863–4. The change in style already apparent in 1865 in the *Humoresker*, Piano Sonata, and First Violin Sonata came with his turning towards folk music as a direct source of inspiration. While his interest in Norwegian folk music was probably already aroused in early youth by his acquaintance with Ole Bull, the breakthrough came with his renewed meeting with Bull in the summer of 1864 and introduction to Rikard Nordraak in Copenhagen in 1865. Nordraak had a passionate faith in the possibility of developing a distinctively Norwegian musical style, and he imparted something of this ideal to Grieg.

The new involvement with folk music seems to have had its strongest effect on Grieg's harmonic imagination, and the most radical advances in his harmonic language are frequently found in his numerous folksong arrangements. These are to be found in the *Album for mandssang* op.30 (1877–8), the *Norwegische Tänze* op.35 for piano four hands (1881), the *Symphonische Tänze* op.64 (1896–7, orchestral arrangements of four folk tunes) and finally the *Four Psalms* op.74 for baritone solo and mixed

chorus (1906). But the most characteristic such works are the three sets of piano arrangements – the 25 *Norske folkeviser og dandse* op.17 (1869), 19 *Norske folkeviser* op.66 (1896) and *Slåtter* op.72 (1902–3) – which present a cross-section of Grieg's evolving harmonic style.

While Nordraak's ideas were of great importance to Grieg in the early development of his interest in folk music, Nordraak's musical style influenced Grieg only slightly; the two musicians proceeded in entirely different directions. In the op.17 pieces, Grieg's richly chromatic but clearly functional harmony is coupled with rhythmic and melodic folk elements strongly emphasized by the use of pedal points. Wagner too played a role, though limited, in Grieg's subsequent development; he found the German's style both attractive and repellent and mostly managed to keep his distance.

Impressionist features began to appear in Grieg's music as early as the String Quartet in G minor op.27 (1877–8), and emerged more clearly in the 1890s with the op.66 folksong arrangements and *Haugtussa* song cycle op.67. As the functional relationship between chords gradually weakened in these works, a freer handling of dissonance became evident, including parallel non-triadic progressions. The final stage in Grieg's stylistic development was a bolder, linear treatment of harmony, pointing forward to 20th-century neo-classicism. This progressive feature is manifest in the texture of the *Four Psalms* and especially in the *Slåtter* (ex.1), whose dissonance treatment was possibly influenced by the double-stopping technique of the folk instrument, the Hardanger fiddle. But Grieg's innovations had little or no effect on the compositions of his conservative Norwegian contemporaries.



Grieg, Edvard

5. Songs.

In 1900 Grieg wrote to his American biographer Henry Finck:

How does it happen that my songs play such an important part in my production? Quite simply owing to the circumstances that even I, like other mortals, was for once in my life endowed with genius (to quote Goethe). The flash of genius was: love. I loved a young girl who had a wonderful voice and an equally wonderful gift of interpretation. That girl became my wife and my lifelong companion to this very day. For me, she has been – I dare admit it – the only genuine interpreter of my songs.

Even if one cannot conclude from this letter that Nina Grieg was the direct source of inspiration for all of her husband's 170 songs, she was at least for the early songs *The Heart's Melodies* op.5, and it was through their collaboration that Grieg came to his remarkable understanding of the capabilities and expressive possibilities of the human voice. Not surprisingly, when one element or another has occasion to dominate in his songs, it is the vocal line, especially in the earlier works; sheer melodic inspiration has kept some of these early songs alive in spite of their mediocre texts. However, in many other songs the piano accompaniment is highly developed, with short preludes and interludes and motifs imitated from the voice part.

Formally, the songs are mainly simple: usually strophic, sometimes with strophic variations. This folklike simple form is especially characteristic and appropriate in the Vinje and Garborg settings, where the texts are modelled after Norwegian folk poetry, and where form is integral to stylistic distinctiveness, to what makes them folksong transmuted into art music.

Grieg's songs encompass a wide range of emotional expression, from the deep pain of such Vinje settings as *Den særde* ('The Wounded Heart') op.33 no.3 to the racy humour of *Og jeg vil ha mig en hjertenskjaer* ('And I Will Take a Sweetheart'), the fifth of the op.60 Krag settings. In larger pieces there is often a motivic development mirroring the content of the poem. A good example of this, and of Grieg's refined sense of sonority, is in the passionately intense Vinje song 'Beside the River'.

Impressions of nature frequently provide an atmospheric background in the songs, as in several of these op.33 Vinje settings and in most of the eight songs of *Haugtussa* op.67, one of Grieg's finest works. Garborg's *Haugtussa* is a long epic, strongly influenced by Norwegian folk poetry, and in his settings Grieg used only a small portion of the action. From remarks in his letters, from the existence of another eight *Haugtussa* songs left in manuscript, one of them for women's chorus, and from some sketches for instrumentation, it appears that Grieg had originally planned a larger work. The *Haugtussa* cycle contains some impressionistic uses of harmony and piano sonority, and these features are even more striking in the op.70 settings of Otto Benzon poems. In the fourth of these, *Lys nat* ('Summer Night'), interest is concentrated on the evocative impressionistic piano writing, while the vocal part is largely relegated to the role of recitative. An essential element of Grieg's songwriting achievement was his ability to reinterpret a lyrical impression, to create or reflect a definite atmosphere by simple melodic and harmonic means, and it is this atmospheric quality in his best songs, particularly the late ones, that places them among the finest examples of Romanticism.

Grieg, Edvard

6. Piano music.

Grieg was a fine pianist and appeared at his concerts both as soloist and as accompanist to his singers; understandably his large body of piano works occupies a position in his output comparable in importance to that of the songs. Among them his only completed concerto takes a special place. A work of youthful exuberance, it opens with an impetuous solo passage built of a descending 2nd followed by a descending 3rd; this melodic motif, which recurs throughout Grieg's works (as in the String Quartet) is characteristic of Norwegian folk music and its borrowing typifies the pervasiveness of folk influence in his music. The concerto's first movement is made up of seven different thematic ideas, and though some of them are motivically related, there is also much contrasting material. It is to this proliferation of attractive ideas that the work finally owes its great conviction and popularity.

Of Grieg's works for solo piano and for piano duet, the most important is the Ballade in G minor op.24 (1875–6). It was composed two years before the quartet in the same key, and is closely akin to the later work in spirit. The Ballade is a set of variations on the folksong *Den nordlandske*

bondestand ('The Northland Peasantry') from Lindeman's collection. The theme is announced in a rich chromatic harmonization and is followed by nine distinct character variations, which illuminate various aspects of the folksong while retaining its formal structure. Variations 10 to 14 are freely based on individual motifs from the theme and are joined to form two dynamic waves; nos. 10 and 11 lead directly into no. 12, which presents a major-mode version of the theme, while nos. 13 and 14 culminate in a climax which is suddenly broken off by a single deep bass note. This interrupted climax acts as a dramatic necessity; the concluding reappearance of the first part of the theme in its original form now has the sense of a tragic return to the starting point and gives the whole work a feeling of unresolved struggle. It is darkly coloured music, but glows with intensity and seems to bear witness to profoundly tragic events in the artist's life. There are indications that Grieg considered the Ballade to be an unusually personal composition; he never played it at his concerts.

Another large-scale set of variations, *Altnorwegische Romanze* op. 51 for two pianos (1891), is based on a folksong, *Sjugur og trollbrura* ('Sjugur and the Troll-bride'), which is also taken from the Lindeman collection. It has some outward points of similarity to the Ballade, but its more reflective mood has failed to establish it in the concert repertory in either its original or orchestrated versions. Far more successful is the neo-Baroque suite *From Holberg's Time*, composed in 1884 while Grieg was working on a cantata for the bicentenary of Holberg's birth. In the suite's five movements – Praeludium, Sarabande, Gavotte, Air and Rigaudon – Grieg skilfully adopted formal principles from an earlier period to create a charming work, equally popular in a version for string orchestra.

Many of Grieg's best-known works are contained in the ten sets of *Lyric Pieces*, as well as in the *Humoresker* op. 6, *Folkelivsbilleder* ('Pictures from Country Life') op. 19, *Stimmungen* op. 73 and several other collections of miniature character-pieces. Within the simple outlines of traditional small forms (*ABA* and especially the extended *ABABA*, often with varied reprises), he managed to create a wealth of mood-sketches. These pieces, along with the three sets of folksong arrangements opp. 17, 66 and 72, span the whole of Grieg's development as a composer for the piano.

Grieg, Edvard

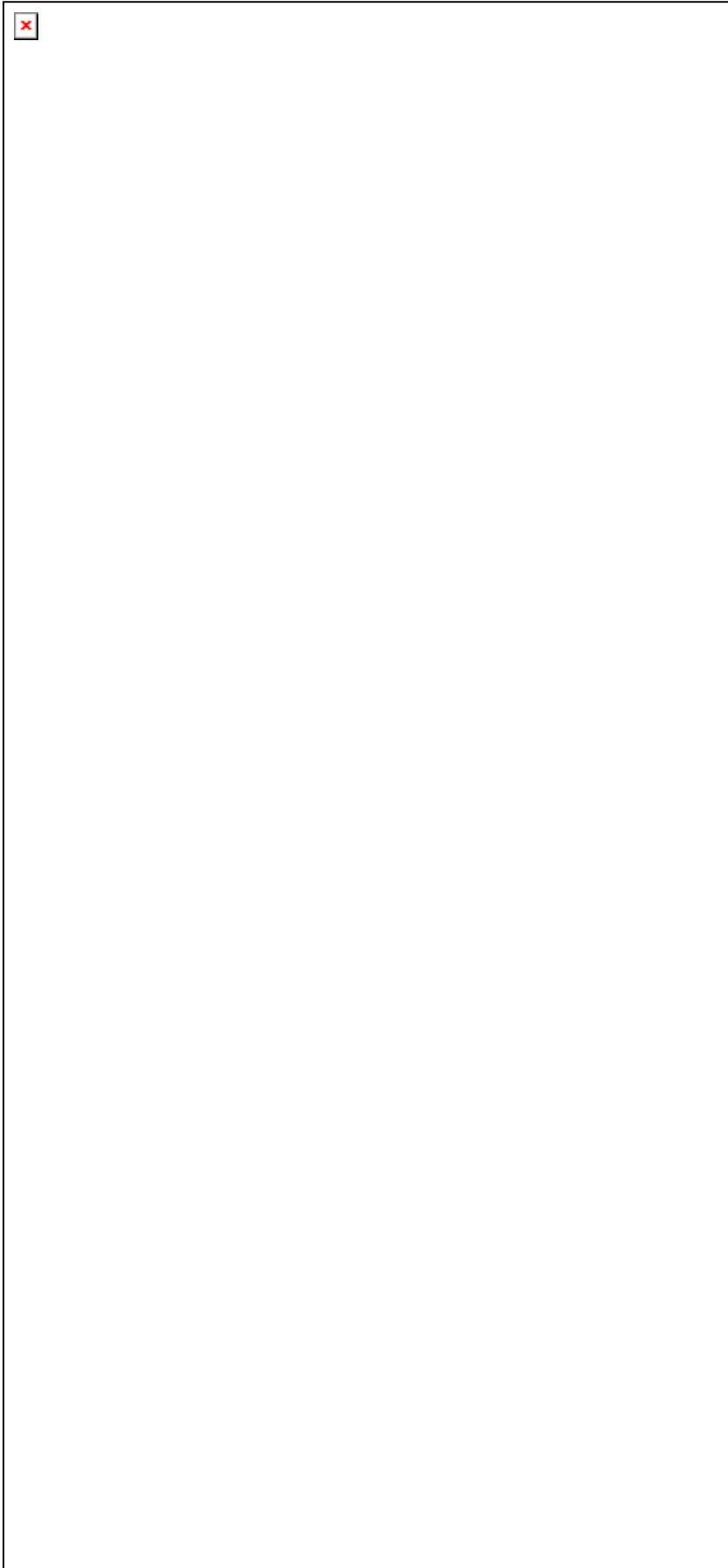
7. Chamber music.

Grieg's chamber music comprises only three violin sonatas, a cello sonata and two string quartets, one of these unfinished, as well as one movement of a piano trio and part of one movement of a piano quintet. He did not find it easy to enter into the classical spirit which the medium requires, and his lyrical thematic ideas, often self-contained despite their brevity, lent themselves to elaboration only with difficulty. In earlier years he more or less uncritically took over the early Romantic formal principles he found in the music of Schumann and Schubert; he filled these moulds with a profusion of melodic invention, creating works of enduring appeal, but whose individual movements sometimes lack organic coherence and continuity. This problem is particularly noticeable in outer movements, where the demands of thematic concentration and a sure handling of formal ideas are paramount.

The first two violin sonatas (1865 and 1867) demonstrate that Grieg could overcome this original limited control of formal procedures by his fertile melodic, harmonic and rhythmic invention. But in 1877 when he undertook the String Quartet in G minor, his development had brought him to a new perspective, and he was either unable or unwilling to confront compositional problems in the same way as he had done in his youth. He had a clearer grasp of the problems involved and wrote in a letter to his Danish friend Matthison-Hansen in the summer of 1878, after the quartet's completion:

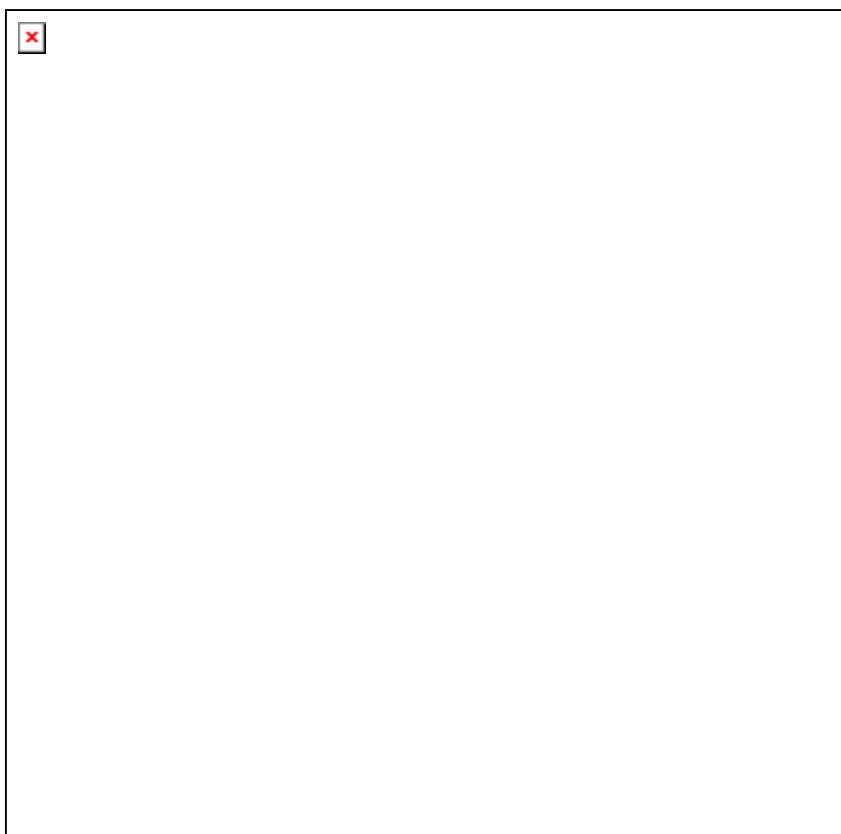
I have recently finished a string quartet which I still haven't heard. It is in G minor and is not intended to bring trivialities to market. It strives towards breadth, soaring flight and above all resonance for the instruments for which it is written. I needed to do this as a study. Now I shall tackle another piece of chamber music; I think in that way I shall find myself again. You can have no idea what trouble I had with the forms, but this was because I was stagnating, and this in turn was in part on account of a number of occasional works (*Peer Gynt*, *Sigurd Jorsalfar* and other horrors) and in part on account of too much popularity. I have thought of saying 'Farewell, shadows' to all this – if it can be done.

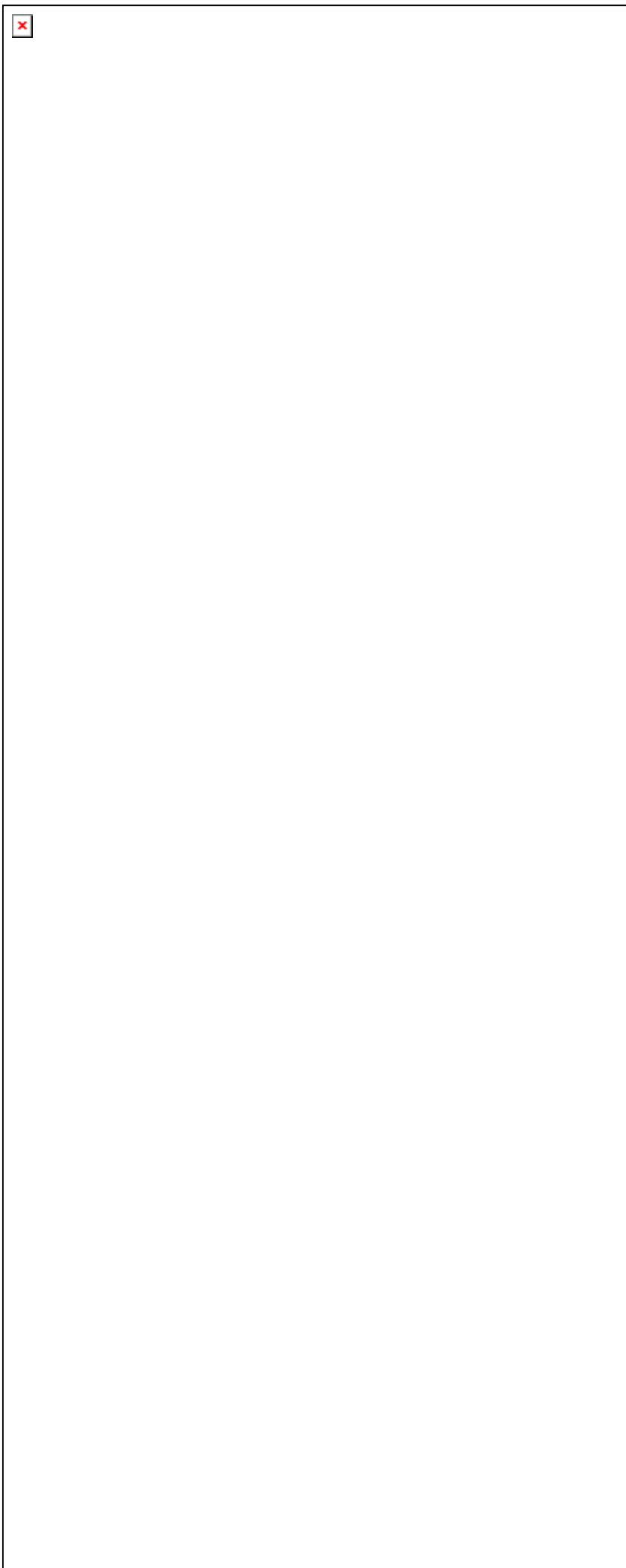
Here Grieg put his finger on two of the most significant requirements of the string quartet medium: in both tonal and structural matters he was a pioneer, and his quartet undoubtedly constituted an important precedent for Debussy when he came to write his own G minor quartet ten years later. Among the many interesting harmonic features of Grieg's quartet is a prominent use of chromatically inflected chords within a functioning sense of tonal unity. But there are other instances of non-functional parallel part-writing with dissonant chords, and also long sustained blocks of sound, stationary chords which form passing consonances and dissonances with the moving parts and which are prolonged until their functional significance is weakened (ex.2). These last two features are of primary importance for impressionism.



The chief formal distinction of the quartet comes from its strong motivic cohesion, not only within each of the four movements, but also connecting them. A melodic fragment from one of Grieg's op.25 Ibsen songs,

Spillemaend ('Minstrels') (ex.3), frames the entire work. It appears in the minor mode as the first movement's introduction (ex.4a) and concludes the piece in the major mode. It is employed with slight modifications as the first movement's second subject (ex.4b) and as the introduction to the finale. Moreover, it furnishes material for other themes in the quartet: the motif denoted 'x' in ex.4a and 4b recurs in the contrasting theme of the second movement (ex.4c), in the principal subject of the third movement (ex.4d) and in the theme of the middle section of the last movement (ex.4e). There is also a connection between motif 'y' in ex.4b and the principal themes of the first movement (ex.4f), the second movement (ex.4g) and the middle section of the third movement (ex.4h). Because of this exceptional unity, and the expressive and at times dramatic musical language, the quartet is one of the composer's most effective and attractive works.





Neither of Grieg's last two completed chamber works, the Cello Sonata in A minor (1883) and the Third Violin Sonata in C minor (1886–7), is endowed with the quartet's overall unity, but the latter's first movement shows an even greater degree of thematic concentration than the corresponding movement of the quartet. This work's sonata movements are among the most boldly original structures in Grieg's output, but the unfinished string quartet (1891) is relatively conservative. The two movements published (soon after the composer's death) exhibit neither the cohesiveness nor the expressiveness of the earlier quartet.

Grieg, Edvard

8. Other works.

Most of Grieg's large-scale vocal works date from his sojourn in Christiania, early in his career, when his composing was significantly influenced by his association with the poet Bjørnson. Two choral works which became very popular, *Before a Southern Convent* op.20 for women's voices and orchestra (1871) and *Land-Sighting* op.31 for men's voices and orchestra (1872, later revised), are attractive, if unadventurous. The melodrama *Bergliot* op.42 is also a product of this period, as are the incidental music to *Sigurd Jorsalfar* op.22 and the abortive opera project *Olav Trygvason*, of which the three completed scenes were later published as op.50.

At once more unusual and more important than these Bjørnson collaborations is *The Mountain Thrall* op.32, written during Grieg's stay in Lofthus in 1877–8. A setting of folk poetry for baritone solo, string orchestra and two horns, the work is simply constructed yet has a vivid expressive power. The haunting sense of loneliness and a mystical communion with nature depicted in the words, as in Norwegian folk art generally, is ingeniously mirrored by the music.

The most extensive and best-known of Grieg's dramatic and large vocal works, the incidental music to Ibsen's *Peer Gynt*, was his first composition after leaving Christiania in 1874. It was not completed until the summer of 1875, and Grieg worked at it more slowly and seriously than had been the case with most of his earlier works, although it shares with them a direct melodic charm and perennial freshness. The familiar concert suites (opp.46 and 55) include only eight of the 26 numbers, and as the order of the pieces within them is completely independent of the sequence of events in the play, they give no idea of the sustained dramatic impact of the entire work. The music to the scene with Peer and the sæter-maidens and *I Dovregubbens hal* (famous as 'In the Hall of the Mountain King'), both from Act 2, display a forceful side of Grieg's art which seldom found expression elsewhere. All the same, he was first and foremost a lyrical composer, and perhaps the finest music from *Peer Gynt* is contained in Solvejg's songs and in the poetic introduction to Act 4, *Morgenstemning* ('Morning Mood'). Here Grieg's unique gifts are given their fullest voice.

Grieg, Edvard

9. Influence and reputation.

Grieg anticipated Debussy not only in his String Quartet but in other works of the late 1870s and later, and there are plausibly Griegian features in pre-1900 Debussy works besides the quartet. Debussy's silence on the matter

need not be considered disproof when it is countered by Ravel's outspokenness. Ravel's remark that he 'had not written a single work that had not been influenced by Grieg' need not be taken too seriously, but Percy Grainger reported a more striking admission in a conversation Ravel had with Delius. 'Modern French music', Delius ventured, 'is simply Grieg plus the prelude to the third act of *Tristan*', and Ravel replied: 'You are right. We have always been most unjust towards Grieg.' Delius and Grainger, both of them more generous, were close friends of Grieg's and Delius especially was clearly influenced by him. So too was Bartók, by the later music. The *Slåtter* and *Four Psalms* look forward to traits in such works as the *Allegro barbaro*.

Grieg's music spread rapidly through Europe during the latter part of the 19th century. His concert tours and the efficient follow-up marketing of his publisher, Peters, no doubt played a part in this, but no less important was his strong appeal to public taste. His *Lyric Pieces* were exactly adjusted to the limitations and desires of amateur pianists (and have remained essential to that repertory), while the melodic charm and straightforward manner of his earlier orchestral compositions, especially the *Peer Gynt* suites, assured them abundant life on orchestral programmes. Around 1900 Grieg was one of the most popular composers in western homes and concert halls, and though there was some falling off after 1920, his music was well back in favour by the time of his sesquicentenary, in 1993, which brought a peak in scholarship and general enthusiasm.

[Grieg, Edvard](#)

WORKS

Peters (Leipzig) eventually published nearly all works, but only first editions are cited here; opus numbers are given in brackets when they duplicate, in the case of arrangements, the opus numbers of original versions; for clarification see Fog (1966)

Edition: *Edvard Grieg: Gesamtausgabe/Complete Works* (Frankfurt, 1977–95) [GGA]

EG numbers are given as listed in GGA xx

[stage](#)

[other vocal works with orchestra](#)

[orchestral](#)

[choral with piano or unaccompanied](#)

[songs](#)

[chamber](#)

piano solo

works for two/four pianists

other works

Grieg, Edvard: Works

stage

—	Arnljot Gelline (op. B. Bjørnson), sketch frag. Bjarkemål, 1872, <i>N-Bo</i> [See also Foran sydens kloster op.20]
22	Sigurd Jorsalfar (incid music, Bjørnson), 1v, TTBB, orch, 1872, Christiania, 10 April 1872, vs (Copenhagen, 1874), rev. 1892, fs, nos.4, 8 (Leipzig, 1893), GGA xix: 1 Innledning til Akt I, 2 Borghilds drøm [Borghild's Dream], 3 Ved mannjevningen [At the Matching Game], 4 Norrønafoelket [The Northland Folk], 5 Hyldningsmarsj [Homage March], 6 Mellomspill I [Interlude I], 7 Mellomspill II, 8 Kongekvadet [The King's Song], Hornsignaler [Horn Signals]
23	Peer Gynt (incid music, H. Ibsen), solo vv, chorus, orch, 1874–75, Christiania, 24 Feb 1876, vs, nos.1, 4, 8, 9, 12, 13, 15, 16, 17, 19, 21, 26 (Copenhagen, 1876), rev. 1885, 1891–2, 1902, fs, vs (Leipzig, 1908), GGA xviii
	Act 1: 1 bryllupsgården [At the Wedding, Prelude to Act 1], 2 Halling, 3 Springar [Nor. dances]
	Act 2: 4 Bruderovet. Ingrid's klage [The Abduction of the Bride. Ingrid's Lament], 5 Peer Gynt og seterjentene [Peer Gynt and the Herd Girls], 6 Peer Gynt og Den grønnskledte [Peer Gynt and the Woman in Green], 7 Peer Gynt: 'På ridestellet skal storfolk kjendes!' [Peer

Gynt: 'You can tell great men by the style of their mounts!'], 8 I Dovregubbens hall [In the Hall of the Mountain King], 9 Dans av Dovregubbens datter [Dance of the Mountain King's Daughter], 10 Peer Gynt jages av troll [Peer Gynt hunted by the Trolls], 11 Peer Gynt og Bøygen [Peer Gynt and The Bøyg]

Act 3: 12 Åses død [The Death of Åse, Prelude to Act 3]

Act 4: 13 Morgenstemning [Morning Mood], 14 Tyven og heleren [The Thief and the Receiver], 15 Arabisk dans [Arabian Dance], 16 Anitras dans [Anitra's Dance], 17 Peer Gynts serenade [Peer Gynt's Serenade], 18 Peer Gynt og Anitra [Peer Gynt and Anitra], 19 Solveigs sang [Solveig's Song], 20 Peer Gynt ved Memnonstøtten [Peer Gynt at the Statue of Memnon]

Act 5: 21 Peer Gynts hjemfart. Stormfull aften ved havet [Peer Gynt's Homecoming. Stormy Evening on the Sea, Prelude to Act 5], 22 Skipsforliset [The Shipwreck], 23 Solveig synger i hytten [Solveig sings in the Hut], 24 Nattscene [Night Scene], 25 Pinsesalme: Velsignede morgen [Whitsun Hymn: Oh Blessed Morning], 26 Solveigs vuggevise [Solveig's Cradle Song]

50

Olav Trygvason (op, Bjørnson), inc., 1873, rev. and orchd 1888–89, vs (Leipzig, 1889), fs (Leipzig, 1890), GGA xix: Scene i: Skjult i de mange manende navne [Though to Whom Fancy Lends Many Titles], Scene ii: Ej er det nok naevne ved Navn [Tis not Enough that ye Invoke], Scene iii: Giv alle Guder gammens og gledeskål [Give to all Gods a Grace-Cup of Gratitude]

Grieg, Edvard: Works

other vocal works with orchestra

- Christie-Kantate (Munch), TTBB, military band, EG 158 [for unveiling of Christie monument in Bergen], 1868, GGA xvi
- 20 Foran sydens kloster [Before a Southern Convent] (from Bjørnson: *Arnlfot Gelline*), S, A, female chorus, orch, 1871, vs (Copenhagen, 1871), fs (Leipzig, 1876), GGA xvi
- 31 Landkjending [Land-Sighting] (Bjørnson), Bar, TTBB, orch, org ad lib, 1872, rev 1873, 1881 (Leipzig, 1881), GGA xvi [also with hmn/org acc. in Sangbog for mandssangforeninger, ed. J.D. Behrens, vi/55 (Christiania, 1881)]
- 32 Den bergtekne [The Mountain Thrall] (Nor trad.), Bar, 2 hn, str, 1877–8 (Copenhagen, 1882), GGA xvi
- 42 Bergliot (Bjørnson), melodrama, spkr, orch, 1871, orchd 1885 (Leipzig, 1887), GGA xvi

— Seks Lieder mit Orchester, v, orch, EG 177, 1894–5 (Leipzig, 1895–6), GGA xvii: 1 Solveigs sang (Ibsen), 1874–5, rev. 1892 [op.23/19], 2 Solveigs vuggevisse (Ibsen), 1874–5, rev. 1892 [op.23/26], 3 Fra Monte Pincio (Bjørnson), 1870 [op.39/1], 4 En svane (Ibsen), 1876 [op.25/2], 5 Våren (A.O. Vinje), 1880 [op.33/2], 6 Henrik Wergeland (J. Paulsen), 1893–4 [op.58/3]

Grieg, Edvard: Works

orchestral

- Overture, 1862, inc., lost
- Symphony, c, EG 119, 1863–4, *N-Bo*, GGA xi [slow movt and scherzo arr. pf 4 hands as op.14]
- 11 I høst [In Autumn; Im Herbst], ov., 1866, rev., orchd 1887 (Leipzig, 1888), GGA xi [orig. for pf 4 hands]
- Sørgemarsj over Rikard Nordraak [Funeral March in Memory of Rikard Nordraak; Trauermarsch zum Andenken an Richard Nordraak], EG 107, 1866, rev. 1878, orchd 1892 (Leipzig, 1899), GGA xiii [orig. for pf]
- 16 Piano Concerto, a, 1868 (Leipzig, 1872), rev. 1907, GGA x
- 34 To elegiske melodier [Two Elegiac Melodies; Zwei elegische Melodien], str, 1880 (Leipzig, 1881), GGA ix, 1 Hjertsår [from song op.33/3], 2 Våren [from song op.33/2]
- Piano Concerto, EG 120, b, 1882–3, inc., *N-Bo*, GGA x
- [40] Fra Holbergs tid [From Holberg's Time; Aus Holbergs Zeit], str, 1885 (Leipzig, 1885), GGA ix [orig. for pf]
- 46 Peer Gynt, suite no.1, 1874–5, rev. 1885, 1888 (Leipzig, 1888), GGA xii [op.23/13, 12, 16, 8]
- [51] Gammelnorsk romanse med variasjoner [Old Norwegian Melody with Variations; Altnorwegische Romanze mit Variationen, 1890, orchd 1900–05 (Leipzig, 1906), GGA xiii [orig. for 2 pf]
- 53 To melodier [Two Melodies; Zwei Melodien], 1891 (Leipzig, 1891), GGA ix: 1 Norsk [from song op.33/12] 2 Det første møde [from song op. 21/1]
- [54] Lyrisk suite [Lyric Suite; Lyrische Suite] 1891, orchd 1904 (Leipzig, 1905), GGA xiii [from pf pieces op.54/1, 2, 4, 3]; also no.6, GGA xiii
- 55 Peer Gynt, suite no.2, 1874–5, rev. 1885, 1890–92 (Leipzig, 1893), GGA xii [op.23/4, 15, 21, 19]
- 56 Sigurd Jorsalfar, 3 orch pieces, 1872, rev. 1892 (Leipzig, 1893), GGA xii
- 63 To nordiske melodier [Two Nordic Melodies; Zwei nordische Weisen], str, 1895 (Leipzig, 1896), GGA ix: 1, I folketonestil [melody by Fredrik Due], 2 Kulok & Stabbelåten [Cow-Call and Peasant Dance, from op.17/22, 18]
- 64 Symfoniske danser [Symphonic Dances; Symphonische Tänze], 1896–8 (Leipzig, 1898), GGA xi: Allegro moderato e marcato, Allegretto grazioso, Allegro giocoso, Andante-Allegro risoluto
- 68 To lyriske stykker [Two Lyric Pieces; Zwei lyrische Stücke], 1898–9 (Leipzig, 1899), GGA ix: 1 Aften på høyfjellet [Evening in the Mountains], ob, hn, str [from pf piece op.68/4], 2 Bådnåt [At the Cradle], str orch [from pf piece op.68/5]

Grieg, Edvard: Works

choral with piano or unaccompanied

for unaccompanied male voices unless otherwise stated

all in GGA xvii

— Dona nobis pacem, mixed vv, EG 159, 1862

- Fire sanger [Four Songs], EG 160, 1863: 1 Norsk Krigssang [Norwegian War-Song] (H. Wergeland), 2 Fredriksborg (C. Richardt), 3 Studereliv [Student Life] (Richardt), 4 Den sildige Rose [The Late Rose] (Munch)
- Rückblick, mixed vv, pf, 1863, lost
- (H.C. Andersen), EG 161, 1864 Danmark [Denmark]
- Aftenstemning [Evening Mood] and Bjørneskytten [The Bear-Hunter] (J. Moe), EG 162, 1867, in Samling af flerstemmige mandssange, ed. Behrens, v/454–5 (Christiania, 1867)
- Faedrelandssang (Bjørnson), 1867, arr. 1868, [from pf piece op.12/8] in Samling af flerstemmige mandssange, ed. Behrens, v/479 (Christiania, 1868)
- Serenade til J.S. Welhaven (Bjørnson), 1868, in Samling af flerstemmige mandssange, ed. Behrens, v/474 (Christiania, 1868), arr. with Bar, 1869 (Copenhagen, 1869) [version for 1v, pf op. 18/9]
- Norsk sjømandssang [Norwegian Sailors' Song] (Bjørnson), EG 163, 1869, in Sangbog for mandssangforeninger, ed. Behrens, vi/15 (Christiania, 1870)
- Kantate til Karl Hals, (Bjørnson), T, female vv, mixed vv, EG 164, 1874
- Ved Welhavens baare [At Welhaven's Grave] (Moe), EG 165, 1873, in Firstemmig mandssangbog, ed. Behrens, vii/8 (Christiania, 1876)
- Opsang til frihedsfolket i Norden [Song of the Supporters of Freedom in Scandinavia] (Bjørnson), EG 166, 1874, in Dansk folketidende, ix (1874) no.30
- Ved Halfdan Kjerulfs Mindestøtte [At the Halfdan Kjerulf Statue] (cant., Munch), T, male vv, EG 167, 1874, in Sangbog for mandssangforeninger, ed. Behrens, vi/734 (Christiania, 1875)
- Inga Litamor [Little Inga], with Bar, EG 168, ?1878 [?from folksong]
- 30 Album for mandssang, fritt efter norske folkeviser [Album for Male Voices, Freely Arranged from Norwegian Folksongs], 1877–8 (Christiania, 1878): 1 Jeg lagde mig så sildig [I Lay Down so Late], 2 Bådn-låt [Children's Song], 3 Torø liti [Little Torø], 4 Kvålns halling [Kvåln's Halling], 5 Dae ae den største dårleheit [It is the Greatest Foolishness], 6 Springdans, 7 Han Ole [Young Ole], 8 Halling, 9 Dejlignst blandt kvinder [Fairest among Women], 10 Den store, hvide flok [The Great White Host], 11 Fantegutten [The Gipsy Lad], 12 Røtnams-Knut
- Ved Rondane [At Rondane] (A.O. Vinje) female vv [from song op.33/9, year of arr. unknown]
- Min dejligste Tanke [My Finest Thought] and Vårt Løsen [Our Watchword] (O. Lofthus), EG 169, 1881, in Firstemmig kor- og kvartet-sangbog, ed. Behrens, viii/4, 19 (Christiania, 1882)
- Sangerhilsen [Greeting to the Singers] (S. Skavlan), EG 170, 1883, in Firstemmig mandssangbog, ed. Behrens, vii/97 (Christiania, 1883)
- Holberg-kantate (N. Rolfsen), with Bar, EG 171, 1884 (Christiania, 1896)
- Valgsang: hvad siger de dog om dig [Election Song: What are they saying about you?] (Bjørnson), EG 149, 1893 (Christiania, 1894) [also for 1v, pf]
- Flaggvise [Song of the Flag] (J. Brun), EG 172, 1893
- Kristianiensernes sangerhilsen [Greeting from Christiania's Singers] (J. Lie), EG 173, with Bar, 1895 (Christiania, 1896)
- Sporven [The Sparrow], female vv, 1895 [arr. of song, EG 152d]
- Jaedervise [Westerly Wind] (J. Dahl), EG 174, 1896
- Impromptu (Bjørnson), EG 175, 1896
- Til Ole Bull [To Ole Bull] (Welhaven), EG 176, 1901
- 74 Fire salmer [Four Psalms; Vier Psalmer], Bar, mixed vv, 1906, (Leipzig, 1907): 1 Hvad est du dog skjøn [How Fair is Thy Face] (H.A. Brorson), 2 Guds Søn har gjort mig fri [God's Son hath Set me Free] (Brorson), 3 Jesus Kristus er opfaren [Jesus Christ Our Lord is Risen] (H. Thomissøn, after Luther), 4 I Himmelen [In

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songs

with piano

in GGA xiv–xv, unless otherwise stated

English translations as given in GGA

- Ser du havet? [Look at the Sea] (E. Geibel), EG 121, 1859
- Den syngende Menighed [The Singing Congregation] (N.F.S. Grundtvig), EG 122, 1860
- 2 Vier Lieder, A, pf, 1861 (Leipzig, 1863): 1 Die Müllerin (A. von Chamisso), 2 Eingehüllt in graue Wolken (H. Heine), 3 Ich stand in dunkeln Träumen (Heine), 4 Was soll ich sagen? (Chamisso)
- 4 Seks digte, 1863–4 (Copenhagen, 1864): 1 Die Waise (Chamisso), 2 Morgentau (Chamisso), 3 Abschied (Heine), 4 Jägerlied (L. Uhland), 5 Das alte Lied (Heine), 6 Wo sind sie hin? (Heine)
- 5 Hjertets melodier [Melodies of the Heart] (Andersen), 1864 (Copenhagen, 1865): 1 To brune øjne [Two Brown Eyes], 2 Du fatter ei bølgenes evige gang [The Poet's Heart], 3 Jeg elsker dig [I Love but Thee], 4 Min tanke er et maegtigt fjeld [My Mind is like the Mountain Steep]
- Til kirken hun vandrer [Devoutest of Maidens] (B. Feddersen, after Groth), EG 123, 1864
- Klaras sang af 'Frieriet paa Helgoland' [Clara's Song from 'Courting on Helgoland'] (Feddersen, after L. Schneider), EG 124, 1864
- Soldaten [The Soldier] (Chamisso), EG 125, 1865 (Copenhagen, 1908)
- Min lille fugl [My Little Bird] (Andersen), EG 126, 1865 (Copenhagen, 1895)
- Dig elsker jeg! [I Love You, Dear] (Caralis [Preetzmann]), EG 127, 1865 (Copenhagen, 1908)
- Taaren [Tears] (Andersen), EG 128, 1865 (Copenhagen, 1908)
- 9 Romancer og ballader (Munch), 1863–6 (Copenhagen, 1866): 1 Harpen [The Harp], 2 Vuggesang [Cradle Song], 3 Solnedgang [Sunset], 4 Udfarten [Outward Bound]
- 10 Fire Romancer (C. Winther), 1864–6 (Copenhagen, 1866): 1 Taksigelse [Thanks], 2 Skovsang [Woodland Song], 3 Blomsterne tale [Song of the Flowers], 4 Sang paa fjeldet [Song on the Mountain]
- Vesle gut [Little Lad] (K. Janson), EG 129, 1866
- Den blonde pige [The Fair-Haired Maid] (Bjørnson), first setting, EG 130, 1867 (Copenhagen, 1908)
- 15 Romancer, 1864–8 (Copenhagen, 1868): 1 Margretes vuggesang [Margaret's Cradle Song] (Ibsen), 2 Kjaerlighed [Love] (Andersen), 3 Langelandsk folkemelodi [Folksong from Langeland] (Andersen), 4 Modersorg [A Mother's Grief] (Richardt)
- 18 Romancer og. sange, 1865–9 (Copenhagen, 1869): 1 Vandring i skoven [Moonlit Forest] (Andersen), 2 Hun er saa hvid [My Darling is as White as Snow] (Andersen), 3 En digters sidste sang [The Poet's Farewell] (Andersen), 4 Efteraarsstormen [Autumn Storms] (Richardt), 5 Poesien [Posy] (Andersen), 6 Ungbirken [The Young Birch] (Moe), 7 Hytten [The Cottage] (Andersen), 8

- Rosenknoppen [The Rosebud] (Andersen), 9 Serenade til Welhaven (Bjørnson)
- Odaliskens synger [The Odalisque] (C. Bruun), EG 131, 1870 (Copenhagen, 1872)
- Bergmanden [The Miner] (Ibsen), EG 132, inc., c1870
- Prinsessen [The Princess] (Bjørnson), EG 133, 1871 (Copenhagen, 1871)
- 21 Fire Dagte fra 'Fiskerjenten' [Four Songs from 'The Fisher Maiden'] (Bjørnson), 1870–72 (Copenhagen, 1873): 1 Det første møde [The First Meeting], 2 God morgen! [Good Morning!], 3 Jeg giver mit digt til våren [To Springtime my Song I'm Singing], 4 Takk for dit råd [Say What You Will]
- Suk [Sighs] (Bjørnson), EG 134, 1873 (Copenhagen, 1908)
- Til L.M. Lindemans Sølvbryllup [For L.M. Lindemans's Silver Wedding Anniversary] (V. Nikolajsen), EG 135, 1873
- Til Generalkonsul Chr. Tønsberg [To Chr. Tønsberg] (J. Bøgh), EG 136, 1873 (Christiania, 1873)
- Den hvide, røde rose [The White and Red Roses] (Bjørnson), EG 137, 1873
- Den blonde Pige (Bjørnson), second setting, EG 138, 1874
- Morgenbøn paa skolen [Morning Prayer at School] (F. Gjertsen), EG 139, 1875 (Copenhagen, 1875)
- 25 Sex digte (Ibsen), 1876 (Copenhagen, 1876): 1 Spillemaend [Fiddlers], 2 En svane [A Swan], 3 Stam-bogsrim [Album Lines], 4 Med en vandlilie [With a Waterlily], 5 Borte! [Departed!], 6 En fuglevis [A Birdsong]
- 26 Fem digte (J. Paulsen), 1876 (Copenhagen, 1876): 1 Et håb [Hope], 2 Jeg reiste en deilig sommerkvæld [I Walked One Balmy Summer Eve], 3 Den aergjerrige [You Whispered that You Loved Me], 4 Med en primula veris [The First Primrose], 5 På skogstien [Autumn Thoughts]
- 33 Tolv melodier (Vinje), 1873–80 (Copenhagen, 1881): 1 Guten [The Youth], 2 Våren [Last Spring], 3 Den Saerde [The Wounded Heart], 4 TYTEBERET [The Berry], 5 Langs ei å [Beside the Stream], 6 Eit syn [A Vision], 7 Gamle mor [The Old Mother], 8 Det første [The First Thing], 9 Ved Rondane [At Rondane], 10 Et vennestykke [A Piece on Friendship], 11 Trudom [Faith], 12 Fyremål [The Goal]
- Paa Hamars Ruiner [On the Ruins of Hamar] (Vinje), EG 140, 1880 (Copenhagen, 1908)
- Jenta [The Lass] (Vinje), EG 141, 1880
- Attegløyma [The Forgotten Maid] (Vinje), EG 142, 1880 (Oslo, 1880)
- Dyre Vaa (Welhaven), EG 143, inc., c1880
- 39 Romancer (ældre og nyere), 1869–84 (Copenhagen, 1884): 1 Fra Monte Pincio [From Monte Pincio] (Bjørnson), 2 Dulgt kjaerlighed [Hidden Love] (Bjørnson), 3 I den højt deroppe [Upon a Grassy Hillside] (J. Lie), 4 Millom rosor [Neath the Roses] (Janson), 5 Ved en ung hustrus bære [At the Grave of a Young Wife] (O.P. Monrad), 6 Hører jeg sangen klinge [Hearing a Song or Carol] (Heine)
- Under juletraeet [Beneath the Christmas Tree] (Rolfsen), EG 144, 1885 (Bergen, 1885)
- 44 Rejseminder fra fjeld og fjord [Reminiscences from Mountain and Fjord] (H. Drachmann), 1886 (Copenhagen, 1886): 1 Prolog, 2 Johanne, 3 Ragnhild, 4 Ingebjørg, 5 Ragna, 6 Epilog
- Ragnhild, EG 181, GGA xx [same text as op.44/3]
- Blåbaeret [The Blueberry] (D. Grønvold), EG 145, 1886
- 48 Seks sange 1884–8 (Leipzig, 1889): 1 Gruss (Heine), 2 Dereinst, Gedanke mein (Geibel), 3 Lauf der Welt (L. Uhland), 4 Die verschwiegene Nachtigall (Walther von der Vogelweide), 5 Zur Rosenzeit (J.W. von Goethe), 6 Ein Traum (F.M. Bodenstedt)
- 49 Seks digte (Drachmann), 1886–89 (Leipzig, 1889): 1 Saa du Knøsen, som

- strøg forbi? [Tell me now, Did You See the Lad?], 2 Vug, o vove [Rocking on Gentle Waves], 3 Vaer hilset, i damer [Kind Greetings, Fair Ladies], 4 Nu er aftnen lys og lang [Now is Evening Light and Long], 5 Jule-sne [Christmas Snow], 6 Foraarsregn [Spring Showers]
- Påskesang [Easter Song] (A. Böttger), EG 146, 1889 (Leipzig, 1906)
 - Sempel sang [A Simple Song] (Drachmann), EG 147, 1889 (Copenhagen, 1908)
 - Du retter tidt dit øjepar [You Often Fix Your Gaze] (Drachmann), EG 148, inc., 1889
 - Valgsang [Election Song] (Bjørnson), EG 149, 1893 (Christiania, 1894) [also for male vv]
 - Ave, maris stella, EG 150, 1893 (Copenhagen, 1893)
 - Faedrelandssang [National Song] (Paulsen), EG 151, c1890
 - 58 Norge (Paulsen), 1893–4 (Copenhagen, 1894): 1 Hjemkomst [Homeward], 2 Til Norge, 3 Henrik Wergeland, 4 Turisten [The Shepherdess], 5 Udvandrereren [The Emigrant]
 - 59 Elegiske digte (Paulsen), 1893–4 (Copenhagen, 1894): 1 Når jeg vil dø [Autumn Farewell], 2 På Norges nøgne fjelde [The Pine Tree], 3 Til Én, I [To Her], 4 Til Én, II, 5 Farvel [Goodbye], 6 Nu Hviler du i Jorden [Your Eyes are Closed Forever]
 - 60 Digte (V. Krag), 1893–4 (Copenhagen, 1894): 1 Liden Kirsten [Little Kirsten], 2 Moderen synger [The Mothers Lament], 3 Mens jeg venter [On the Water], 4 Der skreg en fugl [A Bird Cried out], 5 Og jeg vil ha mig en Hjertenskjaer [Midsummer Eve]
 - 61 Barnlige Sange [Children's Songs], 1894 (Christiania, 1895): 1 Havet [The Ocean] (Rolfsen), 2 Sang til juletraeet [The Christmas Tree] (J. Krohn), 3 Lok [Farmyard Song] (Bjørnson), 4 Fiskervise [Fisherman's Song] (P. Dass), 5 Kveldssang for Blakken [Goodnight Song for Dobbin] (Rolfsen), 6 De norske fjelde [The Norwegian Mountains] (Rolfsen), 7 Faedrelandssalme [Fatherland Hymn] (Rolfsen)
 - 67 Haugtussa [The Mountain Maid] (A. Garborg), 1895 (Copenhagen, 1898): 1 Det syng [The Enticement], 2 Veslemøy, 3 Blåbaer-li [Blueberry Slope], 4 Møte [The Tryst], 5 Elsk [Love], 6 Killingdans [Kidlings' Dance], 7 Vond dag [Hurtful Day], 8 Ved gjaetle-bekken [At the Brook]
 - Other Songs from Garborg: *Haugtussa*, not incl. in op.67, EG 152, 1895: 1 Prolog, inc., 2 Veslemøy ved Rokken [Veslemøy at the Spinning-Wheel], inc., 3 Kvelding [Evening], inc., 4 Sporven [The Sparrow] [also for female vv], 5 Fyrevarsel [Warning], inc., 6 I slåttén [In the Hayfield], 7 Veslemøy undrast [Veslemøy Wondering], 8 Dømd [Doomed], 9 Den snilde guten [The Nice Boy], inc., 10 Veslemøy lengtar [Veslemøy Longing], 11 Skog-glad [Forest Joy], inc., 12 Ku-lok [Cow-Call]
 - Jeg elsket [I Loved Him] (Bjørnson), EG 153, 1896 (Copenhagen, 1908)
 - 69 Fem Digte (O. Benzon), 1900 (Copenhagen, 1900): 1 Der gynger en båd på bølge [A Boat on the Waves Is Rocking], 2 Til min dreng [To my Son], 3 Ved moders grav [At Mother's Grave], 4 Snegl, snegl! [Snail, Snail!], 5 Drømme [Dreams]
 - 70 Fem Digte (Benzon), 1900 (Copenhagen, 1900): 1 Eros, 2 Jeg lever et liv i laengsel [A Life of Longing], 3 Lys nat [Summer Night], 4 Se dig for [Walk with Care], 5 Digtervise [A Poet's Song]
 - To a Devil (Benzon), EG 154, 1900
 - Julens vuggesang [Yuletide Cradle-Song] (A. Langsted), EG 155, 1900 (Copenhagen, 1900)
 - Gentlemen-menige [Gentlemen Rankers] (R. Johnsen, after R. Kipling), EG

156, 1900

— Jaegeren [The Hunter] (W. Schulz), EG 157, 1905 (Copenhagen, 1908)

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chamber

— String Quartet, d, 1861, lost

— Fuge, f, str, 1861, EG 114, GGA ix

8 Sonata no.1, F, vn, pf, 1865 (Leipzig, 1865), GGA viii

— Intermezzo, a, vc, pf, EG 115, 1866, GGA ix

13 Sonata no.2, G, vn, pf, 1867 (Leipzig, 1871), GGA viii

— Ved mannjevningen [At the Matching Game], march, vn, pf, 1867, GGA viii
[from op.22/3]

27 String Quartet, g, 1877–8 (Leipzig, 1879), GGA ix

— Andante con moto, pf trio, EG 116, 1878, GGA ix

36 Sonata, a, vc, pf, 1882–3 (Leipzig, 1883), GGA viii

45 String Quartet, F, EG 117, inc., 1891, movts 1–2 (Leipzig, 1908), GGA ix, movts
3–4, GGA xx

— Piano Quintet, B♭, EG 118, inc., GGA ix

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piano solo

— Larvikspolka, EG 101, 1858, GGA xx

— Tre klaverstykker, EG 102, 1858–9 [= EG 104/2, 6, 5]

— Ni barnestykker, EG 103, 1858–9 [=EG 104/4, 9, 10, 19, 21, 18, 13, 16, 7]

— 23 småstykker, EG 104, 1858–9, GGA xx: 1 Allegro agitato, 2 Allegro
desiderio (Sehnsucht), 3 Scherzo: Molto allegro vivace, 4 Andante, quasi
allegretto, 5 Allegro assai, 6 Allegro con moto, 7 Andante, quasi allegretto (Ein
Traum), 8 Allegro assai, 9 Andante moderato (Perlen), 10 Andante con gravità
(Bei Gellerts Grab), 11 Vivace, 12 Præludium: Largo con estro poetico, 13
Allegretto con moto, 14 Allegretto con moto, 15 Zwei-stimmiges Præludium:
Con passione, 16 Allegro assai, quasi presto (Scherzo), 17 Molto adagio
religioso, 18 Allegro molto (Der fünfte Geburtstag), 19 Andante moderato
(Gebet), 20 Allegro vivace, 21 Andante moderato (Verlust), 22 Nicht zu
schnell, ruhig, 23 Assai allegro furioso

— Tre klaverstykker, EG 105, 1860, GGA xx

1 Vier Stücke, 1861–3 (Leipzig, 1863), GGA ii

2 [6] poetiske tonebilleder, 1863 (Copenhagen, 1864), GGA ii

6 [4] Humoresker, 1865 (Copenhagen, 1865), GGA ii

7 Sonata, e, 1865 (Leipzig, 1866), GGA ii, rev. 1887 (Leipzig, 1887)

— Agitato, EG 106, 1865, GGA xx

— Sørgemarsj over Rikard Nordraak [Funeral March in Memory of Rikard
Nordraak], EG 107, 1866 (Copenhagen, 1866), GGA ii

12 Lyriske småstykker [Lyric Pieces, i], 1864–7 (Copenhagen, 1867), GGA i: 1
Arietta, 2 Vals, 3 Vaegtersang [Watchman's Song], 4 Alfedans [Fairy Dance],
5 Folkeviser, 6 Norsk, 7 Albumblad, 8 Faedrelandssang

17 25 norske folkeviser og dandse, 1869 (Bergen, 1870), GGA iii [after L.M.
Lindeman: *Aeldre og nyere norske fjeldmelodier*]: 1 Spring laet, 2
Ungersvenden [The Swain], 3 Springdands, 4 Nils Tallfjoren, 5 Jølstring
[Dance from Jølser], 6 Brulaet [Wedding Tune], 7 Halling, 8 Grisen [The Pig], 9
Naar mit øje [Religious Song], 10 Aa Ole engang i Sinde fik at beile [The
Wooer's Song], 11 Paa Dovrefjeld I Norge [Heroic Ballad], 12 Solfager og

- Ormekongen [Solfager and the Snake-King], 13 Reiselaat [Wedding March], 14 Jeg sjunger med sorrigfuldt hjerte [I Sing with a Sorrowful Heart], 15 Den sidste laurdags kvelden [Last Saturday Evening], 16 Je vet en liten gjente [I know a Little Maiden], 17 Aa kleggen han sa no te flugga si [The Gadfly and the Fly], 18 Stabbe-laaten [Peasant Dance], 19 Hølje dale, 20 Halling, 21 Saebygga [The Woman from Setesdal], 22 So lokka me over den myra [Cow-Call], 23 Saag du nokke kjaerringa mi [Peasant Song], 24 Brulaatten [Wedding Tune], 25 Rabnabryllup i Kraakalund [The Raven's Wedding in Kraakalund]
- 19 Folkelivsbilleder, 1869–71 (Copenhagen, 1872), GGA ii: 1 Fjeldslåt [In the Mountains], 2 Brudedefølget drager forbi [Bridal Procession], 3 Fra karnevalet [From the Carnival]
- [22] Sigurd Jorsalfar, 1874 (Copenhagen, 1874), GGA iv [from op.22/2, 3, 5]
- Norges melodier, 154 arrs., EG 108, 1874–5 (Copenhagen, 1875) GGA iii, 6 publ. as Sex norske Fjeldmelodier (Copenhagen, 1886)
- [23] Peer Gynt, 1876 (Copenhagen, 1876), GGA iv [from op.23/12, 15, 16, 19]
- 24 Ballade in Form von Variationen über eine norwegische Melodie, 1875–6 (Leipzig, 1876), GGA ii
- Albumblad, EG 109 (Christiania, 1878), GGA xx
- 28 Fire/albumblade (Christiania, 1878), GGA ii: 1 Allegro con moto, A, 1864, 2 Allegro espressivo, F, 1874, 3 Vivace, A, 1876, 4 Andantino serioso, c, 1878,
- 29 Improvisata over to norske folkeviser, 1878 (Christiania, 1878), GGA iii
- [34] Zwei elegische Melodien, 1887 (Leipzig, 1887), GGA iv [red. of orch score]
- [35] Norwegische Tänze, 1887 (Leipzig, 1887), GGA iv [orig. for 4 hands]
- [37] Walzer-Capricen, 1887 (Leipzig, 1887), GGA iv [orig. for 4 hands]
- 38 Neue lyrische Stückchen [Lyric Pieces, ii] (Leipzig, 1884), GGA i: 1 Berceuse, 1883, 2 Volksweise, ?1883, 3 Melodie, 1883, 4 Halling, 1883, 5 Springtanz, 1883, 6 Elegie, 1883, 7 Walzer, 1866, rev. 1883, 8 Canon, c1877–8
- 40 Fra Holberg tid [From Holberg's Time], 1884 (Copenhagen, 1885), GGA ii: 1 Preludium, 2 Sarabande, 3 Gavotte, 4 Air, 5 Rigaudon
- 41 Klavierstücke nach eigenen Liedern, 1884 (Leipzig, 1885), GGA ii: 1 Vuggesang [from op.9/2], 2 Margretes vuggesang [from op.15/1], 3 Jeg elsker dig [from op.5/3], 4 Hun er saa hvid [from op.18/2], 5 Prinsessen [from EG 133], Jeg giver mit digt til våren [from op.21/3]
- 43 Lyrische Stückchen [Lyric Pieces, iii], 1886 (Leipzig, 1887), GGA i: 1 Schmetterling, 2 Einsamer Wanderer, 3 In der Heimat, 4 Vöglein, 5 Erotik, 6 An den Frühling
- [46] Peer Gynt, suite no.1, 1888 (Leipzig, 1888), GGA iv [red. of orch score]
- 47 Lyrische Stückchen [Lyric Pieces, iv], 1886–8 (Leipzig, 1888), GGA i: 1 Valse-Impromptu, 2 Albumblatt, 3 Melodie, 4 Halling, 5 Melancholie, 6 Springtanz, 7 Elegie
- [50] Gebet und Tempeltanz aus Olav Trygvason, 1893 (Leipzig, 1893), GGA iv [from Olav Trygvason, op.50]
- [53] Zwei Melodien, 1890 (Leipzig, 1891), GGA iv [red. of orch. score]
- 54 Lyrische Stücke [Lyric Pieces, v], 1889–91 (Leipzig, 1891), GGA i: 1 Gjaetertgut [Shepherd's Boy], 2 Gangar [Nor. march], 3 Troldtog [March of the Dwarfs], 4 Notturmo, 5 Scherzo, 6 Klokkeklang [Bell Ringing]
- [55] Peer Gynt, suite no.2, 1893 (Leipzig, 1893), GGA iv [red. of orch score]
- [56] Drei Orchesterstücke aus 'Sigurd Jorsalfar', 1892 (Leipzig, 1893), GGA iv [red. of orch score]
- 57 Lyrische Stücke [Lyric Pieces, vi], 1890–3 (Leipzig, 1893), GGA i: 1 Entschwundene Tage, 2 Gade, 3 Illusion, 4 Geheimniss, 5 Sie tanzt, 6 Heimweh

- 62 Lyrische Stücke [Lyric Pieces, vii], 1893–5 (Leipzig, 1895), GGA i: 1 Sylfide [Sylph], 2 Tak [Gratitude], 3 Fransk serenade, 4 Bækken [Brooklet], 5 Drømmesyn [Phantom], 6 Hjemad [Homeward]
- [63] Zwei nordische Weisen, 1895 (Leipzig, 1896), GGA iv [red. of orch score]
- 65 Lyrische Stücke [Lyric Pieces, viii], 1896 (Leipzig, 1897), GGA i: 1 Fra ungdomsdagene [From Early Years], 2 Bondens sang [Peasant's Song], 3 Tungsind [Melancholy], 4 Salon, 5 I balladetone [Ballad], 6 Bryllupsdag på Troidhaugen [Wedding-Day at Troidhaugen]
- 66 19 norske folkeviser, 1896–7 (Leipzig, 1897), GGA iii: 1 Kulok [Cow-Call], 2 Det er den største dårlighed [It is the Greatest Foolishness], 3 En konge hersket i Østerland [A King Ruled in the East], 4 Siri Dale-visen [The Siri Dale Song], 5 Det var i min ungdom [It was in my Youth], 6 Lok og bådnlåt [Cow-Call and Lullaby], 7 Bådnlåt [Lullaby], 8 Lok [Cow-Call], 9 Liten va guten [Small was the Lad], 10 Morgo ska du få gifte deg [Tomorrow you shall Marry her], 11 Der stander to piger [The Stood Two Girls], 12 Ranveig, 13 En liten grå man [A Little Grey Man], 14 I Ola-dalom, i Ola-kjønn [In Ola Valley, in Ola Lake], 15 Bådnlåt, 16 Ho vesle Astrid vår [Little Astrid], 17 Bådnlåt, 18 Jeg går i tusen tanker [I Wander Deep in Thought], 19 Gjendines bådnlåt [Gjendine's Lullaby]
- Hvide skyer [White Clouds], EG 110, 1898 (Copenhagen, 1908), GGA xx
- Tusselåt [Procession of Gnomes], EG 111, 1898 (Copenhagen, 1908), GGA xx
- Dansen går [In the Whirl of the Dance], EG 112, 1898 (Copenhagen, 1908), GGA xx
- 68 Lyrische Stücke [Lyric Pieces, ix], 1897–9 (Leipzig, 1899), GGA i: 1 Matrosernes opsang [Sailors' Song], 2 Bedstemors menuet [Grandmother's Minuet], 3 For dine fødder [At your Feet], 4 Aften på høijfjeldet [Evening in the Mountains], 5 Bådnlåt [Lullaby], 6 Valse mélancolique
- 71 Lyrische Stücke [Lyric Pieces x], 1901 (Leipzig, 1901), GGA i: 1 Det var engang [Once upon a Time], 2 Someraften [Summer's Eve], 3 Småtroid [Puck], 4 Skovstilhed [Peace of the Woods], 5 Halling, 6 Forbi [Gone], 7 Efterklang [Remembrances]
- 72 Slåtter [Nor. dances], 1902–3 (Leipzig, 1903), GGA iii: 1 Gibøens bruremarsch [Gibøen's Bridal March], 2 Jon Vestafes springdans, 3 Bruremarsch fra Telemark [Bridal March from Telemark], 4 Haugelåt: halling [Halling from the Fairy Hill], 5 Prillaren fra Os Prestegjeld: Springdans [The Prillar from Os Parish], 6 Gangar (etter Myllarguten) [Myllarguten's Gangar], 7 Røtnams-Knut: halling, 8 Bruremarsch (etter Myllarguten), 9 Nils Rekves halling, 10 Knut Luråsens halling, I, 11 Knut Luråsens halling, II, 12 Springdans (etter Myllarguten), 13 Håvard Gibøens draum ved Oterholtsbrua: Springdans [Håvard Gibøen's Dream at the Oterholt Bridge], 14 Tussebrurefaerda på Vossevangen: Gangar [The Goblins' Bridal Procession at Vossevangen], 15 Skuldalsbruri: Gangar [The Skuldal Bride], 16 Kivlemøyane: Springdans [The Maidens from Kivledal], 17 Kivlemøyane: Gangar
- 73 Stimmungen [Moods], 1898–1905 (Leipzig, 1905), GGA ii: 1 Resignation, 2 Scherzo-Impromptu, 3 Natligt ridt [A Ride at Night], 4 Folketone, 5 Studie (Hommage à Chopin); 6 Studenternes serenade, 7 Lualåt [The Mountaineer's Song]
- Ved Halfdan Kjerulfs minstøtte, EG 167, GGA iv [orig. for male vv, 1874]

Grieg, Edvard: Works

works for two/four pianists

piano 4 hands, all in GGA v

- 11 I høst [In Autumn], fantasy, 1866 (Stockholm, 1867)
- 14 Deux pieces symphoniques, 1869 (Copenhagen, 1869) [red. of movts 2 and 3 from Sym., c, EG 119]
- Allegretto quasi andantino, 1869 [from Violin Sonata no.1, movt 2]
- [19/2] Norwegischer Brautzug (Leipzig, 1894) [orig. for 2 hands]
- [22] Sigurd Jorsalfar, 1874 (Copenhagen, 1874) [from op.22/2, 3, 5]
- [23] Peer Gynt, 1876 (Copenhagen, 1876) [from op.23/1, 4, 8, 9, 12, 13, 15, 16, 27]
- [34] Zwei elegische Melodien, 1887 (Leipzig, 1887) [red. of orch score]
- 35 Norwegisch Tänze, 1880 (Leipzig, 1881): 1 Allegro marcato, 2 Allegretto tranquillo e grazioso, 3 Allegro moderato alla marcia, 4 Allegro molto
- 37 Walzer-Capricen, 1883 (Leipzig, 1883): 1 Tempo di Valse moderato, 2 Tempo di Valse
- [46] Peer Gynt, suite no.1, 1888 (Leipzig, 1888) [red. of orch score]
- [55] Peer Gynt, suite no.2, 1893 (Leipzig, 1893) [red. of orch score]
- [56] Drei Orchesterstücke aus 'Sigurd Jorsalfar', 1892 (Leipzig, 1893) [red. of orch score]
- [63] Zwei nordische Weisen, 1895 (Leipzig, 1896) [red. of orch score]
- 64 [4] Symfoniske danser, 1896 (Leipzig, 1897) [red. of orch score]

2 pianos

- Klaviersonaten von Mozart mit frei hinzukomponierter Begleitung eines zweiten Klaviers, EG 113, 1876–7 (Leipzig, 1879–80), GGA vii: 1 Sonata, F, k533/494, 2 Phantasia und Sonata, C, k475 and 457, 3 Sonata, C, k545, 4 Sonata, G, k283
- 51 Altnorwegische Romanze mit Variationen, 1890 (Leipzig, 1890), GGA vii

2 pianos 8 hands

- 11 I høst, GGA v [orig for pf 4 hands]

Grieg, Edvard: Works

other works

all are exercise books from Grieg's period of study in Leipzig

- i Harmony exercises for R. Papperitz and E.F. Richter, 1858–9, MS in Troldhaugen, Grieg's home in Bergen
- ii Theory exercises for Richter, 1852–62, *N-Bo*
- iii Harmony exercises for Papperitz and M. Hauptmann, 1859–62, *Bo*
- iv Counterpoint exercises for Richter, 1859–60, *Oum*

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K. Bjørnstad: *G-moll balladen* (Oslo, 1986)

Grieg [Hagerup], Nina

(*b* Bergen, 24 Nov 1845; *d* Copenhagen, 9 Dec 1935). Norwegian singer. She was a cousin of Edvard Grieg, whom she married on 11 June 1867. Her parents were Herman Hagerup (a brother of Grieg's mother) and the Danish actress Madame Werligh. When she was eight they moved to Denmark and settled near Elsinore. She studied singing under Carl Helsted and developed a fineness of artistry that more than compensated for the small power of her voice. She became the most sensitive interpreter of Grieg's songs, and the joint recitals she gave with her husband in various European countries, including England, were highly successful. Delius dedicated two sets of songs to her in 1888–90. Nina Grieg was also an able pianist. In later years, after she had finished her singing career, she instructed young singers in Grieg's songs and occasionally accompanied

them in recitals. Especially after her husband's death, she did much to promote Grieg's compositions, particularly his songs.

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JOHN HORTON/NILS GRINDE

Griepenkerl, Friedrich (Conrad)

(*b* Peine, 10 Dec 1782; *d* Brunswick, 6 April 1849). German music scholar. At Göttingen he studied philosophy and pedagogy principally with J.F. Herbart, and music theory, the organ and the piano with J.N. Forkel. In 1808 he was appointed to the Fellenberg Institute in Hofwyl, where he taught German language and literature and led the musical life of the community. He returned to Brunswick in 1816 and taught in the Catherineum. In 1821 he was also appointed lecturer in philosophy and fine arts at the Carolineum, becoming professor in 1825. In 1828 he became concurrently teacher of German language and literature, mathematics and philosophy in the Gymnasium in Brunswick.

His musical importance rests on his activities promoting the works of J.S. Bach, copies of which he had received from Forkel. He performed the B minor Mass and other choral works in Brunswick, apparently before Zelter and Mendelssohn. With the harpsichordist F.A. Roitzsch he published the keyboard works of Bach (Leipzig, 1847), and a critically corrected complete edition of Bach's organ works (1844; expanded by Roitzsch after Griepenkerl's death). He was a friend of Zelter, Weber, Spontini, Spohr, Meyerbeer and Mendelssohn.

WRITINGS

Lehrbuch der Ästhetik (Brunswick, 1826)

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Centifolie: ein Taschenbuch für das Jahr 1830 (Brunswick, c1830)

Briefe an einen jüngeren gelehrten Freund über Philosophie und besonders über Herbart's Lehren (Brunswick, 1832)

MARK HOFFMAN

Griepenkerl, Wolfgang Robert

(*b* Hofwyl, nr Berne, 4 May 1810; *d* Brunswick, 16 Oct 1868). German critic and writer, son of Friedrich Griepenkerl. He studied in Berlin, took his degree in Jena in 1839 and then worked with his father as a lecturer in the history of art at the Brunswick Carolinum. In 1840 he concurrently accepted a teaching post in German language and literature in the Military Institute, becoming a lecturer there in 1844. In 1848 he resigned from both positions. His writings, influenced by E.T.A. Hoffman and Jean Paul, were among the earliest to explore the role of humour in the music of Beethoven and

Berlioz. He became a close friend of the latter, whose career he fostered in Germany, often placing himself at odds with his fellow contributors to the *Neue Zeitschrift für Musik*. Litolff wrote an overture to his five-act tragedy *Robespierre* (Leipzig, 1851).

WRITINGS

Das Musikfest, oder Die Beethovener (Leipzig, 1838, 2/1841)

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D.B. Levy: "'Ritter Berlioz" in Germany', *Berlioz Studies*, ed. P.A. Bloom (New York, 1994), 136–47

MARK HOFFMAN/DAVID B. LEVY

Griesbach, John Henry

(*b* Windsor, 20 June 1798; *d* Kensington, London, 9 Jan 1875). English pianist and composer of German descent. He was the son of Justus Heinrich Christian Griesbach (*b* Hanover, bapt. Coppenbrügge, 26 April 1762; *d* ?Windsor, after 1818) who came to England in 1780 at George III's instigation and took cello lessons from John Crossdill, later (*c*1783) becoming principal cellist in Queen Charlotte's private band at Windsor. Three of his paternal uncles also settled in England and became prominent court musicians: Georg Ludolph [Leopold] Jacob Griesbach (*b* ?Hanover, 10 Oct 1757; *d* ?London, Dec 1824), who studied the violin with Wilhelm Cramer and went on to become the leader of George III's band; Johann Friedrich Alexander Griesbach (*b* ?Coppenbrügge, 2 June 1769; *d* ?London, Jan 1825), who had oboe lessons with J.C. Fischer and became principal oboist in Queen Charlotte's band and a member of the Philharmonic Society's orchestra (1813); and Johann Wilhelm Griesbach (*b* Coppenbrügge, 10 Jan 1772; *d* ?London, after 1832), a violinist, viola player and cellist who played in the queen's band and also worked as an orchestral musician, appearing at the Ancient Concerts, the Philharmonic Society and the King's Theatre. John Henry Griesbach received his general music tuition and piano lessons from his uncle Georg; at the age of 12 he became a cellist in the queen's band and from 1811 served as her 'appointed pianist'.

Soon after the break-up of the queen's band in 1818, Griesbach moved from Windsor to London, where he studied the piano with Kalkbrenner and

earned his living as a pianist, teacher and composer. In 1822 he composed his First Symphony and Capriccio for piano and orchestra. The Philharmonic Society commissioned him to write a second symphony in 1832 and gave the work a trial performance (31 Jan 1833); cuts and emendations made to the society's conducting score (in *GB-Lbl*) indicate a number of structural deficiencies in the work, and the society never included it in an official concert. There were, however, formal Philharmonic performances of several of Griesbach's overtures, including *Belshazzar's Feast* (in 1834), *Titania* (in 1848) and *The Tempest* (in 1850), and performances at the Society of British Musicians of his Decet (1842) and Second Piano Sextet (1843); his oratorio *Daniel* (a revision of *Belshazzar's Feast*) was given by the Sacred Harmonic Society in 1854. Griesbach's published compositions date from the early 1820s and include a piano quartet, small-scale piano pieces, arrangements of opera arias, piano tutors and harmony books; his *Analysis of Musical Sounds* (1867) was renowned during his lifetime. Griesbach was skilled in mathematics, astronomy and many other subjects; he was a member of the short-lived Musical Institute, 1851–3, and in 1856 became a director of the Philharmonic Society.

Many of the second-generation Griesbachs worked as musicians. Among them was George Adolphus Griesbach (*b* Windsor, 24 June 1801; *d* Windsor, 22 May 1875), son of Georg and godson of Prince Adolphus; a violinist in William IV's band, he played regularly in the orchestras at the Opera, the Ancient Concerts and the Philharmonic Society.

WORKS

(selective list)

lost unless otherwise indicated

Sacred: *Belshazzar's Feast* (sacred lyrical drama), 1834–5, rev. as *Daniel* (orat), perf. 1854; anthems; cants.

Orch: Sym. no.1, 1822; Capriccio, pf, orch, 1822; Sym. no.2, *El*; op.23, 1832, *GB-Lbl*; *Titania*, ov., op.33, 1848, *Lbl*; *The Tempest* (W. Shakespeare), ov., incid music, op.34, 1850, *Lbl*

Chbr: Pf Qt, op.1 (London, c1822); Sextet no.2, pf, 2 vn, va, vc, db, c1837; Decet, pf, 2 vn, va, vc, db, ob, cl, hn, bn, c1841

Didactic and theoretical works: *The Pianoforte Students' Companion* (London, c1825); *Analysis of Musical Sounds* (London, 1867); *Elements of Musical Notation* (London, n.d.)

Other: publ pf pieces, songs, glees

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CHRISTINA BASHFORD

Griesbach, Karl-Rudi

(*b* Breckerfeld, Westphalia, 14 June 1916; *d* Dresden, 8 May 2000). German composer. He studied at the Cologne Hochschule für Musik (1937–9, graduated 1941), where his teachers included Jarnach (composition) and Eugen Körner (conducting). After ten years of army service (1939–49), during which he was a prisoner of war in Tchelyabinsky, USSR, he made a new professional start in Dresden (from 1950), where he worked as a music and theatre critic for the *Sächsische Zeitung*. He taught at the Musikhochschule in Dresden (lecturer 1966, professor 1968) until his retirement in 1981, and served as music dramaturg for the Metropoltheater, Berlin, and the Dresden Staatstheater (1963–6).

Griesbach's development as a composer began under the influence of the *Jugendmusik* movement. While he made deliberate use of German folksong in his compositions, he also referred to Russian, African, Black American and Indian folklore. His works are distinguished by their originality and vitality, catchy melodies, sound colour, dramatic contrasts and economy of material. His stage works cover a broad spectrum of operatic genres and subjects. The fairy tale ballet *Schneewittchen* was particularly popular, receiving 40 choreographic treatments. His later compositions are more chromatic, and display greater harmonic density and formal variety than his works of the 1950s and 60s.

WORKS

(selective list)

stage

Ops (librettos by composer, unless otherwise stated): Johannistag (Singspiel, 4 scenes, T. Zahn, after J.N. Nestroy), Berlin, 1953, rev. as Die Weibermühle, Weimar, 1960; Kolumbus (prol, 4 scenes, epilogue), Erfurt and Neustrelitz, 1958; Marike Weiden (3), Weimar, Görlitz and Frankfurt, 1960; Der Schwarze, der Weisse und die Frau (Musiktheaterstück, 4 scenes), Dresden, 1963; Aulus und sein Papagei (3), Dresden-Radebeul, 1982; Florian (3), 1984; Noah (3), 1987; Belle und Armand (2, after G.-S. de Villeneuve), 1988, unperf.

Ballets: Kleider machen Leute (7 scenes, A. Peterka, after G. Keller), Berlin, 1954; Schneewittchen (7 scenes, A. Mönch), Berlin, 1956; Reineke Fuchs (Vokalballett, 5 scenes, after trad. text 'Reynke de Vos'), Görlitz, 1978 [without chorus], Dresden-Radebeul, 1985 [with chorus]; Samson (5 scenes), 1983

other works

Orch: Kleine Sinfonie, 1951; Blues-Impressions, concertino, pf, str, 1962; Sym. 'Afrikanische', 1962; Konzertante Musik, pf, chbr orch, 1966; Ostinati, 1976; Kontakte, 1978; Kontemplationen, 1986; Konzertante Musik, vn, orch, 1993; suites from ballet scores, works for amateur orch

Vocal: 3 Lieder aus dem Russischen (M.J. Lermontow), high v, pf, 1946; Balladen vom Pagen (B. von Münchhausen), high v, pf/orch, 1949–50; Blumenlieder (J.

Weinheber), high v, pf, 1949; Lieder von Liebe und Traum (Weinheber), high v, pf/orch, 1949–50; Die Amsel ruft den Tag herbei (H. Claudius), medium v, pf, 1950; Lieder im Jahreskreis (R. Huch), high v, pf, 1950; Shakespeare-Lieder, B, pf/orch, 1950; Kinderlieder (Claudius), medium v, pf, 1951; 7 Liebeslieder (Becher), 1962; Nacht der Farben (Becher), S, str qnt, hp, 1967; Liebeslieder (B. Brecht), high v, gui, 1973; Hoher Himmel (Becher), high v, pf, 1976; Trinke Mut des reinen Lebens (J.W. von Goethe), Bar, female vv, orch; other songs, choruses

Chbr and solo inst: Musik, fl, str trio, 1941; Miniaturen, pf, 1949; Variationen über Ein Jäger aus Kurpfalz, melody inst, pf, 1951; 6 kleine Stücke, pf, 1956; Kleine Olympiade, children's piece, pf, 1961; Blues-Impressions, pf, 1962; Str Qt, 1977; Frammenti, pf, 1983; Partita, pf, 1986

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VERA GRÜTZNER

Griesinger, Georg August

(*b* Stuttgart, 8 Jan 1769; *d* Vienna, 9 April 1845). German diplomat and writer. He was Haydn's biographer and confidant. He went to Vienna in 1799 as tutor to the son of the Saxon ambassador and spent most of the rest of his life there, rising to become Saxon chargé-d'affaires to the imperial court in 1831. Through his acquaintance with G.C. Härtel, he was asked shortly after his arrival in Vienna to negotiate with Haydn on behalf of the Leipzig publishers Breitkopf & Härtel. The association was a fruitful one for both Haydn and the publishers, and what started as a business arrangement developed into a genuine friendship that lasted until Haydn's death. Griesinger's letters to Härtel contain valuable information on Haydn's last years, and his conversations with the composer eventually provided him with the material for a popular biography. His *Biographische Notizen über Joseph Haydn* first appeared serialized (in *AMZ*, xi, 1809) and after revision were published in book form the following year. For all its anecdotal tone, Griesinger's attractive little work, like the comparable *Biographische Nachrichten* (1810) by A.C. Dies, was largely based on Haydn's own account of his life and has remained an important biographical source.

WRITINGS

Denkwürdigkeiten aus der Geschichte der österreichischen Monarchie (Vienna, 1804)

Biographische Notizen über Joseph Haydn (Leipzig, 1810/R); ed. F. Grasberger (Vienna, 1954); Eng. trans., in *Joseph Haydn: Eighteenth-*

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EDWARD OLLESON

Grieviler, Jehan de.

See [Jehan de Grieviler](#).

Griff

(Ger.).

See [Fret](#).

Griffbrett

(Ger.).

See [Fingerboard](#), (i). In music for string instruments, the instruction *am Griffbrett* is usually given in Italian as [Sul tasto](#).

Griffes, Charles T(omlinson)

(*b* Elmira, NY, 17 Sept 1884; *d* New York, 8 April 1920). American composer. His earliest musical studies were piano lessons with his sister Katharine. In about 1899 he began to study the piano with Mary Selena Broughton, who taught at Elmira College and who had a profound influence on his personal and musical development; she both suggested and financed his musical studies in Berlin. When Griffes left for Germany in August 1903 his goal was to prepare himself for a career as a concert pianist. In Berlin he enrolled at the Stern Conservatory, then directed by Gustav Hollaender. There he studied the piano with Ernst Jedliczka and Gottfried Galston, composition with Philippe Rüfer, and counterpoint with Max Loewengard and Wilhelm Klatte.

In spite of some recognition at the conservatory as a performer, Griffes became more and more interested in composition and, in September 1905, against the advice of Miss Broughton, he left the conservatory for study in composition with someone more progressive than Rüfer. Between October 1905 and April 1906 he took about a dozen lessons with Humperdinck;

other demands on Humperdinck's time precluded any more. He continued to study the piano with Galston, until July 1907, taught the piano and gave harmony lessons to about six private students; he also appeared in public a few times as accompanist and piano soloist. During his four years in Berlin he was active as a composer; among the extant works from this period are several German songs and the *Symphonische Phantasie* for orchestra.

Griffes returned to the USA in July 1907 and in September of that year became director of music at the Hackley School in Tarrytown, New York, a post he held until 1920. His years at Hackley have been described as grim and unrewarding, but the picture of Griffes as a starving, frustrated, overworked artist trapped in the cultural wasteland of Hackley is not altogether true. The job may not have offered many challenges or rewards, but his modest salary, room and board in a beautiful and protected environment, leisure time, the esteem in which he was held by students and colleagues and the prestige of Hackley itself gave him a sense of security and satisfied his need for environmental and financial stability in no small way. Griffes often remarked to his sister, Marguerite, 'I am not the kind of artist who is willing to starve in a garret'. He spent his free time at Hackley composing, and most of his summers in New York both composing and promoting his music. His first published works, five German songs, appeared in 1909. There were several important premières of his music during his lifetime: *Sho-jo* and *Five Poems of Ancient China and Japan*, 1917; the Piano Sonata, 1918; and *The Pleasure-Dome of Kubla Khan* (in the orchestral version) and the *Notturmo für Orchester*, 1919. These performances established Griffes as one of the major American composers of the time.

Griffes was a sensitive, modest, and somewhat shy man who often seemed aloof to those who knew him casually. However, he had a genuine interest in people, and the gift of establishing close and lasting friendships. His friends were impressed by his lack of pretence, his honesty, and delightful sense of humour which seemed to balance perfectly the more serious aspects of his personality. His interests were wide and varied, encompassing photography, delicately conceived watercolours, etchings and drawings. He loved the theatre and was fascinated by the colour and excitement of a circus or parade.

Griffes's early works are strongly influenced by German Romanticism. His songs for voice and piano, with German texts are representative of this period. Although they are harmonically conservative and show the influence of both Brahms and Richard Strauss, they bear strong evidence of an intense sensitivity to text and mood, an uncommon melodic gift, skill in creating appropriate and effective accompaniments, rhythmic vitality, and exquisite and refined workmanship – all of which Griffes developed to perfection in his later works.

In about 1911 Griffes began to abandon the German style. The works written from then until about 1917 are highly coloured, free in form, and generally reflect many other elements of musical Impressionism. The piano pieces, for example, are pictorial and employ descriptive titles and/or poetic texts (e.g. *Three Tone-Pictures and Roman Sketches*). But as often as not Griffes added the texts and titles after he had completed the works.

Impressionistic moods are established by gliding parallel chords, whole-tone scales, augmented triads, ostinato figures across the bar-line, and other devices. Of the songs from this period, the *Tone-Images* and *Four Impressions* most clearly reflect Griffes's brand of Impressionism. The *Three Poems* op.9, on the other hand, are extremely dissonant, tonally obscure, and stylistically experimental.

In November 1916 and 1917 Griffes composed settings of five oriental poems for voice and piano, based on five- and six-tone scales. Published in 1917 as *Five Poems of Ancient China and Japan* op.10, they were the first works in Griffes's 'oriental' style. Among the artists who were important to this aspect of his career were the Ballets Russes dancer Adolf Bolm, the Japanese dancer and pantomimist Michio Ito and the soprano Eva Gauthier. Gauthier spent several years in the orient, and she gave Griffes some Japanese melodies which she had copied in Japan. These he used for *Sho-jo*, a Japanese pantomime in one scene, commissioned by Bolm for the Ballet-Intime and featuring Ito. He achieved an oriental effect in *Sho-jo* through the use of harmonies that suggest quarter-tones, a delicate orchestration, and the use of muted strings which serve as a neutral tinted background like the empty spaces in a Japanese print. In 1917 Griffes prepared the imaginative and colourful orchestral version of his best-known oriental work, *The Pleasure-Dome of Kubla Khan* (originally written for piano).

The late Piano Sonata, (1917–18), is one of Griffes's most powerful and striking works. It shows him at the peak of his creative power and is a complete break from the style and approach of his earlier works: not only is it uncompromisingly dissonant, but it is absolute music with no imagery intended, no poetic programme, and no descriptive title; moreover, unlike the earlier works for piano, which were rhapsodic one-movement forms, it is cast in three movements with the two outer movements in recognizable sonata structure. The *Three Poems of Fiona MacLeod* (1918) represent Griffes at the climax of his achievements as a composer of art songs. The style distinctly resembles that of the sonata in the use of disjunct melodic shapes and sharp dissonances, the harmonic treatment, and the boldness of conception.

The Three Preludes for piano (1919), Griffes's last completed works, mark yet another turn in his brief career in the search for a musical language which would best express his individuality. They retain the abstract harmonic language of the sonata but represent him as a miniaturist writing within the confines of 32 bars or less. At the time of his death he was working on a festival drama for the Neighborhood Playhouse based on texts of Walt Whitman, *Salat au monde*.

WORKS

(selective list)

stage

The Kairn of Koridwen (dance drama, 2 scenes, after E. Schuré), fl, 2 cl, 2 hn, hp, cel, pf, 1916, New York, 10 Feb 1917; arr. pf, 1916

Sho-jo (Jap. pantomime, 1 scene), fl, ob, cl, hp, Chin. drum, tam-tam, timp, 4 str,

1917, rev. ?1919, Atlantic City, NJ, 5 Aug 1917

Sakura-sakura, fl, cl, hp, 2 vn, vc, db, ?1917, Atlantic City, NJ, 5 Aug 1917 [arr. of Jap. folkdance]

The White Peacock (solo ballet), orch, ?1919, New York, 22 June 1919 [version of pf piece, 1915]: see orchestral

Salut au monde (festival drama, 3, after W. Whitman), fl, cl, 2 hn, tpt, 2 trbn, timp, drums, 2 hp, pf, 1919, inc., New York, 22 April 1922

orchestral

Overture, c1905

Symphonische Phantasie, 1907, arr. 2 pf, ?1910

The Pleasure-Dome of Kubla Khan, op.8, 1917, Boston SO, cond. P. Monteux, Boston, 28 Nov 1919 [version of pf piece, 1912]

Notturmo für Orchester, ?1918, Philadelphia Orch, cond. L. Stokowski, Philadelphia, 19 Dec 1919; arr. pf/str orch

Poem, fl, orch, 1918, G. Barrère, New York SO, cond. W. Damrosch, 16 Nov 1919

Bacchanale, ?1919, Philadelphia Orch, cond. Stokowski, Philadelphia, 19 Dec 1919 [version of Scherzo, pf, 1913]

Clouds, ?1919, Philadelphia Orch, cond. Stokowski, Philadelphia, 19 Dec 1919 [version of pf piece, 1916]

The White Peacock, ?1919, Philadelphia Orch, cond. Stokowski, Philadelphia, 19 Dec 1919 [version of pf piece, 1915]: see stage

Nocturne, 1919 [version of 2nd movt of Pf Sonata, 1917–18]

Notturmo, str [version of orch piece, ?1918]

chamber

3 Tone-Pictures, ww, hp, 1915: The Lake at Evening, The Vale of Dreams, The Night Winds, nos.1–2 Barrère Ens, New York, 19 Dec 1916; arr. wind qnt, str qnt, pf, ?1919, New York Chamber Music Society, Greenwich, CT, 4 June 1920 [versions of pf pieces, 1910–12]

Komori uta, Noge no yama, fl, ob, cl, hp, 2 vn, vc, db, ?Chin. drum, ?1917 [Jap. melodies]

2 Sketches based on Indian Themes: Lento e mesto, Allegro giocoso, str qt, 1918–19; ?première, Flonzaley Qt, New York, 24 Nov 1920

songs

sets

Tone-Images, op.3: La fuite de la lune (O. Wilde), 1912; Symphony in Yellow (Wilde), 1912; We'll to the Woods, and Gather May (W.E. Henley), 1914

2 Rondels, op.4, c1914: This Book of Hours (W. Crane), Come, Love, across the Sunlit Land (C. Scollard)

4 Impressions (Wilde): Le jardin, 1915; Impression du matin, 1915; La mer, 1912, new setting 1916; Le réveillon, 1914

3 Poems, op.9, 1916: In a Myrtle Shade (W. Blake); Waikiki (R. Brooke), E. Gauthier, M. Hansotte, New York, 22 April 1918; Phantoms (A. Giovannitti)

5 Poems of Ancient China and Japan, op.10: So-fei Gathering Flowers (Wang Chang-Ling), 1917; Landscape (Sada-ihe), 1916; The Old Temple among the Mountains (Chang Wen-Chang), 1916; Tears (Wang Seng-Ju), 1916; A Feast of Lanterns (Yuan Mei), 1917; E. Gauthier, Griffes, New York, 1 Nov 1917

2 Poems (J. Masefield): An Old Song Re-Sung, 1918; Sorrow of Mydath, 1917, E. Gauthier, M. Hansotte, New York, 22 April 1918

3 Poems of Fiona MacLeod, op.11, 1918: The Lament of Ian the Proud, Thy Dark

Eyes to Mine, The Rose of the Night; V. Janacopulos, Griffes, New York, 22 March 1919; orch 1918, M. Dresser, Philadelphia Orch, cond. T. Rich, Wilmington, DE, 24 March 1919

single songs

Si mes vers avaient des ailes (V. Hugo), 1901; Sur ma lyre l'autre fois (C.A. Sainte-Beuve), ?1901; Auf dem Teich, dem Regungslosen (N. Lenau), Auf geheimen Waldespfade (Lenau), Nacht liegt auf den fremden Wegen (H. Heine), Der träumende See (J. Mosen), Wohl lag ich einst in Gram und Schmerz (E. Geibel), c1903–9

Am Kreuzweg wird begraben (Heine), An den Wind (Lenau), Auf ihrem Grab (Heine), Das ist ein Brausen und Heulen (Heine), Das sterbende Kind (E. Geibel), Des müden Abendlied (Geibel), Elfe (J. von Eichendorff), Entflieh mit mir (Heine), Es fiel ein Reif (Heine), Frühe (Eichendorff), Gedicht von Heine (Mit schwarzen Segeln), Ich weiss nicht, wie's geschieht (Geibel), Könnt' ich mit dir dort oben gehn (Mosen), Meeres Stille (J.W. von Goethe), Mein Hetz ist wie die dunkle Nacht (Geibel), Mir war, als müsst' ich graben (Das Grab) (F. Hebbel), So halt' ich endlich dich umfassen (Geibel), Winternacht (Lenau), Wo bin ich, mich rings umdunkelt (Heine), c1903–11

Zwei Könige sassen auf Orkadal (Geibel), before 1910; The Water-Lily (J.B. Tabb), 1911; The Half-Ring Moon (Tabb), 1912; Nachtlid (Geibel), 1912; Pierrot (S. Teasdale), 1912; Les ballons (Wilde), ?1912, rev. 1915; Cleopatra to the Asp (Tabb), Evening Song (S. Lanier), The First Snowfall (Tabb), Phantoms (Tabb), c1912; The War-Song of the Vikings (F. MacLeod), 1914; Two Birds flew into the Sunset Glow (Rom. trad.), 1914; Song of the Dagger (Rom. trad.), 1916; In the Harem (Chu Ch'ing-yü), ?1917; Hampelas, Kinanti, Djakoan (Javanese trad.), c1917

piano

sets

6 Variations , Bp, op.2, 1898, 4 Preludes, op.'40', 1899–1900

3 Tone-Pictures, op.5: The Lake at Evening, 1910, L. Hodgson, New York, 3 April 1914; The Vale of Dreams, 1912; The Night Winds, 1911; arr. ens, 1915, ?1919

Fantasy Pieces, op.6: Barcarolle, 1912, Griffes, Lowell, MA, 3 Nov 1914; Notturmo, 1915; Scherzo, 1913, orchd as Bacchanale, ?1919

Roman Sketches, op.7: The White Peacock, 1915, W. Christie, New York, 23 Feb 1916, orchd ?1919; Nightfall, 1916; The Fountain of the Acqua Paola, 1916; Clouds, 1916, orchd ?1919

Children's pieces first pubd under name of Arthur Tomlinson: 6 Short Pieces, 1918; 6 Patriotic Songs, 1918; 6 Bugle-Call Pieces, 1918; 6 Familiar Songs (1919); 6 Pieces for Treble Clef (1919)

single pieces

Mazurka, 1898–1900; Sonata, f, ?1904, Griffes, Berlin, 22 June 1905; Sonata, D \flat , 1 movt, ?1910; Symphonische Phantasie, 2 pf, ?1910 [version of orch piece, 1907]; Sonata, D \flat , 2 movts, ?1911; The Pleasure-Dome of Kubla Khan, 1912, rev. 1915, orchd 1917; Sonata, f \sharp , ?1912; Rhapsody, b, 1914; Piece, B \flat , ?1915; De profundis, 1915; Legend, 1915; Piece, d, 1915; Winter Landscape, c1912; Piece, E, 1916; Dance, a, ?1916; Sonata, 1917–18, Griffes, New York, 26 Feb 1918, 2nd movt orch as Nocturne, 1919; 3 Preludes, 1919; Notturmo [arr. of orch piece, ?1918]

Arrs. of J. Offenbach: Barcarolle, Belle nuit, o nuit d'amour, pf, perf. 1910; E.

Humperdinck: Hänsel und Gretel, ov., 2 pf, 1910

other works

Choral: Passionlied (O Haupt voll Blut) (P. Gerhardt), SSATB, 1906; Lobe den Herren (J. Neander), SSATB, 1906; Dies ist der Tag (I. Watts), SSATB, 1906; These things shall be (J.A. Symonds), unison chorus, 1916

Org: Chorale on "Allein Gott in der Höh' sei Ehr," 1910

MSS in *US-Wc*, *NYP*, Elmira College, NY

Principal publishers: Peters, G. Schirmer, Scribner

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- W.T. Upton:** 'The Songs of Charles T. Griffes', *MQ*, ix (1923), 314–28
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- D.K. Anderson:** *The Works of Charles T. Griffes: a Descriptive Catalogue* (Ann Arbor, 1984)
- C.T. Griffes:** *A Life in Music* (Washington DC, 1993)
- M. Lewin:** 'Rediscovering Griffes', *Piano & Keyboard*, no.186 (1997), 33–8

DONNA K. ANDERSON

Griffin, George Eugene

(*b* London, 8 Jan 1781; *d* London, 28 May 1863). English pianist and composer. At the age of 16 he composed a Piano Concerto op.1, which incorporated the melody 'The Blue Bells of Scotland' and achieved some popularity, being published in London in about 1805. In 1813 he was one of the 30 founder members of the London Philharmonic Society. On 28 February 1814 and 24 May 1819 a string quartet, probably one of the three which formed his op.8 (London, ?1812), received performances at the Society's concerts. He appeared at the Philharmonic as pianist in a performance of his own Piano Quartet on 14 April 1817 and in performances of Beethoven's Quintet op.16 in 1818 and 1820.

Griffin's other compositions include an *Ode to Charity* (1806), dedicated to the Patriotic Fund, a Second Piano Concerto op.4 (?1813), four piano sonatas opp.2, 7, 9 and 11, divertimentos for piano, other short piano pieces, songs, glees, and piano and piano duet arrangements of well-

known works by Beethoven, Haydn and Mozart. In 1832 the Philharmonic Society commissioned him to compose an instrumental composition, but there is no evidence that any work resulted, and at about this time he abandoned composition in order to concentrate on the more lucrative occupation of piano teaching. His music is conservative in style and was esteemed at the time, but is now forgotten.

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R. Elkin: *Royal Philharmonic: the Annals of the Royal Philharmonic Society* (London, 1947), 10–11, 20

C. Ehrlich: *First Philharmonic: a History of the Royal Philharmonic Society* (Oxford, 1995)

ROSEMARY WILLIAMSON

Griffin, Thomas

(*d* c1771). English supplier (and perhaps builder) of organs. He was originally a barber (a Thomas Griffin was admitted to the freedom of the Barber Surgeons Company on 3 Dec 1728) and carried on his organ building business from Fenchurch Street. He provided organs for certain City churches, and had agreements with the parishes to arrange for tuning and maintenance of the organs and for the attendance of an organist each Sunday in return for an annuity. He came to these terms, or was a party to agreements, with the churches of St Katharine Coleman (1743), St Mildred Bread Street (1745; the angelic statue originally on the organ case survives in St Anne and St Agnes, Gresham Street), St Helen, Bishopsgate (1744; case survives) and St Margaret Pattens (1749; case survives); dates recorded are installation dates. He also provided an organ for St Michael Bassishaw (1764), where it seems that no annuity arrangements were made. Other builders or private individuals were later engaged in the same way in certain City churches (see Plumley).

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D. Dawe: *Organists of the City of London, 1666–1850* (Padstow, 1983)

N. Plumley: *The Organs of the City of London* (Oxford, 1996)

NICHOLAS PLUMLEY

Griffini, Giacomo

(*fl* 1691–7). Italian composer. He wrote most of his known operas for Lodi, where in 1697 he was *maestro di cappella* of the church of the Incoronata.

WORKS

operas

all lost

Le fedele tradimenti (G. Gigli), Lodi, 1691, mentioned by Gerber; lib of 1695 perf., *I-Mb* (anon.)

Endimione (F. de Lemene), Lodi, 24 Nov 1692, lib *Bc* [last 2 acts only, Act 1 by P. Magni]

La Gosmena, Lodi, 1693, mentioned by Gerber

La fortunata sventura di Medoro o La pazzia d'Orlando (G. Giovanalli), Lodi, 1697

Aria in L'Arione, Milan, 1694, for the birthday of the Emperor Leopold I (see Sartori)

BIBLIOGRAPHY

GerberL

C. Sartori: '*Dori e Arione: due opere ignorate di Alessandro Scarlatti*', *NA*, xviii (1941), 35–42

THOMAS WALKER

Griffis, Elliot

(*b* Boston, 28 Jan 1893; *d* Los Angeles, 8 June 1967). American composer, pianist and teacher. He graduated in music from Ithaca College (1913) and continued his studies with Horatio Parker at Yale University (1915–16) and with Chadwick, Stuart Mason and Pattison at the New England Conservatory (1917–18). In 1919 his Piano Sonata attracted considerable attention, and he won a Juilliard scholarship (1922) and a Pulitzer scholarship prize (1931). He appeared frequently as a recitalist and lecturer, and taught at various institutions, including Grinnell College, Iowa (1920–22), the Brooklyn Settlement School (1923–4), the St Louis School of Music (head of theory 1935–6) and the Westchester Conservatory of Music, White Plains, New York (director 1942–3). He received the doctorate from the New York College of Music (1937). After two years in Vienna he settled in Los Angeles, where he composed numerous songs and produced a large number of oil paintings and several volumes of verse. His compositional style was melodic and tonal, clear in structure, and Romantic in its use of tone-colour.

WORKS

(selective list)

Stage: *The Blue Scarab* (operetta), 1934; *Port of Pleasure* (op, 1), Los Angeles, 1963

Orch: *A Persian Fable*, 1925; *Paul Bunyan, Colossus*, sym. poem, 1926–34; *Sym. no.1*, 1931; *Fantastic Pursuit*, sym., str, 1941; *Yon Green Mountain*, suite, 1943; *Montevallo*, conc. grosso, org, pf, str, 1945; *The Fox and the Crow*, after Aesop, chbr orch, 1950

Chbr: *Str Variations*, 1924; *Str Qt no.1*, 1926; *Str Qt no.2*, 1930; *Sonata*, vn, pf, 1931; *Str Qt no.3*, 1937; *To the Sun*, sym. fray., pf trio, 1940; *Suite*, pf trio, 1941; *The Aztec Flute*, fl, pf trio, 1942; 6 pieces for str trio

Other works: many songs and song cycles, pf pieces

Principal publishers: Composers Press, Composers' Music Corp.

Griffith, R(ober) D.

(*b* Cwm-y-glo, Caernarvonshire, 1877; *d* Old Colwyn, 21 Oct 1958). Welsh music historian. He was one of a large musical family; brothers of his were organists at Cwm-y-glo, Tregarth and Bethesda. In 1890 he moved with his parents to Bethesda, where he took up the viola and from the age of 15 started holding music classes. He believed firmly in the tonic sol-fa system as a valuable means of learning music, particularly of developing a good sense of relative pitch. He was elected precentor at Jerusalem Chapel, Bethesda, in 1906 and three years later had established an 80-voice mixed choir which gave regular performances of oratorios. Subsequently he conducted many other amateur music societies, including the Bethesda Choral Society (from 1921) and the Colwyn Bay and District Choral Society (1929–36), and was a guest conductor at singing Festivals in nonconformist chapels. He earned his living as a salesman for a paint company. Griffith wrote extensively on Welsh music and musicians, concentrating on church music especially in his *Hanes canu cynulleidfaoel Cymru* (Cardiff, 1948). He published many articles in Welsh music journals and was responsible for most of the composer articles in the *Dictionary of Welsh Biography*. His large collection of manuscripts and research notes is now in the library of the University of Wales, Bangor.

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Obituaries: *North Wales Weekly News* (23 Oct 1958); *Y Goleuad* (29 Oct 1958); *Liverpool Post* (7 Nov 1958)

OWAIN EDWARDS

Griffith, Robert

(*b* Llangernyw, 1 March 1847; *d* Manchester, 9 Oct 1911). Welsh music historian. A carpenter by profession, he served his apprenticeship in Llanrwst and began work there. In 1872 he moved to Manchester where he worked as a carpenter for the Lancashire and Cheshire Railway Co. and lodged with the renowned Welsh harpist Idris Fychan, who taught him to play the harp and the art of *penillion* singing. Griffith devoted a lifetime's research to this form of music, the fruits of which were published in *Llyfr Cerdd Dannau* ('The Book of Cerdd Dannau') (Caernarvon, 1913). This history of the instruments and the performing practice of Welsh folk music is an important secondary source for historians in this field.

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R. Griffith: *Autobiography* (MS, University College of North Wales, Bangor)
R.D. Griffith: 'Griffith, Robert', *The Dictionary of Welsh Biography down to 1940*, ed. J.E. Lloyd and R.T. Jenkins (London, 1959)

OWAIN EDWARDS

Griffiths, Paul (Anthony)

(b Bridgend, Glamorgan, 24 Nov 1947). British critic and writer on music. He studied biochemistry and chemical microbiology at Lincoln college, Oxford (BA, MSc) and was area editor, 20th-century music, for *The New Grove* (1972–80). He was music critic at *The Times* (1982–92), the *New Yorker* (1992–7) and the *New York Times* (from 1997), at the same time contributing numerous short articles and reviews to many other journals, including *Musical Times*, *Nutida musik*, *Neue Zeitschrift für Musik* and *Tempo*.

Griffiths has written extensively on 20th-century music, particularly on new music and the avant garde, and is one of the most influential critics of his generation. His books are lucid and accessible and his *A Concise History of Modern Music* is a widely-read introduction to its subject. His monograph on the string quartet (1982) was the first comprehensive survey of the genre from its origins to the present time. *Modern Music and After* is a guide to the varied and complex topography of contemporary composition.

Opera is another of Griffiths's enthusiasms, and his novel, *Myself and Marco Polo* (London, 1990), became the basis of his libretto for Tan Dun's music theatre piece *Marco Polo* (1996). He has also compiled librettos for opera pasticcios based on the music of Mozart (*The Jewel Box*, 1991) and Purcell (*Aeneas in Hell*, 1995) and has written two other novels.

WRITINGS

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A Concise History of Modern Music: from Debussy to Boulez (London, 1978/R 1985 as *Modern Music: a Concise History*, 2/1994; Fr., Jap. transs., 1978, 2/1992; Dutch trans., 1980, 2/1988; Welsh trans., 1985; Port. trans., 1987; Greek trans., 1990; Finnish trans., 1992)
Boulez (London, 1978)
A Guide to Electronic Music (London, 1979)
Cage (London, 1981)
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ed., with others: *Igor Stravinsky: The Rake's Progress* (Cambridge, 1982)
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ROSEMARY WILLIAMSON

Griffiths, Robert

(*b* Carmarthen, 21 May 1824; *d* Ilford, 1 Jan 1903). Welsh musician. He was educated in Bristol and spent most of his life in England. He composed some religious music, but is chiefly remembered as a disciple of John Curwen, whom he first heard lecture in 1851. A lecturer and organizer for Curwen's Tonic Sol-fa method, Griffiths was Manchester regional organizer from 1854 to 1865 and secretary to Curwen from 1865 to 1875, and became secretary of the Tonic Sol-fa College, London, from its foundation in 1869 (the college became formally incorporated in 1875) to 1900. He contributed significantly to the rapid rise of the choral movement in Wales and other places where Curwen's methods had a popular following.

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OWAIN EDWARDS/TREVOR HERBERT

Griffoni, Matteo

(*b* Bologna, 1351; *d* Bologna, 1426). Italian poet and author of *Memoriale historicum rerum bononiensium*. Of his poems (many of which were written for a lady called Tadea), three balleta, *Chi tempo à il per viltade* set to music by Bartolino da Padova, *Se questa dea* set to music by Johannes Baçus Correçarius de Bononia, and *Amor, i' mi lamento* in a musical setting by Andrea dei Servi, have come down to us.

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W. THOMAS MARROCCO/GIANLUCA D'AGOSTINO

Grignani, Lodovico

(*fl* Rome, 1624–50). Italian printer and publisher. He was active in Rome from 1624 to 1650. He seems to have had some contact with Vincenzo Bianchi, bookseller and later (from 1628) publisher of music, and who himself printed a few books in the years around 1640. Grignani published a few treatises (mostly by Romano Micheli) before 1638 when he began to

print music. In a dozen years he printed nearly 50 books of music or treatises, among them a number of Micheli's canons. He seems to have published only two books of secular music and two reprints of instrumental works. The rest was characteristically Roman: a collection of sacred works by local composers (Cifra, Francesco Foggia, Massenzio and both Mazzocchis), and a collection edited by Florido de Silvestris. He also reprinted works by Palestrina and Anerio in 1646 and 1649, and published several volumes of music by Diruta and treatises by Kircher and Sabbatini.

STANLEY BOORMAN

Grigny, Nicolas de

(*b* Reims, bap. 8 Sept 1672; *d* Reims, 30 Nov 1703). French organist and composer. He came from a family several of whom were organists and town musicians: his father and grandfather and one of his paternal uncles were all organists in Reims. From 1693 to 1695 he was organist at the abbey church of St Denis in Paris, where his brother André was sub-prior; he was apparently a pupil of Lebègue at this period. In 1695 he married a Parisian merchant's daughter. The record of the birth of the first of his seven children shows that by 1696 he was back in Reims, and within a year he was organist at the cathedral, although the exact date of his appointment is unknown. He held this position until his death, the year before which he agreed to give his services as organist to the parish church of St Symphorien in Reims.

Grigny's volume consists mainly of nine groups of pieces – the four sections of the Ordinary of the Mass and five hymns; there are also four single numbers. Each of the nine groups begins with a plainsong movement in which the chant appears in long notes in either the bass or the tenor. The mass draws upon the plainsong Mass IV of the Vatican edition familiar from the organ masses of Nivers, Lebègue and Couperin. Accompanying voices are set in animated harmony, at times engaging in free imitation. Each cantus firmus movement is followed by a fugue based upon one or more motifs of the plainsong. The remaining movements are in the familiar forms of Grigny's predecessors – duos, trios, *récits*, various other embellished solos and dialogues. These movements rarely echo the plainsong, though the *récit* for the *Pange lingua* is a striking exception in which the entire hymn melody is paraphrased with embellishment.

Although Grigny introduced no new forms he enriched the traditional ones in various ways. A number of his fugues are in five parts, requiring two manuals and pedals, and so are some of the dialogues and plainsong versets. Several of the *récits* call for a pair of solo voices rather than for a single solo against the accompaniment. Fugal treatment appears in movements other than fugues, nor is dialogue treatment – the alternation between manuals of contrasting registration – confined to dialogues. No composer of the French classical organ school demanded more of the pedals, and few exploited the contrasting colours of the organ more vividly. In other respects too Grigny's work is more distinguished than that of his predecessors and contemporaries: in richness of texture, complexity of counterpoint, expressiveness of melodic embellishment, seriousness of purpose and intensity of feeling. He had no immediate French successors

either in these aspects or in his use of liturgical material: rather is his work a summation of that of his predecessors. Bach paid it the tribute of copying it in its entirety for his own study and use about 1713. There is also a copy in the hand of J.G. Walther, probably taking that of Bach as its source.

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Premier livre d'orgue contenant une messe et les hymnes des principales fêtes de l'année (Paris, 1699/R), contents: mass: Kyrie (5 versets), Et in terra pax (9 versets), Offertoire, Sanctus (3 versets), Elévation, Agnus Dei (2 versets), Communion; hymns: Veni Creator (5 versets), Pange lingua (3 versets), Verbum supernum (4 versets), Ave maris stella (4 versets), A solis ortus (3 versets), Point d'orgue

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ALMONTE HOWELL/FRANÇOIS SABATIER

Grigorian, Gegam

(b Erevan, 29 Jan 1951). Armenian tenor. Studies at the Erevan Conservatory and La Scala's Scuola di Perfezionamento Artistico laid the foundation for a career that has embraced the Russian and Italian repertory of the 19th century. Following his début in 1971 at the Erevan National Theatre as Edgardo in *Lucia di Lammermoor*, and a short apprenticeship with the Lithuanian Opera in Vilnius, he appeared regularly at the Bol'shoy and in other Soviet theatres, singing such roles as the Pretender (*Boris Godunov*), Radames, Cavaradossi and Pollione (which he recorded with the Bol'shoy). He became a Kirov Opera principal in 1989, and with the

company at home, on tour and on record has sung many roles, including Lensky, Hermann, Andrey (*Mazepa*), Vaudémont (*Iolanta*), Vladimir (*Prince Igor*), Princeling Vsevolod (*Legend of the Invisible City of Kitezh*), Pierre Bezukhov (*War and Peace*) and Alvaro (*La forza del destino*, in the original version). Significant débuts included Covent Garden (1993, as Lensky) and the Metropolitan (1995, as Hermann), and he has also appeared in Washington, Buenos Aires, Monte Carlo, Paris, Rome and Genoa. Grigorian's other roles include Riccardo, Ernani, Canio and Turiddu, all notable for their idiomatic style. A stocky presence on the stage, Grigorian is capable of vocal refinement, although he is admired most of all for the exciting thrust of his singing.

JOHN ALLISON

Grigoriu, Teodor [Theodor]

(b Galați, 25 July 1926). Romanian composer. He studied at the Bucharest Conservatory with George Enacovici (1935–6), and then privately with Romeo Alexandreson (1939–49) and Jora (1949–54); his training was completed at the Moscow Conservatory (1954–5) under Khachaturian, Golubov and Rogal-Levitsky. After an early creative phase based on folk music, he turned to serial technique in the *Vis cosmic* ('Cosmic Dream') and the cantata *Odă orașului meu* ('Ode to my Town'). The composer of many incidental scores for the theatre, he has also collaborated successfully with leading Romanian film directors. After a thorough study of Enescu's music (he orchestrated that composer's *Sept chansons de Clement Marot*), he has been concerned with combining with recent procedures, elements from archaic popular music and Byzantine music. The resulting works are clear and neo-classical in form with striking ideas and a refined lyrical invention. He is a member of the Académie Française.

WORKS

(selective list)

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Vocal: Odă orașului meu [Ode to my Town] (cant, N. Cassian), 1963; Elegia Pontica, female chorus, B, chbr orch, 1969; Cânti per Europa, mixed chorus, orch, 1971; Les vocalises de la mer, vocal-inst, sym., 1984; Poeți și abisul timpului, v, pf, 1993; Psalmi, mixed chorus, 1995; Requiem for a Poetess, v, orch, 1999; Aetema verba im 2000, mixed chorus, orch, 2000

Chbr and solo inst: Str Qt no.1, 1943; Pf Trio, 1943; Pe Argeș în sus [Up on the Argeș], str qt, 1953; Columna modală, pf, 1985; Partita a sonar, fl, 1987; Str Qt no.2, 1992; Sonata, vn, 1998

Film scores: Eruption, 1957; The Danube Waves, 1960; Lupeni '29, 1963; Codin, 1963; The Șoimaru Family, 1964; The Forest of the Hanged, 1965; Dancii, 1966; The Column, 1968; Ștefancel Mare, 1974; Bureblista, 1980; La legende des Carpates, 1982

Incid music to plays by Sophocles, Molière, Shakespeare etc.

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VIOREL COSMA

Grigor'yeva, Galina Vladimirovna

(b Moscow, 18 Dec 1935). Russian musicologist. She graduated from the Moscow Conservatory in 1959 after studying with V.A. Zuckermann, and completed her postgraduate studies there in 1963; she then took the *Kandidat* degree in 1969 and the doctorate in 1987. She taught music analysis at the Moscow Conservatory from 1962 and was appointed senior lecturer in 1973 and professor in 1991. In 1992 she won both the Boris Asaf'yev and the George Soros competitions for musicological studies. The focus of her scholarship is the question of style in the music of leading 20th-century Russian composers, including Sviridov, Peyko, Denisov, Schnittke and Nikolay Sidel'nikov. According to Grigor'yeva, the 20th century does not have a single 'style of the epoch', but is 'an epoch of styles', i.e. an era characterized by stylistic pluralism. She believes that the dominant tendency of contemporary Russian music is the movement away from stylistic demarcation, as in the early 1960s, towards stylistic interaction and synthesis.

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- 'Die Literatur über der sowjetischen Musik', *BMw*, xxx (1988), 177–93
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- 'Luciano Berios Skizzen zu "O King"', *Mitteilungen der Paul Sacher Stiftung*, viii (1995), 12–16
- 'Istinno russkiy kompozitor: o muzike N. Sidel'nikova' [A truly Russian composer: on the music of Nikolay Sidel'nikov], *Muzika iz bivshego SSSR*, ii (Moscow, 1996), 75–92

TAT'YANA S. KYUREGYAN

Grigsby [née Pinsky], Beverly

(b Chicago, 11 Jan 1928). American composer. She studied ballet and frequently attended theatrical performances in Chicago before moving to Los Angeles in 1941. After three years of premedical study she changed to composition and became a pupil of Krenek, who introduced her to electronic music in 1958. She attended California State University, Northridge (BA 1961, MA 1963). Grigsby's further studies included computer music at Stanford University and Carnegie Mellon University (Pittsburgh), where she was a fellow, and medieval music at Solesmes, France, and the RCM in London. In 1963 she returned to California State University, Northridge, where she founded the computer music studio and taught until she retired in 1992. She was awarded the DMA from the University of Southern California in 1986.

Grigsby's operas and dramatic cantatas have been produced in the USA, Europe and Brazil. The complex melodic and rhythmic elements of her music are tempered by its lyricism. She often uses a synthesizer to generate sonic layers horizontally interwoven with either acoustic or electronically altered sounds produced by live performers, as in *Shakti*, a series of pieces for instruments, voices and computer.

WORKS

(selective list)

Stage: Augustine the Saint (dramatic cant.), frags., 1975; Moses (op), 1978, unperf; The Mask of Eleanor (op), 1984; The Vision of Saint Joan, 1v, live/cpr-generated orch, 1987

Vocal: Songs on Shakespeare Texts, S, 1949; Love Songs, T, gui, 1974

Orch: Conc., kbd, orch, 1993; Conc. for Orch, 1994

Chbr and solo inst: 2 Faces of Janus, str qt, 1963; 5 Studies on 2 Untransposed Hexachords, pf, 1971; Dithyrambos, vn, vc, 1975; 3 Movements, gui, 1982; Trio, vn, cl, pf, 1984; Wind Qnt, 1990; Duo, va, pf, 1993; Trio, va, cl, pf, 1996

Cptr (some with live performers): A Little Background Music, 1976; Shakti I, fl, tape, 1983; Occam's Razor, 1985; Shakti II, S, tape, 1985; Shakti III, cl + tabla, tape, 1989; Shakti IV, ob, tape

Also music for film, TV and video

MSS in California State University, Northridge

CATHERINE PARSONS SMITH

Grijp, Louis Peter

(*b* The Hague, 23 Jan 1954). Dutch musicologist and lutenist. He studied the lute with Toyohiko Satoh at The Hague Royal Conservatory (1975–82), and musicology with Willem Elders and Kees Vellekoop at the University of Utrecht (1972–81). He took the doctorate at Utrecht in 1991 with a dissertation on the contrafactum mechanism in 17th-century Dutch song. Since 1990 he has been a research fellow at the P.J. Meertens Institute for Dialectology, Folklore and Onomastics at the Royal Netherlands Academy of Science. He is artistic director of the Camerata Trajectina ensemble, which specializes in Dutch music from the 16th and 17th centuries.

Grijp's research focusses on Dutch musical culture, particularly 16th- and 17th-century song and lute music. He has studied the function of the contrafactum mechanism in songs and their political, religious and social contexts, and has prepared a facsimile edition of the works of Nicolas Vallet (Utrecht, 1986–92). In addition, he has studied the use of Dutch and regional dialects in Dutch popular musical practice in the 20th century and edited, with Paul Scheepers, a history of Western musical theory (1990). He was a recipient of the Medal of the Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis in 1995.

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'VOETENBANK: een methode om melodieën te zoeken bij liedteksten, beproefd op de reien in de Geeraerd van Velsen van P.C. Hooft (1613)' [Strophic repertory: a method to find melodies to song texts, tried out on the choruses of P.C. Hooft's Geeraerd van Velsen (1613)], *TVNM*, xxxiv (1984), 26–48

ed., with W. Mook: *Lute Symposium: Utrecht 1986* [incl. 'The Ensemble Music of Nicolaes Vallet', 64–85]

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- 'De Rotterdamsche Faem-Bazuyn: de lokale dimensie van liedboeken uit de Gouden Eeuw' [The Rotterdam Faem-Bazuyn: the local dimension of songbooks from the Golden Age], 'Spotliederen in de Gouden Eeuw' [Satirical songs in the Golden Age], *Volkskundig Bulletin*, xviii (1992), 23–78, 340–66
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- 'A Different Flavour in a Psalm-Minded Setting: Dutch Mennonite Hymns from the Sixteenth and Seventeenth Centuries', *From Martyr to Muppy (Mennonite Urban Professionals)*, ed. A. Hamilton, S. Voolstra and P. Visser (Amsterdam, 1994), 110–32
- 'The Souterliedekens by Gherardus Mes (1561): an Enigmatic Pupil of Clemens non Papa, and Popular Song of the Mid-16th Century', *From Ciconia to Sweelinck: donum natalicium Willem Elders*, ed. A. Clement and E. Jas (Amsterdam, 1994), 245–54
- 'Van Geuzenlied tot Gedenck-clanck' [From beggar song to Gedenck-clanck], *De zeventiende eeuw*, x (1994), 118–32, 266–76
- ed., with E. Buijsen:** *The Hoogsteder Exhibition of Music & Painting in the Golden Age* (The Hague, 1994)
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- 'Voer voor zanggrage kropjes: wie zongen uit de liedboekjes van de Gouden Eeuw?' [Nourishment for throats that love singing: who did people sing from the songbooks of the Golden Age?], *Bladeren in andermans hoofd*, ed. T. Bijvoet (Nijmegen, 1996), 96–125

JOOST VAN GEMERT

Grille, Sieur de la.

See [Normandin, Dominique](#).

Griller String Quartet.

English string quartet. It was founded in 1928 by Sidney Griller (*b* London, 10 Jan 1911; *d* London, 20 Nov 1993); Jack O'Brien (*b* Grahamstown, South Africa, 25 Oct 1909); Philip Burton (*b* Daventry, 1 May 1907; *d*

Berkeley, CA, 19 May 1961); Colin Hampton (*b* London, 6 June 1911; *d* Oakland, CA, 10 Aug 1996). Griller studied with Hans Wessely and Editha Knocker. For a short time he was a pupil of Rowsby Woof, with whom O'Brien and Burton also studied at the RAM. Hampton was a pupil of Herbert Walenn. Lionel Tertis, in whose chamber music class at the RAM they first played together, encouraged them to form a permanent quartet. They were also coached by Arthur Williams, former cellist of the Klingler Quartet. After the success of their first London appearance in 1928 they began a career that rapidly brought them to the forefront of contemporary quartets. Their first tour in Europe in 1930 was followed by highly successful tours in America, starting in 1938–9. A close collaboration with Ernest Bloch began in 1937. During World War II they joined the RAF on the musical establishment and played for troops all over the country. They also appeared frequently at the National Gallery Concerts organized by Dame Myra Hess in London. In 1940 they played for Queen Elizabeth at Buckingham Palace while Augustus John painted her portrait. From 1949 to 1963 they were the quartet-in-residence at the University of California (until 1961 at Berkeley, then at Davis) but they continued to tour in many countries, including Australia and New Zealand. Noted especially for their playing of Mozart and Bloch and their championship of British music, they played most of the standard Classical and Romantic quartets as well as many modern works, of which more than 20 were dedicated to them by Bloch, Milhaud, Bax, Bliss and other composers; they also made many recordings. In 1951 Griller was made a CBE. In 1960 O'Brien and Burton resigned and, after trying various substitutes for the inner parts, Griller disbanded the ensemble in 1963. Griller taught at the Royal Irish Academy of Music in Dublin, 1963–73, and became professor of chamber music at the RAM. O'Brien taught in California in the Bay Area, and Hampton at Mills College, Oakland.

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T. Potter: 'Farewell to Academia', *The Strad*, xcvi (1985–6), 680–84

RONALD KINLOCH ANDERSON/TULLY POTTER

Grillet, Laurent

(*b* Sancoins, Cher, 22 May 1851; *d* Paris, 4/5 Nov 1901). French violinist, conductor, composer and writer. As a youth he played the violin in the orchestra of the Grand Théâtre, Lyons. He later went to Paris and became conductor first of the Folies-Bergères and later, in 1886, of the newly built Nouveau Cirque. For these and other theatres he composed many instrumental pieces: waltzes, polkas, galops, marches etc. In addition he wrote light stage works of various kinds, including ballets, pantomimes (notably *Papa Chrysanthème*, Nouveau Cirque, 4 Nov 1892 and *Le roi Dagobert*), operettas and the opera *Graziosa* (1892). He published numerous piano pieces which often had their origin in his stage music, as well as the vocal score of Gaston Serpette's *Fanfreluche*.

In contrast to the activities listed above was Grillet's interest in medieval and Renaissance instruments and their music. He played the vielle in consort, and with van Waefelghem (viola d'amore), Diémer (harpsichord) and Delsart (viola da gamba) founded the Société des Instruments

Anciens. This group, the first of its kind, made its début on 2 May 1895 at the Salle Pleyel, Paris. In the summer of 1897 and on other occasions it performed successfully in London. Grillet's two-volume study *Les ancêtres du violon et du violoncelle: les luthiers et les fabricants d'archets* (Paris, 1901) discusses, in the first part, both European and oriental bowed instruments and, in the second, provides lists of instrument makers and their characteristics, grouped by nationality; areas included are Europe, Russia and America. Although now superseded as a work of organology, this carefully prepared and well-illustrated book is not without interest.

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DAVID CHARLTON/R

Grillo, Giovanni Battista

(*b* late 16th century; *d* Venice, mid-Nov 1622). Italian organist and composer. He seems to have spent part of his early life in Austria, possibly in Graz, for some of his compositions were presented in manuscript form by the Graz court musician Francesco degli Atti to Duke Ferdinand of Austria in 1613, and Grillo's only surviving printed church music was dedicated to the same prince five years later. A Venetian chronicler, Giovanni Nicolò Doglioni, also reports that he was called to Italy from the service of German princes. But nothing is known for certain until 1612, when on 28 August he was elected organist to the Venetian religious confraternity, the Scuola Grande di S Rocco. His election was later challenged by one of his competitors, Giovanni Picchi, but Grillo's appointment was confirmed on 17 March 1613. He seems to have remained in this post until his death, for he took part in the celebrations of the festival of S Rocco each year. In 1615, according to Romano Micheli's *Musica vaga et artificiosa*, he was also organist at the church of the Madonna dell'Orto, and he became first organist of S Marco on 30 December 1619. Grillo was one of the composers to write music for the requiem in Venice for Cosimo II of Tuscany (Monteverdi was another) in 1621. His successor at S Marco was appointed in 1623, but from both the records of the Scuola Grande di S Rocco and a letter of Monteverdi (dated 31 December 1622) it seems that he died in mid-November 1622.

Grillo's music suggests the influence of Giovanni Gabrieli. His *Sacri concentus ac symphoniae* is very much modelled on the latter's *Sacrae symphoniae* and includes a 'Canzon pian e forte' for double choir in the same style as Gabrieli's. The church music is also in the traditional Venetian manner for *cori spezzati*, though five works in this volume are marked 'concertata' and require the organ accompaniment which is supplied, fully figured, in the basso continuo partbook. Grillo was not as forward-looking as Gabrieli in these works, since he did less to differentiate between solo and tutti (although he recommended doubling parts in the latter by instruments); but he handled the duet idiom efficiently, and several of his motets are attractive. His instrumental music is also worthy of revival:

he experimented with formal patterns, using refrain techniques (again after the manner of Gabrieli) and sometimes suggesting dance rhythms in the various sections of a canzona.

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DENIS ARNOLD/R

Grillparzer, Franz

(*b* Vienna, 15 Jan 1791; *d* Vienna, 21 Jan 1872). Austrian dramatist and poet. He studied law at Vienna University, then in 1813 became a civil servant, rising to the rank of *Archivdirektor* before retiring in 1856. A series of sketches and youthful works from his student days was followed in 1817 by the première and brilliant success of the fate-tragedy *Die Ahnfrau*. The next few years saw a remarkable series of completed works, or sketches that were worked up in later years (including *Melusina*, the only completed libretto of several that Grillparzer projected for Beethoven). Travels to Italy (1819), Germany (1826, to visit Goethe), France and England (1836) and Greece (1843) were events in an otherwise settled existence marked by limited public success for the series of dramas that posterity has recognized to be the supreme achievement in Austrian literature.

Although songs and incidental music play a comparatively small part in most of his plays, Grillparzer's love of and interest in music throughout his life are evident. His favourite early reading was the copy of *Die Zauberflöte* owned by his nurse, who had played a monkey in it and kept the libretto as a prized possession. In his youth Grillparzer studied music with Mederitsch, and in or around 1832 with Sechter. He composed some creditable songs (now in the Stadtbibliothek, Vienna), and a rhapsody for piano was published by Haslinger in 1832. During his early and middle years he was a keen operagoer, and it seems likely that he derived the inspiration for his

impressive simultaneous presentation of contrasting dramatic effects (e.g. in *König Ottokars Glück und Ende*, 1823, and *Des Meeres und der Liebe Wellen*, 1829) from the ensembles in the Mozart operas he admired so profoundly. Grillparzer first met Beethoven at his uncle Joseph Sonnleithner's house in 1805, and although Beethoven never set the libretto Grillparzer wrote for him, they continued to meet periodically (Grillparzer wrote in one of Beethoven's *Konversationshefte* (April 1826): 'If only I had the thousandth part of your power and steadfastness!'.) As Austria's leading poet and man of letters Grillparzer was the natural choice as author of the oration for Beethoven's funeral; in 1830 his epitaph for Schubert, beautiful but hardly perceptive, was chiselled on the memorial stone; and he also devoted a number of poems and epigrams to other musicians among his contemporaries.

Rather few of Grillparzer's lyrics have been put to music. Schubert set *Berthas Lied* (d653) from *Die Ahnfrau* in 1819, the serenade *Zögernd leise* (d920 and 921) in 1827 and *Miriam's Siegesgesang* (d942) in March 1828. The libretto *Melusina* was ultimately set to music by Conradin Kreutzer and performed at Berlin in 1833 and at Vienna's Theater in der Josefstadt in 1835. Bretón, Mraczek and Mikorey wrote operas based on *Die Jüdin von Toledo*, Braunfels and Franz Mixa on *Der Traum ein Leben*, Kaun on *Sappho*, and Frank and Nezeritis on *Des Meeres und der Liebe Wellen*. Grillparzer made parodistic versions of scenes from *Die Zauberflöte* and *Der Freischütz* for private purposes. His most searching comments on music are contained in the story *Der arme Spielmann* (1842), which, despite a superficial similarity to the fate of Ferdinand Kauer, is an ironic, deeply moving analysis of the problem of the artist who perceives ultimate truths yet cannot transmit them.

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PETER BRANSCOMBE

Grimace [Grymace, Grimache, Magister Grimache]

(fl. mid-to late 14th century). French composer. He is known from five sources and must have been a contemporary of Machaut, for his five works (three ballades, one rondeau and one virelai) are free of the rhythmic complications of the *Ars Subtilior*. Syncopation occurs only occasionally and the value of the shortest note does not vary within a piece. In addition, the style of the amorous texts and the musical form of the ballades conform very closely to those of Machaut. The similarity is specially evident in the bitextual *Se Zephirus/Se Jupiter* with musical rhymes at the main cadences. In the four-voice ballade *Des que buisson* the use of hocket in the triplum is striking and contributes to the complementary rhythm of the piece. The virelai, which has nearly the same text in the two upper voices, is unique and extremely interesting: textual imitations extend into the otherwise untexted accompanying voices. Two anonymous 'realistic' virelais (in *F-Pn* 6771) which have similar imitative passages may have been composed by Grimace or by one of his imitators.

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ballades

Dedens mon cuer, 2vv; A no.34; G xx, no.14

Des que buisson, 4vv; A no.35; G xix, no.86

Se Zephirus/Se Jupiter, 3vv; A no.36; G xviii, no.15; ed in Wilkins, no.17

rondeau

Je voy ennui, 3v; A no.38; G xxii, no.5 (text: incipit only)

virelai

A l'arme/A l'arme/Tru tru, 3 or 4vv; A no.37; G xix no.91 and G xxi, no.22

doubtful works

C'estoit ma douce, 3vv; ed. in CMM, xxxvi (1966), no.29; A no.186; G xxi, no.22 (virelai)

Rescoés: Horrible feu d'ardent desir/Rescoés: Le feu de mon loyal servant, 3vv, A no.222; G xxi, no.57 (virelai)

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URSULA GÜNTHER

Grimaldi, Nicolo.

See [Nicolini](#).

Grimani.

Italian noble family of theatre proprietors. They were the most powerful and influential dynasty of Venetian theatre proprietors, owning at different times four separate theatres. The earliest was SS Giovanni e Paolo, named in Venetian fashion after the parish in which it was situated. It was built by Giovanni Grimani (1603–63) and Antonio Grimani (1605–59) especially for opera and opened its doors in Carnival 1639 with Manelli's *La Delia*. In 1655 the brothers opened a second theatre, S Samuele, which specialized in comedy.

Following an interregnum after Antonio's death during which SS Giovanni e Paolo was managed by the impresario Marco Faustini, Antonio's sons Giovanni (Gian) Carlo (1648–1714) and Vincenzo (1652–1710) took up the reins in 1668. Under the brothers the family's involvement with opera reached its greatest height. In 1677 they built the Teatro S Giovanni Grisostomo, which immediately became the leading opera house of Venice, exceeding all its rivals in magnificence. As a result, the prestige of SS Giovanni e Paolo declined; it was inactive during the 18th century, except in Carnival 1715 when S Giovanni Grisostomo was closed, and it was finally sold in a half-ruined state.

Both Gian Carlo and Vincenzo took a personal interest in operatic theory and practice. Gian Carlo's house in the parish of S Maria Formosa, furnished in mock-antique style, was the meeting-place of the Accademia degli Animosi, founded by Zeno in 1691. This academy, which became a local branch of the Roman Arcadia in 1698, strongly promoted the 'reform' tendencies in opera advocated by such librettists as Domenico David and Zeno; the new principles are clearly evident in five miniature operas performed under the auspices of the Animosi at the turn of the century.

Vincenzo, made a cardinal in 1697, was the anonymous author of three librettos for operas staged at S Giovanni Grisostomo: Carlo Pallavicino's *Elmiro re di Corinto* (1686), G.F. Tosi's *Orazio* (1688) and Handel's *Agrippina* (1709). He undertook diplomacy on behalf of the Habsburgs and in 1690 was a signatory to the treaty binding Savoy to the Grand Alliance. Between 1690 and 1698 he was banished from Venice in accordance with the law forbidding Venetian patricians to serve foreign powers. Undeterred, he accepted appointment in 1706 as imperial ambassador to the Holy See; from 1707 he served concurrently as ambassador of the Archduke Charles, pretender to the throne of Spain. In 1708 Charles awarded him the viceroyalty of Naples. Vincenzo is believed to have enabled Handel's visits to Naples and Venice.

For some time after Gian Carlo's death S Giovanni Grisostomo continued to keep its pre-eminent position through the efforts of his sons, among whom Michele (1696–1775) was the leading figure. It maintained its high ticket prices and disdained (except once, in 1734) to admit comic operas or intermezzos. However, economic difficulties caused it to be turned over to spoken comedies in 1751; it was finally sold by the family in 1819. S Samuele, on the other hand, became increasingly hospitable to opera.

From 1720 onwards it frequently hosted the annual Ascension opera and after 1748 enjoyed a period of success with works in the comic genre. A financial crisis caused the family to sell it in 1768.

The fourth theatre, S Benedetto, opened in 1755. It filled the void left by the desertion of opera by S Giovanni Grisostomo. In 1766 Michele Grimani ceded it to an association of box-holders, a step that marked the end of his family's century-long ascendancy over the Venetian stage.

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MICHAEL TALBOT

Grimani, Maria Margherita

(fl early 18th century). ?Italian composer, active in Austria. Between 1713 and 1718 she may have lived, at least intermittently, at the court in Vienna. According to Köchel, three of her works (now in *A-Wn*) were performed in the Vienna court theatre. The first of these, *Pallade e Marte*, a *componimento drammatico* dedicated from Bologna on 5 April 1713, was performed on 4 November 1713 for Charles VI's nameday; this was the first operatic work by a woman composer to be given there. Her two oratorios were also performed at the imperial court: *La visitazione di Elisabetta* immediately after *Pallade e Marte* in 1713, repeated in 1718, and *La decollazione di S Giovanni Battista* in 1715. The librettists are unknown (Köchel's statement that the text of *La decollazione* was written by Domenico Fillipeschi rests on a confusion with A.M. Bononcini's oratorio of the same name, of 1709).

Grimani was the last of a line of female oratorio composers at the Viennese court including Maria di Raschenau, C.B. Grazianini and Camilla de Rossi; Wellesz believed them to be regular canonesses. She was probably related to the art-loving Venetian patrician family Grimani; as ambassador extraordinary, Pietro Grimani, later doge, negotiated the alliance between the republic and Emperor Charles VI against the Turks in 1713, the year Maria Margherita Grimani wrote *Pallade e Marte* as a tribute to Charles. Handel's patron Cardinal Vincenzo Grimani was Viceroy of Naples at that time. Genealogical research has not produced any precise facts about the relationship between the composer and the other members of the family.

Grimani's three surviving works follow the pattern established by Alessandro Scarlatti. The da capo aria is prominent, usually with continuo accompaniment only, but occasionally with obligato instruments. In the extreme simplicity of their descriptive techniques and in their renunciation of dramatic effects the arias show 'an impressive command of the art of expression' (Schering), though, unlike works in the Viennese tradition by Fux and Caldara, there is virtually no counterpoint. The recitatives, almost all secco, are schematic and uninteresting.

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RUDOLF KLEIN

Grimaud, Hélène

(b Aix-en-Provence, 7 Nov 1969). French pianist. She studied with Jacqueline Courtin in Aix, Pierre Barbizet in Marseilles and Jacques Rouvier at the Paris Conservatoire, where she received a *premier prix* in 1985. She continued her studies in the Conservatoire's *cycle de perfectionnement* with Rouvier and was also coached by György Sándor and Leon Fleisher. Her international career developed quickly after the release of her début recording of Rachmaninoff's Second Sonata and *Etudes-tableaux* op.33, made at the age of 15. She has appeared as soloist with many of the world's leading orchestras and has toured throughout Europe, Japan, the USA and Canada. She is particularly successful in her interpretation of the German Romantic repertory, and her recordings of Schumann's *Kreisleriana*, Strauss's *Burleske* (under David Zinman) and the second and third sonatas of Brahms reveal remarkable keyboard authority, expressive freedom and a wide range of tonal colour. She is also an accomplished chamber musician and has performed with Gidon Kremer, Shlomo Mintz and the Hagen Quartet.

CHARLES TIMBRELL

Grimm, Friedrich Melchior, Baron von

(b Regensburg, 26 Dec 1723; d Gotha, 19 Dec 1807). German critic and diplomat. He was active in Paris from 1750 to the Revolution. A disciple of Gottsched, he studied at Leipzig and published a five-act tragedy, *Banise*, at the age of 20. His extensive training in literature was not complemented by any formal training in music. As secretary to Count Friese of Saxony he went to Dresden in 1748, a time when the Italian opera there under the direction of Hasse was at its height. From this experience came his lifelong

devotion to the bel canto style. Count Friese took him to Paris in 1749 and installed him in his house in the Faubourg St Honoré; this soon became a favourite rendezvous for the Encyclopedists, who adopted Grimm and formed many of his ideas. Two essays on German literature in the *Mercure de France* in 1750–51 represented Grimm's début as a critic. His first essay in music criticism followed in the same journal early in 1752: an inaccurate and insolent review of Destouches' *Omphale*, then being revived. In it he belaboured the older style of French opera and heaped inordinate praise upon Rameau. Masson has shown that this essay consecrated the final victory of the supporters of Rameau over those of Lully and should not be confused with subsequent controversies. In 1753, with the participation of Diderot and several others, Grimm began the *Correspondance littéraire*, a chronicle of Parisian events and journal of the arts and letters that was kept up for nearly four decades. Handwritten copies went on subscription to most of the sovereigns and princes of northern Europe, but the complete chronicle was not printed until 1882.

Grimm patronized Rameau up to the time of the Querelle des Bouffons, in line with the Encyclopedists. But then, as the war of polemics began to range Italian opera against French, Grimm followed Rousseau and adopted a tone of excessive hostility to Rameau. French pride responded to the attacks of these two foreigners, one Swiss, the other Bavarian. Grimm's main contribution was a satirical tract of 1753 in biblical style. He adopted the persona of a Bohemian musician (generally supposed to be Stamitz) who is miraculously flown to Paris to witness an operatic performance. This wholesale condemnation of French opera was subsequently extended by Grimm to French music of any kind, regardless of the composer.

Grimm was a focal personality for the many German musicians who came to Paris to perform or to have their compositions published. French music lovers turned to him for information about music in Germany. Lesure discovered a letter written to Grimm in 1763 asking for news of the 'terribles compositeurs de Mannheim' (in the sense of *élan terrible*) and mentioning Cannabich, Fils, Toeschi and Holzbauer by name. Other documents show that Grimm furnished his aristocratic patrons in Germany with music printed in Paris by German keyboard composers including Schobert and Eckard, as well as symphonies by Cannabich and Toeschi.

During the first visit of the Mozarts to Paris in 1763–4 Grimm was a sympathetic friend who smoothed the way for the appearance of the children at court. When Wolfgang returned with his mother in 1778 Grimm was not so helpful. He mistook the genius of the young composer altogether and was indecently eager to send him on his way back to Salzburg.

Grimm's position on the operatic reform of Gluck was as variable as Rousseau's. When *Orfeo ed Euridice* was first printed at Paris in 1764 Grimm's announcement of the event in the *Correspondance* said of the score, 'it seems almost barbarous to me; music will be lost if this genre catches on'. Ten years later, upon experiencing the French version of the opera under Gluck's direction, he reversed his position completely and called it the best music yet heard in France, a further blow in his attempts to discredit all native French composers. When Piccinni was later brought

to Paris to rival Gluck, Grimm reverted to his original position: music by Italians was naturally superior to any other. Yet he did a certain justice to Gluck's *Iphigénie en Tauride*, though with an initial phrase intended to justify his italoophile leanings: 'it may not be melodious, but perhaps it is something better; it makes me forget that I am at the opera and believe rather that I am at a Greek tragedy'. Grimm had been an enthusiastic partisan of the neo-classical movement in the arts and architecture from the 1750s. Not until this statement of 1778 did he admit that Gluck's 'return to antiquity' ran parallel to the currents he so much admired in other fields.

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Grimm, Heinrich

(b Holzminden, 1592–3; d Brunswick, 10 July 1637). German composer and theorist. He was a pupil of Michael Praetorius, who referred to 'Henr. Grimm, discip. mei, pueri 14. annor.' in the fifth volume of his *Musae Sioniae* (RISM 1607¹²). He later studied at the university at Helmstedt before taking his first appointment at Magdeburg, succeeding Friedrich Weissensee. He served there not only as Kantor of the Gymnasium but also of the Johanniskirche and the Jacobikirche, and he taught singing and composed service music too. Through these activities he became well known in the area and his compositions were well received throughout Lutheran Germany. When Magdeburg was destroyed by the Catholic army under Count Johann Tilly on 10 May 1631, Grimm fled to Brunswick. His reputation earned him a position as one of the 'outstanding contrapuntists' of Duke Friedrich Ulrich. After a brief tenure as Kantor of St Katharina he was Kantor of St Andreas from 1632 until his death. Among his pupils were Otto Gibelius and Conrad Matthaei.

Grimm's output embraces the principal genres of early 17th-century Lutheran church music: motets, short masses, Passion music, bicinia and tricinia with basso continuo, chorale arrangements and pieces in cantional style. His music reflects the traditions of Protestant music that reached back to the time of Luther. The settings of Latin texts and the 42 settings of Cornelius Becker's German translation of the psalter (1624) are written in the 'Praenestine' motet style. Like Scheidt and Schütz he was an early exponent of the concertato style in Germany; his sacred concertos have much in common too with those of Schein and show his evident concern for the expressive treatment of the texts. His pieces for single and double choir represent the newest expression of long-standing practices of setting psalm tunes and chorale melodies. These compositions are also notable for their occasional inclusion of idiomatic parts for a wide range of instruments, including strings, cornetts, trombones and trumpets; some pieces are also prefaced by an introductory instrumental symphonia. The small-scale chorale arrangements are tightly constructed and pleasing works, whereas the large-scale chorale, polychoral compositions are more loosely organized and often overdo the antiphony between high- and low-sounding choirs.

WORKS

printed works published in Magdeburg unless otherwise stated

Missae aliquot ... una cum psalmis nonnullis germanicis, 4–6vv, 1628¹ [contains 5 masses and 5 other liturgical pieces by Grimm]

Passion, deutsch gesangweise ... wie sie der Evangelist Matthäus beschrieben hat, 4vv (1629, 2/1636)

Das alte Jahr ist nun vergahn, 4vv, 1607¹²

Melos gratulatorium Ex 118. Davidis Psalmo, 6vv (Wittenberg, 1622), lost
Der CXVII. Ps., Lobet den Herren, 9vv (1623)

[42] Psalmorum melodiae ad simplicis contrapuncti formam, 4vv, in V. Cremcovius: Cithara Davidica (1624)

Der schöne Ps., Auf meinen lieben Gott, 4vv (1625)

Singet dem Herrn ein neues Lied, 10, 12, 14, 20vv (?Magdeburg, c1618)

[32] Tyrocinia seu exercitia tyronum musica, 3vv (1624, 2/1632) [also publ in O. Gibelius, Seminarium modulatariae vocalis (Bremen, 1657)]; 1 piece in 1646¹³

Vestibulum hortuli harmonici sacri, hoc est fasciculus [12] tricinium sacrorum, 3vv, some with bc (Brunswick, 1643) [also incl. 8 tricinia by 'incertorum autorum']

Prodromus musicae ecclesiasticae, das ist ... [12] concertirende Fest-Bicinia, 2vv, bc (Brunswick, 1636); 3 pieces also in 1638⁵

2 pieces, 2vv, bc, 1637³

Threnodia, das ist, der klägliche und doch trostreiche Bet-Psalm des Königlichen Propheten Davids (Ach Herr straff mich nicht in deinem Zorn), funeral song, 6vv (1618)

Vota Magdeburgensis (Elegi gratiam Christi salvatoris mei), wedding music, 7vv (1624)

Herrlicher Ruhm und Preis, wedding song, 8vv (1627), lost [double choir]

Dialogus nuptialis (Meine Schwester, liebe Braut), wedding song, 5vv, 5 insts (1628)

Anmutiges Lieb-Gespräch (Siehe, mein Freund), wedding song, 4/5vv (1628)

Vis ignea amoris (Setze mich wie ein Siegel), wedding music, 8vv, bc (1629)

Trost Gesängelein (Wer in der Welt wol leben will), funeral song, 8vv (Celle, 1633)

Christliches Leich Gesängelein (Unser Leben währet), funeral song, 8vv (Celle, 1637)

Fasciculus cant. sacro in festivitatibus anniversariis usitatorium (1627), lost

Sacer septenarius musicus primus, 7 sacred concs., 7, 10vv, bc (Leipzig, ?1635), lost

82 pieces for 1–3 choirs, 2–16vv, incl. 8 large-scale polychoral works, 11 concs., chorale arrangements and motets (some with intsts) in MSS: *A-Wgm, CH-Bab, D-BDk, Bsb, DI, HSk, Lr, MÜG, W, S-Uu*

2 symphonie, insts, *D-HSk*

WRITINGS

Unterricht, wie ein Knabe nach der alten Guidonischen Art zu solmisieren leicht angeführt werden kann (Magdeburg, 1624)

Instrumentum instrumentorum, hoc est, Monochordum, vel potius Dodecachordum (MS, *D-Wa*, 1629)

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O. Riemer: 'Heinrich Grimm, ein mitteldeutscher Musiker', *Festschrift Arnold Schering*, ed. H. Osthoff, W. Serauky and A. Adrio (Berlin, 1937/R), 180–93

H. Lorenzen: *Der Cantor Heinrich Grimm (1593–1637): sein Leben und seine Werke mit Beiträgen zur Musikgeschichte Magdeburgs und Braunschweigs* (diss., U. of Hamburg, 1940)

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P. Downey: *The Trumpet and its Role in Music of the Renaissance and Early Baroque* (diss., Queen's U., Belfast, 1983)

CHRISTOPHER WILKINSON/PETER DOWNEY

Grimm, Karl

(*b* Berlin, 1794; *d* Berlin, 16 June 1855). German string instrument maker and trumpet virtuoso. He was an instrument maker to the royal court in Berlin and had an instrument-making business producing about 30 instruments a year. His instruments were influenced by those of Stradivari and he devoted his attention to tonal quality and to perfecting the violin's internal construction and exterior varnishing. He also had a reputation for well-built, sonorous harps. His instruments were used by soloists of the day. The business was taken over by his son, [Ludwig Grimm](#), who was not seriously interested in it; from 1851 Karl's son-in-law, C. Hellmig, was the practical head of the firm. They presented a quartet of instruments at the International Exhibition of 1862 in London and received accolades particularly for the rich tonal quality. See W. Henley: *Universal Dictionary of Violin and Bow Makers*, ii (Brighton, 1959–60)

ALICE LAWSON ABER-COUNT

Grimm, (Karl Konstantin) Ludwig [Louis]

(*b* Berlin, 17 Feb ?1821; *d* Berlin, 23 May 1882). German harpist, teacher and composer, son of [Karl Grimm](#). He studied the harp with Josef Hasselmans at the Strasbourg Conservatory and perfected his skill in Leipzig with Elias Parish Alvars. From 1837 he performed with great success and was much in demand, particularly by Liszt and Bülow. In 1844 he was the principal harpist at the royal chapel in Berlin and 25 years later received the title *königliche Concertmeister*.

Grimm was the founder of the modern German school of harp playing. Among his pupils were Albert Zabel, Wilhelm Posse, Franz Poenitz, Rosalia Spohr (wife of Louis Spohr) and Ferdinand B. Hummel. His compositions for the harp are unpublished.

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H. Charnassé and F. Vernillat: *Les instruments à cordes pincées* (Paris, 1970), 47

ALICE LAWSON ABER-COUNT

Grimm & Wirsung.

German firm of music printers and publishers. In 1517 Sigmund Grimm, who had been an Augsburg town doctor since 1507, set up a printing press and took Marx Wirsung as his partner (1518–22), but after Wirsung left the firm it began to decline and was eventually sold in 1527 or 1528. Othmar Luscinius worked with the press for some time as a proofreader. Of items printed by Grimm (nearly 300) the most important to the musicologist is the *Liber selectarum cantionum quas vulgo mutetas appellant* (1520), printed from woodcuts. A collection of 24 Latin hymns by such leading composers as Josquin, Senfl, Pierre de La Rue, Mouton and Obrecht, it includes the imperial motets *Virgo prudentissima* by Isaac and *Sancte Pater, divumque decus* by Senfl, and has woodcuts by Hans Weiditz; it is the earliest printed choirbook with the separate parts set out on two facing pages. This collection was produced at the instigation of the Augsburg humanist Conrad Peutinger, edited by Ludwig Senfl and dedicated to the Archbishop of Salzburg, Matthäus Lang von Wellenburg, a patron and lover of music who had formerly been private secretary and ambassador to the Emperor Maximilian.

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THEODOR WOHNHAAS

Grinberg, (Rachel-)Mariya (Izrailevna)

(*b* Odessa, 24 Aug/6 Sept 1908; *d* Moscow, 15 July 1978). Ukrainian pianist and teacher. She studied at the Odessa State Conservatory, and at the Moscow Conservatory with Felix Blumenfeld from 1926 and Konstantin Igumnov from 1931. She was appointed a soloist with the Moscow Philharmonia in 1932. In 1959 she joined the staff at the Gnesin Institute of Musical Education and became a professor in 1970. An authoritative pianist with a large-scale approach, Grinberg played with considerable depth of feeling and poetic insight. Her performances of the 32 sonatas of Beethoven, which she gave as a cycle in 1968 and which were recorded, and of Schubert, Schumann, Prokofiev, Shostakovich and Weinberg are

remarkable for their artistic penetration and absolute security. She was recorded more than most Soviet pianists of her generation, and her discs aptly represent the breadth of her repertory.

I.M. YAMPOL'SKY/JAMES METHUEN-CAMPBELL

Grinberg, Oleksandr

(*b* Khar'kiv, 2 March 1961). Ukrainian composer. From 1976 to 1980 he studied in the theory department at the Khar'kiv Music College and then transferred to Igor' Korach's composition class in the faculty of the Khar'kiv State Institute of Arts (1980–85). He then taught at a children's music school (1987–95), at the Music College (1987–94) and Institute of Arts (1994 onwards) in Khar'kiv. In 1990 he became a member of the Union of Composers of Ukraine; a participant in masterclasses given by Ruders and Denisov, his music has been performed in many festivals throughout Europe.

Grinberg's preference for chamber and instrumental music stems from his consideration of poetry and prose as self-sufficient; he thus avoids vocal genres. In terms of his musical thinking, he is a constructivist composer, trying in each work to express the internal laws of the musical composition. With his use of 12-note, serial, aleatory and spectral techniques, parallels exist between his methods and those of such composers as Webern, Messiaen, Boulez, Feldman and Denisov. Despite his predilection for polyphonic thinking, sonoristic interpretations of musical sound characterize his writing.

WORKS

Polifonicheskiye igrī [Polyphonic Games], pf, 1987–9; 7 étyudov [7 Studies], cl, 1990; Kariyon [Carillon], small orch, 1990; Mobile-Immobile, pf, 1990–96; Mertsaniya [Shimmering], str qt, 1991; Muzīka dlya druga [Music for a Friend], perc, 1992; Mantri [Mantras], 7 rec, 1992; Komnatnoye rasteniye [A House Plant], fl, cl, vn, vc, xylorimba, pf, 1993; Krugi na vodye [Circles on the Water], 2 gui, 1993 [in memory of O. Messiaen]; V Garmonii [In Harmony], 12 insts, 1994–6; Risunok perom [A Pen Drawing], cl, vn, 2 va, db, accdn, 1995; Zvuki goroda [Sounds of a Town], a sax, 1995; Iz Bezdni [From the Abyss], str orch, 1995; Kaprichchio [Capriccio], vn, 1996; Pod pryamin uglom [At Right Angles], vn, pf, 1996

LESYA LANTSUTA

Grinblat, Romual'd Samuilovich

(*b* Tver', 11 April 1930; *d* St Petersburg, 14 Aug 1995). Russian composer. He studied composition with Adolfs Skulte at the Riga Conservatory (1950–55) before working as a sound engineer with Latvian Radio (1955–7) and as an editor with the Latvian State Publishers (1957–61). He moved in 1971 to Leningrad where he was later appointed, in 1982, senior editor of the city's division of the publishers Sovetskiy Kompozitor. He was awarded the Latvian State Prize in 1961 and became an Honoured Representative of the Arts of Russia in 1987. His work falls into two basic categories: instrumental, 'absolute' music and incidental music for films and for the

stage. However, beginning with *Rigonda* (1959) – one of the first Latvian ballets – these two facets coexisted and interacted with one another. Thus, the incidental music for Bulgakov's play *Kabala svyatosh* (commonly known as 'The Life of Monsieur de Molière') served as the basis for an instrumental suite in which avant-garde and Baroque styles are set off against one another in a manner reminiscent of Schnittke's polystylism. Grinblat has also sought stylistic synthesis in works such as the rock opera *Flamandskaya legenda* ('The Flemish Legend'), in which the brutality of the vernacular musical source is combined with a subtly refined method of development. Conversely, many of his absolute works are notable for their vivid imagery which could be described as a type of instrumental theatre. He had recourse to organizational structures of both fixed and mobile varieties: strict dodecaphony would, for example, be combined with limited aleatory elements such as loosely defined piano clusters. Nono rated Grinblat's Fourth Symphony (1967) the most significant work of the Soviet era after Shostakovich's Eighth Symphony.

WORKS

(selective list)

Dramatic: *Rigonda* (ballet, 3), 1959; *Riga* (ballet, 1), 1965; *Zelyonaya ptichka* [The Green Bird] (musical, 3, R. Rayt, after C. Gozzi), 1970; *Doch' bradobreya* [The Barber's Daughter] (children's chbr op, 2, Grinblat and N. Sheyko, after H.C. Andersen: *The Elder Bush Fairy*), 1972; *Teorema o lyubvi* [The Theorem about Love] (musical comedy, 2, Yu. Dimitrin), 1975; *Flamandskaya legenda/Til Eulenspiegel* [The Flemish Legend] (rock op, 2, Yu. Kim, after C. de Coster), 1978; *Vindzorskiye prokaznitsi* [The Merry Wives of Windsor] (musical, Yu. Kim, after W. Shakespeare), 1981

Inst: *Sym. no.1*, orch, 1955; *Vpechatleniya* [Impressions], pf cycle, 1956; *Sym. no.2*, orch, 1957; *Molodyozhnaya uvertyura* [Youth Ov.], orch, 1958; *Syuita iz baleta 'Rigonda'*, orch suite, 1961 [from ballet]; *Pf Conc.*, 1963; *Sym. no.3*, orch, 1964; *Ballada*, orch, 1966; *Noktyurn*, 17 str, 1966; *Poéma o Daugave* [A Poem about Daugava], orch, 1966; *Sym. no.4*, orch, 1967; *Conc.*, fl, chbr orch, 1970; *Pf Sonata*, 1971; *Zhizn' Mol'yera* [The Life of Molière], suite, hpd, chbr orch, 1973; *Sym. no.5*, orch, 1982; *Sym. no.6*, orch, 1992; *Sym. no.7 'Dialogi'*, chbr orch, 1995

Vocal: *Poëti mira v bor'be za mir* [Poets of the World in the Struggle for Peace], song cycle, 1953; *Uprazhneniya po fonetike* [Exercise in Phonetics] (cant. in 8 paragraphs, R. Rozhdestvensky), chbr chorus, 5 insts, 1969; *Kot i ptitsa* [The Tomcat and the Bird] (fable, J. Prévert), boys' chorus, 1970

Over 20 film scores, over 40 incid music scores

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'Svetloy pamyati' [To the radiant memory], *Pro Musica*, no.6 (1996), 7 [obituary]

IOSIF GENRIKHOVICH RAYSKIN

Grinder organ.

See Barrel organ.

Grinke, Frederick

(*b* Winnipeg, 8 Aug 1911; *d* Ipswich, 16 March 1987). British violinist of Canadian birth. A student in Winnipeg with John Waterhouse, at 16 he won a scholarship to the RAM, London, where he worked under Rowsby Woof; he later took lessons with Busch and Flesch. He played for six years with the Kutcher Quartet, and for ten was leader of the Boyd Neel Orchestra, with which he recorded solo parts in Bach's Brandenburg Concertos, Handel's concerti grossi and Vaughan Williams's *Concerto accademico*. A forthright and musicianly violinist, he gave many first performances, recorded piano trios by Bridge and Ireland, and inspired compositions by Berkeley, Gordon Jacob, Leighton and Vaughan Williams (the A minor Violin Sonata). He was a Fellow of the RAM and joined the staff there in 1944. From 1967 he acted as judge at many international competitions. He was created a CBE in 1979.

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ROBERT ANDERSON

Grīnups, Artūrs

(*b* Riga, 2 Nov 1931; *d* Riga, 4 Dec 1989). Latvian composer and double-bass player. He graduated from Vilhelms Kumbergs's double-bass class (1955) and Skulte's composition class (1958) at the Latvian State Conservatory. Between 1954 and 1983 he was leader of the double-bass section of the Latvian National SO. Grīnups's music is post-Romantic, with a tendency towards monumental psychological drama and exaltation. His chamber music is more laconically expressive, yet retains an emotional pathos.

WORKS

(selective list)

9 syms.: 1958; 1959; 1959; 1960; 'Kaugurieši', 1961; 1962; 1963; 1967; 1988

Other orch: Hn Conc., 1969; Sinfonia, str, 1972; Trbn Conc., 1975; Quasi una sinfonia, 1981

Chbr and solo inst: 5 Pf Pieces, 1974; Pf Trio, 1974; Sonata no.2, vn, pf, 1974; 3 Visions, wind qt, 1976

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ARNOLDS KLOTIŅŠ

Griot.

A term that appeared first in the mid-17th century (as *guiriot*) in French writing about West Africa, and referred to a class of hereditary professional musical and verbal artisans in certain socially differentiated societies in the Senegambia region. *Griot* is a French rendering of local West African terms: Arabic *iggio*; Wolof *gewel*; Fulfulde *gawlo*; Maninka (Malinke)–Xasonke (Kassonke)–Bamana (Bamara) *jeli*; Mandinka *jali*; and Soninke *jaare*. *Griots* are found primarily in Senegal, The Gambia, Guinea and Mali and belong to a limited number of lineages with probable roots in ancient Ghana or Mali. They formerly enjoyed extensive royal patronage and still dominate the national ensembles in their countries. Certain instruments are exclusive to *griots* in accordance with the region and people: *ngoni/koni*, *Kora*, *Balo*, *tama* and *dunun* are used by *jeli/jali*; *xalam* and *tama* by *gewel*; *gambare* by *jaare*; *hoddu* by *gawlo*; and *tidinit* and *ardin* by *iggio*. Original references were extended by outsiders to refer to any African oral historian, praise-singer or musician, regardless of birthright. Within Africa, the term can have pejorative connotations inherited from European colonial writing.

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Grisar, Albert

(*b* Antwerp, 26 Dec 1808; *d* Asnières, 15 June 1869). Belgian composer. A great admirer of Boieldieu and a pianist and amateur singer, he gave up the tradesman's career his family wished him to pursue in order to devote himself temporarily to music; his teacher was Joseph Janssens, a former pupil of Le Sueur. Although in 1829 he briefly resumed his commercial career, in Liverpool, the revolutions in France of 1830 attracted him to Paris, where he studied with Reicha for two years. The great success of his *romance La folle*, composed some years earlier, helped him to gain entry to La Monnaie, Brussels. His first opera produced there, *Le mariage impossible* (1833), in the style of Boieldieu, was rapturously received. Returning to Paris, he composed a number of popular romances of which thousands of copies were sold. Soon he made his *début* at the Opéra-Comique in 1836 with *Sarah*, a touching tale but a weak opera. *L'an mil* was worse, but from that point onwards Grisar's sense of comedy became sharper as he entered into the spirit of composers such as Rossini, Donizetti and, as certain arias show, Bellini. His feeling for humour and tempo variation improved, leading him to produce several increasingly amusing scores which, in their dynamic verve, clearly foreshadowed Hervé, Lecocq, Chabrier and even Offenbach.

In 1840 Grisar took up a grant from the Belgian government to study the music of Belgian composers in Italian church archives. However, in Rome, and then in Naples where he studied with Mercadante, he worked further on his compositional technique, immersing himself in the spirit of *opera buffa*. The eight years he remained in Italy yielded positive results. His *Gille ravisser*, sent back from Naples (though he claimed to have written it in Paris before he left), may be regarded as his first small masterpiece; successfully produced in 1848, the work is remarkable for its intelligence, inspiration, subtlety, humour and sense of theatre. A stream of witty comedies followed, all characterized by variety, elegance and musical resourcefulness. Only one serious work briefly interrupted the flow, *Le carillonneur de Bruges*, produced in 1852 and inspired by a patriotic enthusiasm for the history of the composer's native Flanders; it was a kind of *drame lyrique* in the style of Meyerbeer, but it lacked the necessary breadth and, with a weak libretto, its success was limited.

Grisar was always in financial difficulty and had to work uninterruptedly until his sudden death. He had a mania for beginning pieces of work, and many of the scores he embarked upon never reached the stage. Some of them, nevertheless – *Riquet à la houppe*, *Le parapluie enchanté*, *Rigolo*, *L'âne et le prince* and *Afraja* – seem to have been virtually finished by July 1868. He also collaborated on several works, particularly with his great friend Flotow.

An immediate precursor of Offenbach, Grisar always worked within the confines of French good taste which he inherited from Boieldieu. His comedy is never vulgar or completely burlesque, and the music, of considerable merit, may be compared to that of Ambroise Thomas who, unlike Grisar, has not fallen into oblivion.

WORKS

opéras comiques, first performed in Paris, unless otherwise stated

Le mariage impossible (2, Mélesville [A.-H.-J. Duveyrier] and Carmouche),
Brussels, Monnaie, 4 March 1833, *B-Ba*

Sarah, ou L'orpheline de Glencoe (2, Mélesville), OC (Bourse), 26 April 1836 (Paris,
?1836)

L'an mil (1, Mélesville and P. Foucher), OC (Bourse), 23 June 1837, vs (Paris,
?1840)

La Suisse à Trianon (1, J.-H. Vernoy de Saint-Georges and A. de Leuven),
Variétés, 8 March 1838

Lady Melvil (3, Saint-Georges and de Leuven), Renaissance, 15 Nov 1838, collab.
F. Flotow [9 songs later used in *Le joaillier de Saint-James*, 1862]

L'eau merveilleuse (Das Wunderwasser) (opéra bouffe, 2, T.M.F. Sauvage),
Renaissance, 30 Jan 1839, vs (Paris, ?1839), collab. Flotow

Les travestissements (1, P. Deslandes), OC (Bourse), 16 Nov 1839, vs (Paris,
1839)

Gille ravisseur (1, Sauvage), OC (Favart), 21 Feb 1848, vs (Paris, ?1848)

Les porcherons (3, Sauvage), OC (Favart), 12 Jan 1850, vs (Paris, ?1850)

Bonsoir, Monsieur Pantalon! (1, de Morvan and J.P. Lockroy), OC (Favart), 19 Feb
1851, vs (Paris, 1851)

Le carillonneur de Bruges (3, Saint-Georges), OC (Favart), 20 Feb 1852, vs (Paris,
1852)

Les amours du diable (opéra féerie, 4, Saint-Georges), Lyrique, 11 March 1853, vs
(Paris, 1853)

Le chien du jardinier (1, Lockroy and E. Cormon), OC (Favart), 16 Jan 1855, vs
(Paris, 1855)

Voyage autour de ma chambre (1, A.F. Duvert and Lauzanne, after X. de Maistre),
OC (Favart), 12 Aug 1859, vs (Paris, 1859)

Le joaillier de Saint-James (3, Saint-Georges and de Leuven), OC (Favart), 17 Feb
1862, vs (Paris, ?1860); incl. 9 songs from *Lady Melvil*

La chatte merveilleuse (3, P.F. Dumanoir and A.P. Dennery), Lyrique, 18 March
1862, vs (Paris, 1862)

Les bégaiements d'amour (1, C. Deulin and E. de Najac), Lyrique, 8 Dec 1864, vs
(?1900)

Les douze innocentes (opéra bouffe, 1, de Najac), Bouffes-Parisiens, 19 Oct 1865,
vs (Paris, 1865)

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others: *L'opéra à la cour*, 1840; A. Karr: *La Pénélope normande*, 1860

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PHILIPPE MERCIER

Grischkat, Hans (Adolf Karl Willy)

(*b* Hamburg, 29 Aug 1903; *d* Stuttgart, 10 Jan 1977). German choral conductor and musicologist. He first studied natural science at Tübingen University, then musicology at the Musikhochschule in Stuttgart under K. Hasse, as well as the organ and piano, 1923–7. In 1924 he formed the Reutlingen Chorale, in 1931 the Swabian Chorale, and in 1936 the Grischkat Chorale in Stuttgart, all of which he continued to conduct. In 1938 he was appointed music director at the Bosch electrical works, conducting choirs and a symphony orchestra, and in 1945 he founded the Swabian SO at Reutlingen, which he conducted until 1950. From 1946 to 1968 he taught choral conducting at the Stuttgart Musikhochschule (from 1950 as professor), and from 1968 he taught orchestral conducting there. An outstanding choral conductor who helped to re-establish standards after the two world wars, Grischkat gained particular renown for his performances of Bach, including the complete cantatas at the collegiate church in Stuttgart between 1958 and 1970, and recordings of 30 of them, as well as of works by Schütz; several of his recordings received prizes. In 1955 he took over the work begun by Arnold Schering of editing the revised miniature scores of Bach's cantatas. In 1970 he received the Grosse Verdienstkreuz der Bundesrepublik Deutschland.

RUDOLF LÜCK

Grisey, Gérard

(*b* Belfort, 17 June 1946; *d* Paris, 11 Nov 1998). French composer. After initial training in Germany at the Trossingen Conservatory (1963–5), he studied with Messiaen at the Paris Conservatoire (1965–7, 1968–72) and with Dutilleux at the Ecole Normale (1968), inheriting from both teachers a sensitivity to sound, harmony and orchestration. He later undertook further studies in electro-acoustics (with Jean-Etienne Marie, 1969), composition (with Xenakis and Ligeti at the Darmstadt summer courses, 1972) and acoustics (with Emile Leipp at the Faculté des Sciences, 1974). During a residency at the Villa Medici, Rome (1972–4), he struck up a friendship with Murail, with whom, along with Levinas, he founded the ensemble L'itinéraire in 1973. He was an influential teacher: his wide musical sympathies – which embraced not only oriental and African music and the avant-garde but also figures often considered marginal to 20th-century modernism, such as Janáček and Sibelius – encouraged a stylistic diversity among younger pupils, who included Eric Tanguy and Magnus Lindberg. He taught at the Darmstadt summer courses (1976–82) and later held teaching posts at the University of California, Berkeley (1982–6), and the Paris Conservatoire (1987–98), where he was professor of orchestration and later of composition. He died suddenly of an aneurism at the age of 52.

Grisey's musical voice was one of the most distinctive and influential to emerge in France after Boulez. In his first mature works, dating from the early 1970s, he turned away from serialism towards techniques based on the exploration of the acoustic properties of sound and the nature of human perception. This tendency became known as *musique spectrale* (see [Spectral music](#)) and was a dominant feature of French music from the 1980s onwards. His first major essay in the technique was *Dérives* (1973–4) for two orchestral groups, in which a recurring harmonic spectrum on E serves as a focus of stability and consonance, against which other transformations are gauged. Encouraged by the possibilities of this new non-tonal use of consonance, he set about exploiting it further in a vast cycle, *Les espaces acoustiques*, which occupied him for 11 years (1974–85) and lasts over an hour and a half in performance: the forces of the component pieces range from the solo viola of the opening *Prologue* (1976) to the large orchestra of *Transitoires* (1980) and the concluding *Epilogue* (1985), and each save the last can be played separately or along with any adjacent work in the cycle (the ending of the first piece, for instance, forms the beginning of the second). The entire cycle is based on a pattern of inhalation–exhalation–rest. The moments of rest are marked by regular, periodic patterns and a part of a harmonic spectrum on E (41.2 Hz); the inhalations develop these repetitive figures, pushing them into a state of maximum disorder and instability; the exhalations proceed from the resulting disorder back to a new state of rest on E. Especially characteristic is the blurring of the distinction between harmony and timbre to which Grisey gave the name 'instrumental synthesis'. The low E in the trombone at the opening of *Partiels* (1975) is followed by a chord which imitates the timbre of the trombone, modelled after a sonogram analysis of its sound. Long stretches of the same work employ harmonic transformations that simulate with purely instrumental forces the electro-acoustic technique of ring-modulation.

Among the major pieces from the 1970s that lie outside the *Espaces acoustiques* project, *Sortie vers la lumière du jour* and its sibling *Jour, contre-jour*, both for ensemble and electronics, are limited studies in harmony and timbre, which gradually drift around a central, harmonic spectrum. *Tempus ex machina* (1979) for six percussion explores streams of superimposed pulses and tempos, again within tightly controlled processes of transformation. The piece draws its title from a treatise on which Grisey worked throughout the decade (Grisey, 1986). It investigates the psychological and phenomenological properties of time, pulse and sound, incorporating a detailed examination of accelerating and decelerating patterns and their perceptual significance, and proved highly influential on Murail and other, younger composers.

While Grisey remained faithful to his precept that 'music is made with sounds, not with notes', a greater openness towards elements of unpredictability and volatility effected a substantial change of style after 1986. *Talea* (1986) abandons the rigorous linear processes of his earlier work, replacing them with a more abrupt, discontinuous musical rhetoric in which the form is less easily apprehended. *Le temps et l'écume* (1988–9) for large orchestra explores the dialectic of continuity and discontinuity: three states of time – extremely slow, extremely compressed and 'normal' – are superimposed and contrasted, the transitions between them ranging

from the imperceptibly smooth to the dramatically abrupt. His very last works were all on a much larger scale than anything he had previously composed. The chamber piece *Vortex temporum* (1994–6) continued his preoccupations with stratifying different kinds of musical time, and also exhibits a greater simplicity of harmonic syntax – there are fewer microtones and the spectra are less dense. Both *L'icône paradoxale* (1992–4) and *Quatre chants pour franchir le seuil* (1997–8) demonstrated Grisey's increased interest in language and vocal writing. In *L'icône*, the spectra are derived from the name of Piero della Francesca, whose texts on perspective the piece sets. *Quatre chants* is a stark meditation on human mortality, using a predominantly bass-heavy ensemble and suggesting fresh harmonic techniques of compression and filtering which Grisey might have explored further had he lived.

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Orch: *Vagues, chemins, le souffle*, cl, orch, 1970–72; *Dérives*, 2 orch groups, 1973–4; *Manifestations*, youth orch, 1976; *Modulations*, 1976–7 [incl. in cycle *Les espaces acoustiques*]; *Transitoires*, 1980 [incl. in cycle *Les espaces acoustiques*]; *Epilogue*, 1985 [incl. in cycle *Les espaces acoustiques*]; *Le temps et l'écume*, 4 perc, 2 synth, chbr orch, 1988–9

Chbr: *Echanges*, prep pf, db, 1968; *Mégalithes*, 15 brass, 1969; *Perichoresis*, 3 inst groups, 1969–70; *D'eau et de pierre*, 2 inst groups, 1972 [incl. in cycle *Les espaces acoustiques*]; *Périodes*, fl, cl, trbn, vn, va, vc, db, 1974; *Partiels*, 18 players, 1975 [incl. in cycle *Les espaces acoustiques*]; *Prologue*, va, opt. el-ac environment, 1976 [incl. in cycle *Les espaces acoustiques*]; *Sortie vers la lumière du jour*, elec org, 14 players, 1978; *Jour, contre-jour*, elec org, 13 players, tape, 1978–9; *Tempus ex machina*, 6 perc, 1979; *Solo pour deux*, cl, trbn, 1981; *Anubis-nout*, b cl, 1983; *Talea*, vn, vc, fl, cl, pf, 1986; *Accords perdus*, 5 miniatures, 2 hn, 1989; *Le noir d'étoile*, 6 perc, tape, elecs, 1989–90; *Anubis et nout*, b sax, bar sax, 1990; *Vortex temporum I–III*, pf, 5 insts, 1994–6; *Stèle*, 2 perc, 1995

Vocal: *Initiation*, Bar, trbn, db, 1970; *Les chants de l'amour*, 12vv, tape, 1982–4; *L'icône paradoxale* (Hommage à Piero della Francesca), 2 female vv, 2 orch groups, 1992–4; *4 chants pour franchir le seuil*, S, 5 insts, 1997–8

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- N. Williams:** 'In memoriam: Gérard Grisey', *MT*, cxi/spr. (1999), 6 only

JULIAN ANDERSON

Grisi, Carlotta [Caronne Adele Josephine Marie]

(*b* Visinada, Istria [now Vizinada], 28 June 1819; *d* Geneva, 20 May 1899). Italian dancer, cousin of [Giulia Grisi](#) and [Giuditta Grisi](#). See [Ballet](#), §2(ii).

Grisi, Giuditta

(*b* Milan, 28 July 1805; *d* Robecco d'Oglio, nr Cremona, 1 May 1840). Italian mezzo-soprano, elder sister of [Giulia Grisi](#). The niece of Josephina Grassini, she studied with her aunt and at the Milan Conservatory. She made her début in Vienna in 1826 in Rossini's *Bianca e Falliero*. After engagements in Florence, Parma and Turin, she sang in Venice for several seasons. It was in Bellini's music above all that she excelled; in 1830 she appeared in *Il pirata* and sang Romeo in the première of *I Capuleti e i Montecchi*, which she also sang at La Scala. Another role at La Scala was Elisabetta in Donizetti's *Otto mesi in due ore*, given under its alternative title of *Gli esiliati in Siberia* (1831). During 1832 she appeared in *La straniera* in Venice, London and Paris. In 1833 she sang the title role of *Norma* at Bologna, and the following season sang Romeo and Norma in Madrid. She retired in 1838, after an engagement at the Teatro Valle in Rome.

ELIZABETH FORBES

Grisi, Giulia

(*b* Milan, 22 May 1811; *d* Berlin, 29 Nov 1869). Italian soprano, sister of [Giuditta Grisi](#). She studied in Milan with Marliani and with Giacomelli in Bologna, where she made her début in the 1828–9 season in Rossini's *Zelmira* (Emma) and also sang in his *Torvaldo e Dorliska* and *Il barbiere di Siviglia*, and in Cordella's *Lo sposo di provincia*. After singing at the Pergola, Florence, she made her début at La Scala in the first performance of Strepponi's *Ullà di Bassora*, also creating Adalgisa in *Norma* (1831) and Adelia in Donizetti's *Ugo, conte di Parigi* (1832). She then broke her contract and left Italy, never to sing there professionally again. Grisi made her Paris début at the Théâtre Italien in the title role of *Semiramide* (1832) and in the next two years sang Desdemona (Rossini's *Otello*), Giulietta (*I*

Capuleti e i Montecchi), Anne Boleyn, Ninetta (*La gazza ladra*) and Ellen (*La donna del lago*). In 1834 she made her London début at the King's Theatre as Ninetta, and sang Donna Anna, Pamyre (*Le siège de Corinthe*) and Amina (*La sonnambula*).

From 1835 until 1847 (except for 1842) Grisi alternated between the two capitals. In Paris she created Elvira in *I puritani*, Elena in *Marino Faliero* (both 1835) and Norina in *Don Pasquale* (1843), also singing in Donizetti's *Parisina*, *Roberto Devereux*, *Belisario*, *Maria di Rohan* and *Gemma di Vergy*, in Bellini's *Il pirata* and in Verdi's *I due Foscari*. In London she sang the title roles in *Norma* and *Beatrice di Tenda*, Donizetti's *Lucrezia Borgia* and *Fausta* and Rossini's *La Cenerentola*, as well as Carolina and Elisetta (*Il matrimonio segreto*), Giselda (*I Lombardi*), Mozart's Susanna, and Mistress Ford in Balfe's *Falstaff*. Transferring to Covent Garden, she sang Semiramis at the opening of the Royal Italian Opera (1847). Later roles included Léonore (*La favorite*), Valentine (*Les Huguenots*), Fidès (*Le prophète*), Alice (*Robert le diable*) and Leonora (*Il trovatore*). Her professional partner in many of these operas, and her lifelong companion, was the tenor Giovanni Mario (she was separated, though not divorced, from the man she had married in 1836). Accompanied by Mario, she visited St Petersburg (1849), New York (1854) and Madrid (1859), before retiring in 1861. On the day of Rossini's funeral in Paris (21 November 1868), she sang in the *Stabat mater* at S Croce in Florence. Grisi's voice, perfectly placed and even over a range of two octaves, *c'* to *c'''*, easily made the transition from the florid writing of Rossini and Donizetti to the more forceful style of Verdi and Meyerbeer. If she lacked the interpretative genius of Pasta or Malibran, she was an impressive singing actress, magnificent in such roles as Donna Anna, Semiramis and Norma, where her passionate involvement was allowed full scope.

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ELIZABETH FORBES

**Grisogono [Chrisogonus;
Grisogono-Bartolačić], Federik
[Federicus]**

(*b* Zadar, 1472; *d* Zadar, 1538). Croatian cosmographer, mathematician, astrologer and physicist. He is known particularly for his ingenious theory of ebb and flow. In 1507–8 he taught astrology and mathematics at the university of Padua and was later active as a physician in his own town. His ideas on music are contained in two published treatises: *Speculum astronomicum terminans intellectum humanum in omni scientia* (Venice, 1507), which includes a chapter 'De musica integritate', and *De modo colegiandi, pronosticandi et curandi febres* (Venice, 1528). He was not an original thinker and recapitulated some late-medieval ideas, mostly concerning neo-Pythagorean speculative numerology and the theory of musical ethos as conveyed by Boethius.

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STANISLAV TUKSAR

Grist, Reri

(*b* New York, 29 Feb 1932). American soprano. She studied in New York while working in the theatre (she was in the first cast of *West Side Story*, 1957) and made her operatic début in 1959 at Santa Fe as Blonde. She sang the Queen of Night at Cologne (1960) and Zerbinetta at Zürich, where she was engaged from 1961 to 1964. She made her Covent Garden début in 1962 as the Queen of Shemakha (*The Golden Cockerel*), later singing Olympia, Gilda, Susanna and Oscar (*Un ballo in maschera*). At San Francisco (1963–9) she sang Rosina, Despina, Sophie, Burgundian Lady (*Carmina burana*), Adèle and Zerbinetta. She made her Salzburg début as Blonde (1965), returning there as Susanna and Despina. Having made her Metropolitan début in 1966 as Rosina, she returned as Sophie, Norina and Adina, which she also sang in Vienna (1973). With a light, silvery voice of wide compass and great agility, and an ebullient personality, Grist excelled as Zerbinetta and Oscar, both of which she recorded, and in the Mozart soubrette roles. She also sang frequently in concert and recital, with a repertory that included Berg and Webern.

ALAN BLYTH

Gritton, Susan

(*b* Reigate, 31 Aug 1965). English soprano. She studied with David Mason (1984–7) and at the National Opera Studio (1992–3), and won the Kathleen Ferrier Prize in 1994. Her concert début was in Mozart's Requiem with John Eliot Gardiner in 1991, her stage début at Glyndebourne as Barbarina in the opening performances of the new house in 1994. She has subsequently sung Susanna and Zerlina at Glyndebourne, roles in *Platée*,

Paul Bunyan and *The Pilgrim's Progress* with Covent Garden on tour, Belinda at the Berlin Staatsoper and Marzelline at the Rome Opera. She was a notable Sister Constance in *Dialogues des carmélites* at the ENO in 1999. She appears regularly in concert in Baroque music, to which her pure yet characterful soprano and fine-grained phrasing are ideally suited. Among the most notable of her many recordings are Vivaldi's *Ottone in villa*, Handel's *Deborah*, a delightful Miss Wordsworth in Britten's *Albert Herring* and numerous Purcell discs.

ALAN BLYTH

Grković, Branko

(*b* Mostar, 19 Feb 1920; *d* Sarajevo, 8 April 1982). Bosnian-Herzegovinan composer, pianist and writer on music. He studied the piano in Sarajevo (with Ljubo Bajac) and Belgrade, and took composition lessons with Kosta Manojlović and Josip Slavenski. He continued his studies in Vienna under Max Reidinger and Joseph Marx. From 1945 he taught the piano in Sarajevo, and from 1947 until his death he was co-répétiteur for the Sarajevo Opera. He gave concert appearances as a soloist and accompanist, and was a critic for the daily press as well as a contributor to learned journals. As a composer, he said he sought to emphasize the expression in a work's material purely through developmental and technical means, using neo-classical and neo-romantic frameworks where appropriate. Chamber and orchestral works form the core of his output, though he was also an accomplished composer of vocal music.

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(selective list)

Orch: Veliki valcer [The Great Waltzer] (ballet), 1945–52; Infantina [Infantina], suite, 1952; Simfonijske varijacije na Beethovenu temu, 1952; Perpetu mobile, pf, orch, 1953; Koncertni komad [Conc. Fragment], vc, orch, 1956; Simfonijske alternacije [Sym. Alternations], pf, orch, 1966Vocal: 5 pjesama [5 Songs], Bar, orch, 1956; Pjesme, 1v, pf, 1959Chbr and solo inst: Pf Sonata, 1938; Septuor u novoklasičnom stilu [Septet in a Neo-classical Style], cl, hn, bn, vn, va, vc, db, 1948; Kontemplacije o smrti antičkog pjesnika [Contemplation on the Death of an Ancient Poet], fl, cl, vc, hp, 1964; Trio u jednom stavku [Trio in 1 Movt], cl, vc, pf, 1965

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'Šta je muzika' [What is Music?], *Odjek*, ix/8–9 (1958), 6
'Uputstva za rad s horovima, 1–6' [Instructions for Work with Choirs, 1–6], *Odjek*, ix/5–12 (1958)
'Psiholoski problemi savremene muzike' [Psychological Problems in Modern Music], *Odjek*, xx/5 (1966), 12
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IVAN ČAVLOVIĆ

Gro, Johann.

See [Groh, Johann](#).

Grobe, Charles

(*b* ?Saxe-Weimar, Germany, c1817; *d* Stroudsburg, PA, 20 Oct 1879). American composer, teacher and pianist of German birth. Soon after emigrating to the USA he became head of the music department at the Wesleyan Female College, Wilmington, Delaware (1840–61). From 1862 until 1870 he taught private lessons and sold instruments through his Musical and Educational Agency in Wilmington. He resumed full-time teaching at Pennington (New Jersey) Seminary and Female Collegiate Institute (1870–74), and at Centenary Collegiate Institute, Hackettstown, New Jersey (1874–9), where he instigated a curriculum that included harmony, composition and teacher training. His *New Method for the Pianoforte* (1859) sold well and remained in use for at least 30 years. He was also a frequent contributor to American music periodicals and edited a musical almanac for Lee & Walker.

Grobe was best known as a composer of predictable but pleasing piano music. Published between 1841 and 1879, his nearly 2000 works include dances, Civil War battle music, and 'variations brillantes' of opera, sacred, patriotic and popular melodies. They follow a successful formula he developed to meet his teaching needs and the tastes of the genteel households that bought pianos and sheet music in vast quantities. Written in a quasi-virtuoso style, they emphasize a right-hand melody and make use of limited harmonic resources and basic metrical rhythms. By 1858 his set of variations on sacred melodies, *Buds and Blossoms*, had sold more than 100,000 copies; many other compositions went through multiple editions in both the USA and the UK. With *Sweet Spirit, Hear my Prayer* (1879), his last published composition, Grobe reached op.1998, a prolificacy exceeded by very few. His compositions provide an index to melodies of the day as well as an indicator of mid-19th-century popular taste.

See also [Battle music](#).

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(selective list)

unless otherwise stated, works for solo piano and published in Philadelphia

Grobe's Omnibus: a Selection of Favorite Pieces Arranged as Duets, pf 4 hands (1850) [30 pieces]

Lindiana: a Choice Selection of Jenny Lind Songs (1850–60) [30 sets of variations]

Buds and Blossoms (1851–67) [150 sets of variations]

Ladies' Pets: a Series of Beautiful Waltzes, Marches, Polkas (New York, 1853) [12 pieces]

Melodies of the Day (Boston, 1855–7) [100 sets of variations]

Grobe's Parlour Music: Lessons for Ladies (1856) [13 pieces]

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New Method for the Pianoforte, op. 1100 (1859)

More than 1000 others, incl. Marche pour le piano forte composée sur les motifs de l'opera E Capuletti i Montecchi [sic], op.1 (1841); Mnemosyne [after Liszt, op.8], op.14 (1842); United States Grand Waltz, op.43 (1845), ed. J. Gillespie, Nineteenth-century American Piano Music (New York, 1978); The Battle of Buena Vista, op.101 (Baltimore, 1847); Variations on My Old Kentucky Home, Good Night, op.385 (New York, 1853), ed. E. Gold, The Bicentennial Collection of American Keyboard Music (Melville, NY, 1975); The Stars and Stripes Forever (Brilliant Variations on the Star-Spangled Banner), op.490 (Baltimore, 1854); Dixie's Land with Brilliant Variations, op.1250 (New York, 1860); Music of the Union, op.1348 (Boston, 1861); Home, Sweet Home, pf 4 hands (Boston, 1865); Come Home, Father! with Brilliant Variations, op.1805 (Chicago, 1866); Centennial Memorial March, 1776–1876, op.1986 (1875); Sweet Spirit, Hear my Prayer, op.1998 (Boston, 1879)

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ANN L. WILHITE, CHARLES S. WILHITE

Grobe, Donald (Roth)

(*b* Ottawa, IL, 16 Dec 1929; *d* Berlin, 1 April 1986). American tenor. He studied at the Mannes College of Music, New York, and with Martial Singer. He made his début as Borsa (*Rigoletto*) in Chicago in 1952. After engagements at Krefeld-Mönchengladbach and Hanover, in 1960 he joined the Deutsche Oper, Berlin. There he created Wilhelm in Henze's *Der junge Lord* (1965) and Arundel in Fortner's *Elisabeth Tudor* (1972); he was Aschenbach in the German première of Britten's *Death in Venice* (1974) and took part in the première of Reimann's *Die Gespenstersonate* (1984). He first appeared at the Edinburgh Festival in 1965 with the Munich company, as Ferrando in *Così fan tutte*; he returned, with the Deutsche

Oper, in 1971 as Oleander in Reimann's *Melusine*, and in 1975 as Alwa in *Lulu*. He made his Covent Garden début with the Munich company in 1972, as Flamand in *Capriccio* and Henry Morosus in *Die schweigsame Frau*, and his Metropolitan Opera début during the 1968–9 season as Froh. His repertory also included Hoffmann, Eisenstein and Tom Rakewell. Although his voice was not outstandingly beautiful, he was a highly intelligent singer and a gifted actor.

HAROLD ROSENTHAL/R

Grobstimme.

Formerly thought to be the family name of [Henricus Baryphonus](#).

Grocheio [Grocheo], Johannes de

(*fl* c1300). French music theorist. He probably belonged to the Norman family of de Grouchy. The reasons for accepting this identification are twofold: Normandy is the only region of France, apart from Paris, mentioned in the treatise, and Grocheio revealed that he had explored some of his thinking in a discourse addressed to Clement, a monk of Lessay in the diocese of Coutances. Since he referred to the division of the tempus 'into two, three, and in the same way up to six' his *De musica* may be tentatively dated to about 1300. In the Darmstadt manuscript (*D-DS* 2663) he is styled 'magister'; another hand added 'regens' and a third, perhaps appreciably later, has inserted a word that has been interpreted as 'Parisius' (although this may be open to question). There is no independent evidence that Grocheio was a Regent Master in Paris, but his treatise reveals a profound acquaintance with Aristotelian concepts consistent with a training in some *universitas scholarum*.

In a manner exceptional for a medieval theorist, Grocheio described the musical forms of a single city, namely Paris, acknowledging in the process that different traditions prevailed in other places. His aim was to meet a political and intellectual challenge. The political was to determine how music 'corrects and improves the character of men' in the life of the *civitas* (the community or polity). The intellectual challenge was to give a rigorous account of musical life in a vast and diversified community. Others before Grocheio had discerned the need for such a survey, at least in general terms. Albertus Magnus, in his commentary upon Aristotle's *Politics* (c1262), declared that 'singing, playing the fiddle ... and the recitation of epics' are things that a man entrusted with the welfare of a *civitas* should consider, so too 'the form of melodies and various kinds of poems'. Grocheio investigated all these matters, and in doing so he provided a unique discussion of narrative epics and instrumental music, gave a treatment of vernacular monody unparalleled in any other Latin treatise, and surpassed any other writer before the 16th century in his sense that the musical forms in use could be systematically correlated with the different human groups who cultivated them.

Three kinds of music are distinguished in the *De musica*: *musica civilis*, *musica canonica* and *musica ecclesiastica*. The various forms of civil music

are for laymen and vary according to the appetencies instilled by age, by birth or by humour. They are monophonic (*simplex*) and the texts of the song forms are vernacular. This means that civil music is also *vulgaris*: 'in the native tongue' but also 'commonplace'. Grocheio emphasized that civil music is not as 'precisely measured' as polyphonic forms such as the motet. Basing his practice upon Old French chanson and *chansonete*, where the second term with its diminutive suffix implies a lighter courtly style, Grocheio distinguished two registers of civil music: cantus and cantilena (the latter has the diminutive). The forms of cantus begin with the sung epic, or *cantus gestualis* (*chanson de geste*), an important form that no other theorist described. Unfortunately, there may be a major textual disturbance in this passage, confusing the terms for a line (*versiculus*) and *laisse* (*versus*). This is followed by trouvère songs in the high style, here called *cantus coronatus* or 'crowned song', a terminology not unique to the *De musica* and based upon the usage of the *puys*. Grocheio noted that some Parisians also called this form a 'simplex conductus'. This type of cantus 'is made entirely from longs, perfect ones at that'. In a passage that may betray his dependence on a few famous examples for his sense of the trouvères' art, he stated that the *cantus coronatus* was customarily composed by and for 'kings and princes'. He may have been influenced by the opening leaves of a chansonnier akin to surviving examples where songs are attributed and arranged according to the status of the trouvère: one of the lyrics he cited by incipit is attributed in the sources to Thibaut IV, King of Navarre, a trouvère whose works he would have encountered in the first pages of such a manuscript. Next come songs that have elements of the lighter courtly style but not enough to be placed in the cantilena register: the *cantus versualis* or *cantus versiculatus*. Continuing his policy of moving from graver forms to lighter ones, Grocheio described the *rondeau*, 'customarily sung by girls and young men, especially in Normandy, in their celebrations', and the *stantipes*, whose name seems to be a Latin calque of the Old French *estampie*. This section of his treatise has been much discussed. The *ductia* follows, 'light and rapid in its ascents and descents'; Old French sources call this the 'carole', a company dance. Finally there is a form of lyric with material 'grafted' onto it, the *cantilena entata* (not 'entrata', as in Rohloff's edition), presumably encompassing the various song-forms that modern scholars call *chanson avec des refrains* and *chanson à refrain*. Turning to instrumental genres, Grocheio declared the fiddle to be the supreme instrument whose repertory encompasses every kind of cantus and cantilena, but the principal forms played before the wealthy in their celebration were the *cantus coronatus*, the *ductia* and the *stantipes*.

The second category, *musica canonica*, is essentially the music of clerics. In his discussion of the motet Grocheio called them the 'litterati', just as an Old French speaker would distinguish 'li lai' (the laity) and 'li lettré' (the clergy). With a richness of terminology that is characteristic of his broadest categories, he also called their music 'composita', 'regularis' and 'canonica'. 'Composita' balances *simplex* (monophonic) in lay music and means polyphony produced by assembling separate parts, while 'regularis' reflects the conception of polyphony as an art that is regulated in a way that monophonic music is not. This is partly a matter of strict measure, with everything that requires from composers, scribes and singers in terms of notational expertise and acquaintance with treatises on mensural music.

Having given a brief but arresting account of polyphonic genres conducted by ear as well as by written precept, including the technique of fifthing, Grocheio proceeded to music 'which is precisely measured'. He admired the polytextual motet 'where, even if poems differ in the number of syllables and words they include, you can still make them equal one another by putting down breves and semibreves'. In a famous passage he remarked that such motets should not be performed before those of commonplace ability but before clerics (*coram litteratis*) and those who are seeking subtlety in the arts. Somewhat surprisingly, perhaps, he regarded the polyphonic conductus as a living form, and in what is apparently the only known reference to the performing contexts of this genre he reported that conductus were performed 'before clerics and the powerful'. This section on *musica canonica* ends with a brief section on the hocket followed by an account of compositional procedure which is among the least original parts of the treatise but is of considerable interest.

The last category of music comprises all plainchant, *cantus ecclesiasticus*, which Grocheio regarded as a combination of *musica civilis* and *musica canonica*. This somewhat unexpected classification is substantiated as the treatise proceeds through the chants of the Mass and Hours, with Grocheio's occasional remarks on the secular form that they resemble in some way. Thus the Gloria and Kyrie are sung slowly and are made from perfect longs, like the *cantus coronatus*, 'so that the hearts of those who listen may be moved to devout prayer'. The sequence is sung in the manner of a *ductia* (described as 'light and rapid in its ascents and descents'). Grocheio's motive for making these comparisons was apparently to emphasize the affective power of plainchant over the minds of clergy and laity alike.

Grocheio's achievement would scarcely have been possible without contemporary Aristotelianism. The amount of unique information in the *De musica* owes much to his practice of describing each musical form three times, following Aristotle's pursuit of *cognitio universalis* (definition or description), *cognitio magis perfecta* (recognition of the parts of something) and *cognitio compositionis* (the study of how something is put together). In the case of the *chanson de geste*, for example, this required him to describe the characteristic subject matter and audience (*cognitio universalis*) and to define the way the lines of verse are set to music (*cognitio magis perfecta*). The final stage, *cognitio compositionis*, was reached when he made the comprehensive observation that in every cantus and cantilena the words are composed first 'representing the *materia*' and then the music is added 'to introduce *forma*'. This terminology shows how Aristotle gave Grocheio the means to attain a high level of abstract thought, making Grocheio the first (recorded) profound thinker about the full range of musical perception and experience in the Western tradition after antiquity. *Materia* is the continuity that persists from one state of change to another; *forma* represents the discontinuity in change and determines that something belongs to a certain class. In the monophonic song forms, therefore, it is not the verbal text but the music, with its patterns of repetition, stylistic level and rhythmic profile (to name no other properties), that establishes a determinate state; the words are a continuity that persists from one state to another. In monophonic song (Grocheio ignored *forma* and *materia* when he turned to polyphony), the musical

setting therefore possesses more diagnostic properties than the words. This judgment presumably reflects the structure of Grocheio's listening.

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CHRISTOPHER PAGE

Groe, Johann.

See [Groh, Johann](#).

Groenemann, Johann Albert Heinrich.

See [Groneman, Albertus](#).

Grofé, Ferde [Ferdinand] (Rudolf von)

(*b* New York, 27 March 1892; *d* Santa Monica, CA, 3 April 1972). American composer, arranger, conductor and pianist. As a child he studied with Otto Leonhardt in Germany (1900–02). By 1907 he was performing professionally as a pianist and violinist at dances, and as an alto horn player in brass bands. Before moving east with Paul Whiteman in 1920, he played in the Los Angeles SO, the San Francisco SO, on film sets, and in cabarets, vaudeville houses and theatres throughout the American West and Southwest.

Grofé met Whiteman in 1915, while he was working as a pianist and arranger for Art Hickman. After arranging for Art Guerin, who led one of the first true jazz bands in Los Angeles, he was hired by Whiteman in 1920. The combination of Grofé's distinctive arrangements, the superb musicianship of the band members and Whiteman's charisma and salesmanship proved a winning formula. The ensemble's recordings for Victor sold millions of copies. Grofé's arrangement of Gershwin's *Rhapsody in Blue* (1924) secured his reputation. The arrangement's success spurred Whiteman to seek out more works of what would become symphonic jazz and encouraged Grofé to compose such pieces for Whiteman's ensemble. His early achievements with such works as *Mississippi* (1925) and *Metropolis* (1928) culminated in the *Grand Canyon Suite* (1931). After an acrimonious split with Whiteman shortly after *Grand Canyon's* première, Grofé spent the next decade working primarily as a radio arranger and conductor. He was named chief musical arranger and 'composer laureate' for Radio City Music Hall in 1932. In 1935 he became active in the American Bandmasters' Association and over the next 30 years wrote many works for concert band. He received commissions for a number of ballets in the 1930s and from 1939 to 1942 taught orchestration at the Juilliard Summer School. During the New York World's Fair (1939–40), Grofé and the all-electric New World Ensemble, comprised of four Novachords and a Hammond organ, were a featured attraction. From the 1940s onwards he devoted his time to large-scale compositions and guest conducting. His film score for *Minstrel Man* (1944) earned an Academy Award nomination.

As the first and principal arranger for what became the dominant band of the jazz age, Grofé's influence dictated and raised the standard for much jazz and dance band arranging of the decade. He was the first arranger to bring European orchestral techniques and sensibilities to what many Americans perceived as 'raucous' or 'vulgar' music. His arrangements,

original because they were both written down and tailored to individual players, established the 'Whiteman sound'. His influence over radio orchestra arranging in the 1930s was just as profound. His compositions of lighter symphonic fare, with their colourful, programmatic Americana content, appealed to the many Americans who had no appreciation or understanding of music based on European classical models.

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Principal publisher: Robbins

dramatic

Film scores: *The King of Jazz* (1930); *Diamond Jim* (1935); *Yankee Doodle Rhapsody* (*American Fantasie*) (1936); *Minstrel Man* (1944); *Time out of Mind* (1947); *The Return of Jesse James* (1950); *Rocketship X-M* (1950)

Stage: *Hollywood Ballet* (1936); *Jungle Ballet* (1937)

instrumental

Orch: *The Elks Reunion March*, brass band (1909); *Broadway at Night* (1924); *Mississippi: A Journey in Tones* (1925); *Three Shades of Blue* (1927); *Metropolis: A Fantasie in Blue* (1928); *Grand Canyon Suite* (1931); *Knute Rockne* (1931); *Radio City Ov.* (1932); *Tabloid* (1933); *A Day at the Farm*, c1935; *Sym. in Steel*, band (1935); *Ode to Freedom* (1937); *6 Pictures of Hollywood* (1937) [based on *Hollywood Ballet*]; *Kentucky Derby Suite* (1938); *Killarney: an Irish Fantasie* (1938); *Tin Pan Alley: The Melodic Decades* (1938); *Trylon and Perisphere* (1938) [rev. *Black Gold*, 1945]; *An American Biography* (1939–40); *Wheels* (1939); *Ode to the Star Spangled Banner* (?1940); *Aviation Suite* (1944); *March for Americans*, band (1945); *Deep Nocturne* (1947); *Death Valley Suite* (1949); *Atlantic Crossing*, 2 nar, orch (1950); *Owls to Parade*, band (1953); *Hudson River Suite* (1955); *Dawn at Lake Mead* (1956); *Scalawag*, band (1956); *Valley of the Sun* (1957); *N-E-W-S*, band (1958); *Ode to an American Soldier*, band (?1958); *Valley of Enchantment*, band (1958); *Pf Conc.*, d (1959–60); *San Francisco Suite*, (1960); *Yellowstone Suite* (1960); *Niagara Falls Suite* (1961); *Trick or Treat* (?1963–6); *World's Fair Suite* (1964); *Hawaiian Suite*, band (1965); *Virginia City: Requiem for a Ghost Town* (1968)

Chbr and solo inst: *Diana*, a sax, pf; *Valse Annette*, a sax, pf; *Harlem Rag*, ens (1908); *Hobble Rag*, ens (1908); *Persimmon Rag*, ens (1908); *Souvenir*, vc (c1908); *Die Mutter*, vc, pf (c1914); *Rattlesnake Rag*, cornet, pf (1915); *Free Air* (*Variations on Noises from the Garage*), ww, anvil, bicycle tire pump (1928); *Table d'hôte*, fl, vn, va (1945); *Gallodoro's Serenade*, a sax, pf (c1959); *Valsanne*, a sax, pf (1959); *Christine*, vc, pf (1967)

Pf: *Black Sapphire*; *Festivian*; *Grofé's Serenade*; *Evening Shadows* (1908); *Under the Pines*; *Miss Mischiev* (1926–7) [orchd 1937]; *Musette* (1928); *Blue Flame* (1929); *Christmas Eve* (1934); *Lonely Castle* (1956)

vocal

Popular songs: *Wonderful One* (1920); *Suez* (1922); *A Sailor's Reward*, (1927);

Count Your Blessings (1933); Daybreak (1943); Queen of Egypt; Stop Your Kidding
Other: Uncle Sam Stands Up (patriotic cant.), Bar, SATB, orch (1943); Secret from
Heaven, SATB, fl, org (c1955); Lincoln's Gettysburg Address (A. Lincoln), Bar, orch
(1954)

arrangements

Gershwin: Rhapsody in Blue, pf, jazz band, 1924 [rev. pf, orch, 1926; rev. concert
band, opt. pf, 1938]; Gershwin: Conc., F, 1925; Rimsky-Korsokov: Hymn to the Sun,
1925; Taylor: Circus Day, 1925; D. Suesse: Conc. on Three Rhythms, 1932; over
300 popular songs, 1920–29

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JIM FARRINGTON

Groh [Ghro, Gro, Groe, Grohe etc.], Johann

(*b* Dresden, ?c1575; *d* probably at Weesenstein, Saxony, probably in
1627). German composer and organist. He may well have received his first
musical education as a choirboy in the Saxon electoral Hofkapelle at
Dresden under Rogier Michael. In 1604 he became organist of the electoral
school of St Afra at Meissen. At about this time he came to the notice of the
music-loving Rudolf von Bünau, whose seat was the castle at
Weesenstein. Bünau expressed a favourable opinion of Groh's *Intraden*
(1603), and Groh dedicated his 1604 collection to him. He remained in his
post at Meissen until about 1621, when Bünau appointed him organist in
his Kapelle at Weesenstein, where he was also charged with the
reorganization of the church music. He probably died in 1627, since in that
year his name disappears from the salary records, though he was
conceivably the Johann Groh who worked at Oschatz, Saxony, and died
there in 1641.

He was a popular composer in central Germany. His output of vocal music,
virtually all of it sacred, is comparatively small but very varied. As the title-
page explains, he wrote the 20 tricinia comprising his *Trifolium sacrum
musicale* as daily exercises for his choirboys at Weesenstein; they are
similar to the equally madrigalian pieces in the ninth volume of Michael
Praetorius's *Musae Sioniae*. His double-choir motet *Lobet den Herrn* shows
the influence of H.L. Hassler's *Cantiones sacrae* (1591) and is somewhat

italianate in form and style but reveals no trace of Giovanni Gabrieli's concerto-like writing. Groh's one secular piece, *Bettler Mantel*, is a lively contribution to the development of the quodlibet. His instrumental music is particularly interesting. His 36 intradas (1603) are fresh and attractive pieces in tripartite form. He composed his pavans and galliards 'in the German style' and, in accordance with German practice, in the proportion of three to two – 18 pavans and 12 galliards; the widely current English, French and Polish influences in such music are thus noticeably absent. The dances are reminiscent of German ensemble dance-songs; Hassler's *Lustgarten* (1601) is the most prominent influence. They are predominantly homophonic and symmetrical pieces, enlivened by short embellished motifs. Piquant rhythmic phrases either answer each other or are passed from one part to another, thus displaying possible influences from both double-choir music and Italian ricercares and canzonas. Another italianate feature is the way in which the top two parts sometimes move in 3rds against a background of the lower parts.

WORKS

vocal

Der 104. Psalm des Königlichen Propheten Davids ... von Herrn D. Cornelio Beckern ... gesangsweise zu 21. Versiculn gesetzt, 3–8vv (Nuremberg, 1613)

Trifolium sacrum musicale, oder Geistliches musicalisches Kleeblätlein ... zum täglichem Exercitio zum besten componiret, 3vv (Nuremberg, 1625)

2 Ger. sacred works, 5, 8vv, 1618¹, 1623¹⁴; 1 ed. C. Wolff and D.R. Melamed in *Anguish of Hell and Peace of Soul* (Cambridge, MA, 1994)

Mass, 8vv; 6 Ger., 2 Lat. sacred works, 5, 6, 8vv, *D-DI*

3 Ger., 4 Lat. sacred works, 6, 8, 12vv, *DI, UDa*

12 Ger. sacred works, 6, 8vv, lost (listed in Nagel)

Bettler Mantel, von mancherley guten Flecklin zusammen gestickt und geflickt (quodlibet), 4vv (Nuremberg, 1606, 2/1612 as appx to 30 neue ausserlesene Padouane); ed. E. Bohn, *MMg*, xii (1880), music suppl., 293

instrumental

36 neue liebliche und zierliche Intraden, a 5 (Nuremberg, 1603); 1 ed. R. Eitner, *MMg*, vii (1875), music suppl., 126

30 neue ausserlesene Padouane und Galliard ... auff allen musicalischen Instrumenten lieblich zugebrauchen, a 5 (Nuremberg, 1604, 2/1612 with quodlibet *Bettler Mantel* added); ed. H. Kümmerling (Halle, 1951)

4 intradas, 3 galliards, 2 pavans, in D. Oberndörffer: *Allegrezza musicale* (Frankfurt, 1620), inc.

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BERND BASELT, KARL-ERNST BERGUNDER

Gronamann, Sybilla.

See [Sibilla](#).

Gronau, Daniel Magnus

(*b* c1700; *d* Danzig [now Gdańsk], 2 Feb 1747). German organist and composer. He was unmarried, but apart from his professional appointments virtually no details of his life are extant. (Before World War II the library of St John's in Danzig owned several manuscripts bearing the signature 'M. Grunau'; this is not the same person.) Johann Gronau, a litigant in Danzig from 1700–02, may be a relative. Daniel Magnus Gronau's duties in various Danzig churches gradually increased in importance: 1717–19 at the small organ of the Polish chapel of St Anna; 1719–24 at the small organ of the church of St Catherine; 1724–30 at the choir organ of St Mary's; and, from 1730 until his untimely death, at the great organ of St John's, where he earned an exceptionally high salary. As a memorial the elders of St John's bought from his sister the manuscript of an unfinished cycle of variations on Danzig chorales, paid a third as much again to have it handsomely bound in two volumes, and deposited these in the church archives.

Gronau's successor at St John's, Friedrich Gottlieb Gleimann, called him 'the fairest musical soul ever to have graced Danzig's stones'. The truth of this statement is difficult to assess, as all traces of his manuscripts, four books of keyboard music and a small treatise for developing facility in transposition disappeared in World War II. Hermann Rauschnig, who knew this material, considered him a member of the north German school, although there was no direct evidence for linking him with the Sweelinck tradition. The four sets of variations which Frotscher printed are probably typical: a rather square fugal treatment of the chorale, line by line, followed by from two to five variations. Gronau used the organ much more adventurously than his northern contemporaries. The variations on *Es wird schier der letzte Tag herkommen* and *Gott hat das Evangelium* require the right hand to play on two keyboards at once against a continuo-like accompaniment in the left hand and pedals. Other variations are played on the pedals alone. Even more important than his compositions perhaps are their detailed registration schemes: e.g. pedal variations tutti, including 32' reed; duos for Principal 16', Octava 8', Flauto 8' and Fagotto 16' on Clavier I against Principal 4', Flauto 4', Octava 1' and Regale 8' on Clavier II. Thus Gronau's variations, together with Georg Friedrich Kauffmann's *Harmonische Seelenlust* (1733–6), become one of the most important sources in the history of 18th-century organ registration.

WORKS

84 [?86] Lieder Melody-en in in [sic] contrapuncte e variationen (vol.i), Ander Theil geistlicher Lieder mit Contrapuncte und Variationes (vol.ii); formerly in *PL-GD* and library of St John's, Danzig, now lost except 4 works in *Vier Choralvariationen für Orgel* (Augsburg and Kassel, 1927) and 1 in Frotscher Beispielband
60 preludiis, 516 Fugen, lost; Hpd Sonata, a, cited in Breitkopf catalogue

WRITINGS

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HUGH J. McLEAN

Grøndahl, Agathe (Ursula).

See [Backer grøndahl, agathe \(ursula\)](#).

Groneman, Albertus [Groenemann, Johann Albert Heinrich]

(*b* Cologne, 1710/1712; *d* The Hague, bur. 1 June 1778). Dutch composer of German birth. On 15 February 1732 he enrolled at the University of Leiden and soon after appeared as a violin virtuoso. By 1736 he had moved to The Hague, where he became carillonneur (1741) and organist (1743) of the city's principal church. His career was interrupted for a while by mental illness. Works by him were printed in Amsterdam, London and Paris, and include, in various editions, a set of 12 somewhat virtuoso sonatas for violin and continuo op.1 modelled on Tartini, 6 simpler sonatas for two flutes or violins op.2, and 12 minuets for violin or flute and continuo.

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WILHELMUS HERMANUS THIJSSSE

Grønland [Grönland], Peter

(*b* Wilster, Holstein, 15 Oct 1761; *d* Copenhagen, 30 Dec 1825). Danish folklorist, teacher and composer of German birth. After studying in Kiel (1782-5), where he came to know C.F. Cramer, Grønland took up a post as an official of the German chancellery in Copenhagen. Though he remained a civil servant all his life, his musical activities covered a wide field: he was the teacher of C.E.F. Weyse and acted as correspondent for a number of German and Danish music periodicals. His most important work,

however, was concerned with the preservation of Scandinavian folksongs. In about 1810 work on a wide scale had begun in Denmark to rescue extant traditions from the oblivion threatened by the development of communications, especially roads. A valuable outcome of this work was the recording of folksongs, both texts and tunes, and particularly their publication in five volumes (1812–14) by Abrahamson, Nyerup and Rahbek. This newly aroused interest in folksong further resulted in a number of piano arrangements of folk tunes. Grønland's contributions include two manuscript collections, in the Royal Library of Copenhagen, and his publication (1818) of *Alte schwedische Melodien*, arrangements of a number of tunes collected by the Swedish folklorists Geijer and Afzelius. This work was important to the emergence of national Romanticism in Danish music around 1840, as can be seen in the works of Gade, who himself in 1842 produced a number of arrangements of folksongs for piano. Grønland's theoretical and historical folksong studies remain in manuscript. His original compositions, which reflect his strong feeling for 18th-century ideals, consist chiefly of songs: he set over 50 of Goethe's poems.

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N.M. Jensen: *Den danske romance 1800–1850 og dens musikalske forudsætninger* (Copenhagen, 1964) [with Ger. summary]

BO MARSCHNER

Groop, Monica

(b Helsinki, 14 April 1958). Finnish mezzo-soprano. She studied in Helsinki at the Sibelius Academy and made her début in 1986 at Savonlinna, then joined the Finnish National Opera, where her roles have included Olga (*Yevgeny Onegin*), Charlotte (*Werther*), Sextus (*La clemenza di Tito*), Dorabella and Octavian. In 1989 she was a finalist in the Cardiff Singer of the World Competition. Groop sang Cherubino at Aix-en-Provence in 1991, and the same year made her Covent Garden début as Wellgunde and Waltraute, returning in 1994 as Varvara (*Kát'a Kabanová*). In 1995 she added two further roles to her repertory: the Composer (*Ariadne auf Naxos*) at Frankfurt and Mélisande at Los Angeles. Groop's rich, even, firmly focussed voice and elegant sense of phrase are no less admirably displayed on the concert platform. Her recordings include Bach's *Christmas Oratorio*, *Elijah*, Grieg and Sibelius songs and the chamber version of *Das Lied von der Erde*.

ELIZABETH FORBES

Grooverider [Bingham, Roger]

(b 1967). English club and radio DJ. He began playing new wave and punk in the early 1980s for the Brixton-based pirate radio station, Phase One. He

branched into dance, covering soul, funk, rap, electro and rhythm and blues. Inspired by Paul Oakenfold (DJ at London's Heaven nightclub), he became an acid house DJ at illegal parties and raves, and then a regular attraction at Heaven's 'Rage' nights. Through his four-year residency, rave transformed into techno then jungle, and eventually into drum 'n' bass when he began playing early demos from a fellow local pioneer, Goldie. As Metalheadz they worked together to create one of the biggest names of drum 'n' bass, a form which itself quickly gained mass appeal. He returned to radio for a long-running collaboration with Fabio first on Kiss FM and then on Radio One. Having recorded under various pseudonyms, he released his first solo album, *Mysteries of Funk* (1998), an unashamed funk album also influenced by his earlier interest in punk. It also owed a lot to his studio collaborator, Matt Quinn ('Optical') for its finished, cutting edge sound.

IAN PEEL

Groppetto [groppo].

See [Gruppetto](#).

Groppo

(It.).

A cadential upper-note trill, often with a turn at the end. See [Ornaments](#) , §§1, 4 and 8(iii, iv).

Groppo, Antonio

(fl 1743–67). Italian theatre chronicler. His *Catalogo di tutti drammi per musica* (Venice, c1745) lists operas staged in Venice from 1637 to 1745; some copies have handwritten or printed additions up to 1752. Based on earlier works by Ivanovich and Bonlini, Groppo's catalogue goes beyond these in including a list of the Venetian banquet plays. The detailed bibliographic information he gives on the librettos suggests that it was meant to be used as a guide for collectors. It is not known whether the various other catalogues announced in the book were ever printed, but the *Catalogo purgatissimo* (MS, 1741–67, *I-Vnm*), a forerunner of the printed version and in large part copied from Bonlini, contains indexes of intermezzos. He also wrote *Notizie generali de' teatri della città di Venezia* (1766), supplemented by an essay on Greek and Roman theatre buildings by the French theatre historian Nicolas Boindin.

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Grosheim, Georg Christoph

(*b* Kassel, 1 July 1764; *d* Kassel, 18 Nov 1841). German composer and writer on music. The son of a violinist, he studied with Christian Kalkbrenner and Johannes Becker in Kassel, but was largely self-taught in music. In 1781 or 1782 he entered the Hofkapelle in Kassel as a viola player; he was director of music at the city's Hoftheater (1800–02) and was later active as a teacher, writer and publisher.

Grosheim is known for his correspondence with Beethoven on the relationship between the first movement of the 'Moonlight' Sonata and J.G. Seume's poem *Die Beterin*. In 1816 or 1817 he urged Beethoven to adapt the movement as a setting of the poem. Beethoven's reply is lost, but in a letter of 10 November 1819 Grosheim repeated his request, which later gave rise to speculation about the supposedly programmatic nature of the sonata.

His surviving published music, which hardly rises above the conventional, includes several collections of songs, church music, a setting of Schiller's *Hektors Abschied*, and two of his three operas. He edited the singing magazine *Euterpe* (Mainz, 1797–8) and later contributed to other periodicals and to Schilling's *Universal-Lexikon der Tonkunst* (Stuttgart, 1835–8). In his *Über den Verfall der Tonkunst* (1805) he attacked the operatic conditions and conventions of his day, as well as the tastelessness in church music and concert programmes. His writings on music are notable more for their contentiousness and rambling enthusiasm than for their critical analysis.

WORKS

operas

Titania, oder Liebe durch Zauberei (Spl, 2, O. von Weber), Kassel, 1792, vs (Bonn, ?1792)

Das heilige Kleeblatt (op, 2), Kassel, Oct 1794, MS score *D-Bsb* and *DI*, inc. vs (Bonn, 1798), lib (Kassel, 1793)

Les esclaves d'Alger (op), Kassel, 14 Oct 1808, lost

sacred choral

Die Sympathie der Seelen, sacred drama (C.A. von Münchhausen), c1790, lost
24 Choräle, 3vv (Leipzig, 1820); Die zehn Gebote, 1–3vv, kbd (Leipzig, ?1820); 3 Psalmen, 4vv, org (Brunswick, ?1795); 6 Psalmen, 4vv; Passionsoratorium; other works, lost

other vocal

Hessische Kadettenlieder (Kassel, 1782)

Hektors Abschied (F. von Schiller), 2vv, orch, vs (Kassel, ?1805)

Prolog und Epilog, bei der Vermählung des Erbprinzen von Gotha in Kassel, lost

Sammlung [97] deutscher Gedichte, 1v, pf: i, op.4 (Mainz, ?1791); ii–iii (Mainz, ?1793); iv–v (Kassel, ?1800); vi (Brunswick, c1810); vii (Mainz, c1810); viii (Kassel,

?1818)

Other songs, 1v, pf: Die tote Clarissa (F.G. Klopstock) (Kassel, ?before 1804); Die Rettung der Lieblinge (Grosheim) (Mainz, ?before 1804); Der Bienenstich (Kassel, ?before 1804), lost; Wiedersehen (Kassel, ?before 1804), lost; Der Edelknabe und die Müllerin (J.W. von Goethe) (Mainz, n.d.); Der Wunsch (Mainz, n.d.); Das kurze Glück, *D-Bsb*

instrumental

Numerous orchestral and chamber works, lost

Pf solo: Thema mit 12 Variationen (Kassel, 1793), lost; 3 fantasies (Mainz, after 1819); 6 petites fantasies (Bonn, ?1823); other works, lost

Org: Vorspiele zu sämtlichen Chorälen der reformierten Kirche in Kurhessen (Mainz, ?1817); Choralbuch der reformierten Kirche in Kurhessen (Leipzig, 1819)

WRITINGS

Über den Verfall der Tonkunst (Göttingen, 1805)

Das Leben der Künstlerin Mara (Kassel, 1823/R)

Über Pflege und Anwendung der Stimme (Mainz, 1830)

Chronologisches Verzeichniss vorzüglicher Beförder und Meister der Tonkunst (Mainz, 1831)

Fragmente aus der Geschichte der Musik (Mainz, 1832, ?2/1837)

Versuch einer ästhetischen Darstellung mehrerer Werke dramatischer Tonmeister älterer und neuerer Zeit (Mainz, 1834)

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PHILIP ROBINSON

Gross, Eric

(*b* Vienna, 16 Sept 1926). Australian composer of Austrian birth. He studied at Trinity College of Music, London (1946–7), with Wilfrid Dunwell (piano), among others, and at the University of Aberdeen (MA 1957), where his teachers included Reginald Barrett-Ayres. To finance his education, Gross performed as a pianist for the BBC in Aberdeen, and played with dance bands and at night clubs. Between 1950 and 1954 he lived in Ceylon (now Sri Lanka), where he performed in a big band and on Radio Ceylon broadcasts. In 1958, after fulfilling a commitment in New Caledonia, he settled in Australia. He created a niche for himself in Sydney, playing the piano at the Phillip Street Theatre, arranging music for ABC and composing film scores primarily for the Commonwealth Film Unit. After teaching briefly at the New South Wales Conservatorium (1959–60) he was appointed to a position at the University of Sydney (1960–1991). In

1967 he completed the Master of Literature degree in composition at the University of Aberdeen and in 1975 received the doctorate. His influence on Australian musical culture was demonstrated upon his retirement, when 22 composers (including Peter Sculthorpe and Anne Boyd) agreed to write short pieces in tribute to him. In 1998 Gross was made a Member of the Order of Australia.

Gross became acquainted with jazz while working as a freelance pianist, and that idiom subsequently became an important influence on his compositions. Improvisatory and intuitive writing, rather than the articulation of predetermined serial structures, characterizes his style. Unity is created through the layering of pitch sets derived from intervallic manipulation around the perfect 4th. He has not ventured into electronic composition, preferring to engage with live performers in a creative dialogue. His collaborations with mandolinists Paul and Adrian Hooper have been particularly fruitful. Many of his works have been recorded. (CC, I. Shanahan)

WORKS

(selective list)

Dramatic: The Amorous Judge (op, 1, L. McGlashan), op.51, 1965; The Ugly Duckling (pantomime, 2, A. Kitson), op.52, 1965; Adventures of the Seaspray (TV score), op.87, 1966; The Grand Adventure (incid music for marionette play, H. Saunders), op.101, 1977; numerous film and TV scores

Orch: Sinfonietta, op.9, 1961; Sym. no.1, op.20, 1967; Moonscape, op.32, str qt, str, 1972; 3 Dusedkianas, opp. 55, 56, 58, vn, chbr orch, 1975; Na Shledanou v Praze, op.94, 1976; Sym. no.2, op.123, 1980; Pf Conc., op.135, 1983; Vn Conc. no.1, op.137, 1983; Conc. no.1, op.141, mand, chbr orch, 1984; Vn Conc., no.2, op.144, 1985; Conc. no.2, op.151, mand, chbr orch, 1986; Conc., op.152, ob, str/chbr orch, 1987; Golden Jubilee Fantasy, op.158, 1992

Vocal: Pacem in terris (Pope John XXIII), op.15, S, B, SATB, chbr ens, 1966; The Shepherd of Bethlehem (Bible), op.16, B, SATB, boys' chorus, girls' chorus, orch, military band, org, 1968; 5 Burns Settings (R. Burns), op.49, B, pf, 1970; Sunset, Moon, Dreams (V.J. Daley, H. Kendall), op.18, SATB, str orch, 1972; 6 Henry Lawson Settings, op.105, B-Bar, db, orch, 1979

Chbr and solo inst: Habanera-serenade, op.31, vn, pf, 1960; Trio, op.10, fl, ob, cl, 1960; Prelude to Paradise, op.100, org, 1977; Qnt, op.102, a sax, str qt, 1977; Klavierstück I–II, opp.120, 127, pf, 1982; Klavierstück III, op.150, pf, 1986; Qt, op.148, vn, va, vc, mand, 1986; Mandigar I, op.156, 2 mand, mandola, gui, 1987; Sonata piccola, op.188, pf, 1992; Tryptich, op.189, bn, 1992; Mandigar II, op.190, 2 mand, mandola, gui, 1993; Michael's Meanderings, op.202, vc, mandola, 1995

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Principal recording companies: Jade

JOEL CROTTY

Gross, Robert (Arthur)

(*b* Colorado Springs, 23 March 1914; *d* Los Angeles, 6 Nov 1983). American violinist and composer. He studied the violin under Edouard Dethier and Leopold Auer, and composition under Bernard Wagenaar, at the Juilliard School of Music, New York (1926–34), and had further informal composition teaching from Schoenberg and Sessions. During an active concert career he introduced Hindemith's Concerto to New York in 1945, and gave numerous first performances, including concertos by Sessions (1940) and Imbrie (1958), introducing the latter to Britain at his début with the New Philharmonia Orchestra under Handford in 1967. Other works dedicated to him include sonatas by Kohs, Krenek and Sessions, and works by Bruno Bartolozzi, Jerome Rosen, Leonard Rosenman and Aurelio de la Vega. Gross was noted for his impeccable technique, refined phrasing and warmth of communication, and also for his generous encouragement of contemporary composers. He became professor of music at Occidental College, Los Angeles, in 1949, where he received the Distinguished Faculty Award in 1960 (he was chairman of the department, 1965–9 and 1973–6). He took the DMus at Colorado College in 1964. His compositions include two operas, a choral cycle and works for chamber ensemble.

JEROME ROSEN

Gross Cither

(Ger.).

See [Ceterone](#).

Grosse caisse

(Fr.).

A bass drum. See [Drum](#), §II, 1.

Grosseteste, Robert [Lincolniensis]

(*b* ?Stradbroke, ?c1168–75; *d* Buckden, 1253). English scholar, bishop and Greek translator. His name first appeared as Magister Robertus Grosteste between 1186 and 1188–90 in a list of witnesses at Lincoln; he may have been educated at Lincoln, Oxford or Paris. By 1198 he was a cleric in the household of William de Vere, Bishop of Hereford, and a few years later was teaching at Oxford. He probably interrupted his career there to study theology in Paris between about 1208 and about 1214, but returned to Oxford as regent-master in theology and also as the university's first chancellor. He had high esteem for the Dominican and Franciscan orders then emerging, and after the establishment of the Greyfriars in Oxford in 1224 was appointed their first reader. His impetus to their studies was

considerable, and he continued to lecture for them until his elevation to the see of Lincoln in 1235.

An enemy of pluralism, in 1232 he resigned all his preferments except the archdeaconry of Leicester. This was an act consistent with the singleminded dedication of his future episcopal administration: he visited and administered his huge diocese with characteristic thoroughness and wisdom. Although a staunch supporter of the papacy, who regarded the pope as the centre of a universal empire, he could nevertheless challenge vigorously, if occasion demanded, any abuses of papal power. After his death several abortive attempts were made to obtain his canonization.

As a scholar Grosseteste's interests included theology, philosophy, mathematics and the natural sciences; he was to exercise a profound influence on future generations of students and scholars. His writings on music are contained in the short treatise *De artibus liberalibus*, and to a lesser degree in the treatise on phonetics *De generacione sonorum*, both probably written in his teaching days at Oxford. He gave music pride of place among the subjects of the Quadrivium, and indeed gave more consideration in general to music than to any other of the seven arts. Music, he stressed, gives order to every movement in time and space, whether celestial or non-celestial; it directs all knowledge and penetrates the inner structure of things, including even the elements. Music ministers to natural philosophy, and can produce healing, for it has the power to restore to its true state any deficiency of harmony or proportion.

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MARY BERRY

Grosse Trommel

(Ger.).

A bass drum. See [Drum](#), §II, 1.

Grossi, Andrea

(*fl* Mantua, late 17th century). Italian violinist and composer. According to Schmidl he was a descendant of Lodovico Grossi (called Viadana). Title-

pages all confirm him as 'musico, e sonatore di violino' at the Mantuan court. His suites of op.1 and op.2 contain either two or four dances, the latter in the order balletto–corrente–sarabanda–giga, and are scored in the first instance for the unaccompanied string trio then popular in dance collections. Op.5 is cited only by Fétis and Eitner. The *sonate a 5* from op.3 contribute to the growing repertory of trumpet sonatas with strings.

WORKS

Balletti, correnti, sarabande e gighe, 2 vn, vle/spinetta, op.1 (Bologna, 1678)

Balletti, correnti, sarabande e gighe, 2 vn, vle/spinetta, op.2 (Bologna, 1679)

Sonate a 2–5 instrumenti, bc (org), op.3 (Bologna, 1682)

Sonate, 2 vn, vle, bc (org), op.4 (Bologna, 1685)

Suonate da camera, op.5 (Bologna, 1696), lost

1 sonata, 2 vn, bc (org), in *Scielta delle suonate* (Bologna, 1680)

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*Eitner*Q

*Fétis*B

*Newman*SBE

*Schmid*ID

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PETER ALLSOP

Grossi, Carlo

(*b* Vicenza, *c*1634; *d* Venice, 14 May 1688). Italian composer, organist and singer. He spent some of his youth in Modena. He was *maestro di cappella* at Reggio nell'Emilia Cathedral before 1657 and held two posts in Vicenza between 1657 and 1659, having applied unsuccessfully to be *maestro* of the cathedral there in 1656. He was *maestro di cappella* of the Accademia Olimpica, Vicenza, until 1662. He served as organist and *maestro di canto* at the Ospedale dei Mendicanti, Venice, from 1664 to 1667. He went as a bass to S Marco, Venice, in February 1666 and was *maestro di musica* at the Ospedale dei SS Giovanni e Paolo, the Derelitti, from 1676 until his death. He attempted unsuccessfully to procure higher appointments at the church of S Petronio, Bologna, in 1671 and 1673 and at S Marco in 1676 and 1685. In 1687 his skill at composition for the Derelitti elicited the comment in *Pallade Veneta*, a Venetian monthly, that Grossi was the 'Orfeo of our times'. It also noted that he was (honorary) *maestro di cappella* to the Duke of Mantua, and credited him with various sacred cantatas and motets as well as a Christmas pastorale (all lost) in which Angela Vicentina was the principal singer. There is evidence that Grossi was connected with Dresden, Innsbruck and Vienna, but no dates are available. Antonio Giannettini was among his pupils.

Grossi's style is distinguished from that of his contemporaries by its simplicity. He preferred homophony and uncomplicated melody in an era which favoured polyphony and virtuoso passage-work. Comic elements are

emphasized in his secular music, indeed a satirical intention may be concealed behind the seemingly outdated interest in pastoral and battle madrigals of *L'Anfione*. In the August 1677 issue of *Le Mercure galant*, his *Nicomede in Bitinia* was rated 'tres-excellent', partly on account of its 'delicate taste', and his skills as an opera composer were said to be among the best of 'that science'. Walking basses and ostinato figures call attention to the basso continuo line in his operas, which make progressively greater use of ensemble pieces and orchestral accompaniment. This tendency contrasts with an ever greater reliance on the solo voice in his sacred music. An interesting feature of Grossi's sacred vocal works is the way in which they are sometimes infected by his sense of drama. *Quis est locus iste* from op.3 for example, consists of a delicately balanced dialogue between a saint and an angel. *Arma sagittae volantes* from the same opus is reminiscent of the battle arias of contemporary opera. Massimiliano Neri's influence is evident in Grossi's two sonatas (in his op.1) and in much of the instrumental music of his operas.

WORKS

sacred

Concerti ecclesiastici con alcune suonate, 2–3vv, bc (org), op.1 (Venice, 1657)
 Armoniosi accenti, cioè messe, 4–5vv, insts obbl, e secondo choro, o ripieni ad lib, salmi, 2–4, 6, 8vv, some with insts and chorus, con le litanie brevi della beata vergine, 8vv, bc, op.2 (Venice, 1657)
 Libro secondo de concerti ecclesiastici, 2–3vv, bc (org), op.3 (Venice, 1659)
 Sacre ariose cantate, 1v, bc, op.4 (Venice, 1663)
 Moderne melodie, 1v, 2–5 insts, bc (org), op.8 (Bologna, 1676)
 Quarto libro de concerti ecclesiastici, 2–4vv, op.10 (Milan, n.d.)
 Motetti, 1v, vns, bc (n.p., n.d.)

Motet, 8vv, *F-Pn*

secular

La cetra d'Apollon (23 cants., 8 arias), op.6 (Venice, 1673)
 L'Anfione: musiche da camera per tavola all'uso delle regie corti, 2–3vv, bc (org), con introduzioni, bizzarrie, e ritornelli, 3 insts ad lib, op.7 (Venice, 1675)
 Il divertimento de' Grandi: musiche da camera, o per servizio di tavola, all'uso delle regie corti, 2–3vv, con 1 dialogo amoroso, et 1 in idioma ebraico, 4vv, bc (org), libro II, op.9 (Venice, 1681); Cant. ebraica ed. I. Adler (Tel-Aviv, 1965)

Various cants., arias, duets, *D-Bsb, I-MOe, Vqs*

operas

Romilda (P.P. Bissari), Vicenza, Piazza, carn. 1659, *Vnm*
 Artaxerse, overo L'Ormonda costante (A. Aureli), Venice, SS Giovanni e Paolo, carn. 1669, *Vnm*
 Giocasta regina d'Armenia (G.A. Moniglia), Venice, S Moisè, aut. 1676, *Moen, Nc, Vqs, Vleri* (arias)
 Nicomede in Bitinia (G.M. Giannini), Venice, S Moisè, carn. 1677, *F-Pc, I-Vnm*

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ELEANOR SELFRIDGE-FIELD

Grossi, Giovanni Antonio

(*b* Lodi, 1615; *d* Milan, April 1684). Italian composer. He was *maestro di cappella* at Crema Cathedral from 1635 until at least 1640, and was made priest there in October 1638. He, along with his father and two brothers, received payments from the Consorzio del SS Sacramento, Crema. He worked in Piacenza from 1644, in Novara from 1648 to 1666 and then at S Antonio, Milan. In 1650 he competed for the office of *maestro di cappella* of Milan Cathedral, but was passed over in favour of M.A. Grancini. After Grancini's death in 1669 he competed again, together with, among others, Bagatti and Legrenzi. Grossi and Legrenzi were classified as the best; after a new poll Grossi was elected on 28 November 1669 with an annual stipend of 1500 lire, which was increased to 1800 on 11 December 1670. He kept this post until his death. From autograph annotations on some compositions (in *I-Mcap*) we know that his father, Domenico, was a 'basso ecclesiastico' and his brother Giovanni Battista organist at Fontanella in northern Italy.

Grossi was a prolific composer of sacred music. The poetic texts he set are mostly Latin (only some *canzoni spirituali* are in Italian). Although he had a mastery of polyphonic technique (he often wrote for four or five choirs), he preferred writing for a small number of voices, often in the form of the sacred dialogue. His solo motets, some 'con eco', are really spiritual cantatas. His style is unoriginal but agreeably melodic and sometimes pathetic; in his monodic pieces it tends towards arioso.

WORKS

all published in Milan

Messa, et salmi bizarri, con le letanie della Beata Vergine, 4vv, et l'hinno Ave maris stella, 6vv, bc (org), op.1 (1640)

Sacri concetti, 2–4vv, con una messa, 5vv, bc, op.3 (1653)

Orfeo pellegrino ne sacri cantici, 2–4vv, et alcuni, 1, 2vv, 2 vn, bc (org), op.4 (1659)

Celeste tesoro: composto in musica di messe, 5, 8vv, bc (org), con sinfonia, e

senza, e motetti, Te Deum, e letanie della SS Vergine Maria, op.5 (1664)

Il terzo libro de concerti ecclesiastici, 2–4vv, bc (org), e d'alcuni con sinfonie, op.7 (1670)

Terzo libro di motetti ecclesiastici, 1v, bc, et una Salve Regina con sinfonia, op.8 (1674)

Libro primo de Magnificat et Pater noster, 4–6vv, bc, per capella secondo il ritto ambrosiano, op.9 (1675)

Quarto libro de concerti ecclesiastici, 2–4vv, bc (org), op.10 (1677)

6 masses, 4vv (n.d.) [title-page missing]

More than 500 sacred works, mostly autograph, *I-Mcap*: 31 masses, 12 Credo, 4–16vv, 12 Gloria, 5–18vv, 31 Magnificat, litanies, Laudate Dominum, Laudate pueri, Pater noster, 6 psalm collections, 11 motet collections, Concerti a diverse voci, Opera volgare spirituale, 4vv, etc

Other sacred vocal music, incl. Ave suavis delectio, 4vv; Jubilet aether Ashrani, 2vv, 2 vn; O sanctissime Jesu, 2vv, 2 vn; Venite advenae, 4vv: *S-Uu*

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MARIANGELA DONÀ

Grossi, Giovanni Francesco.

See [Siface](#).

Grossi, Pietro

(*b* Venice, 15 April 1917). Italian composer and cellist. After studies at the Bologna Conservatory, where he obtained diplomas in cello and composition, he was engaged as principal cellist at the Teatro Comunale, Florence (1936–66), frequently appearing as a soloist in tours and concerts of modern music. Appointed professor of cello at the Florence Conservatory in 1942, he has also taught at Indiana University – the cello in 1956 and electronic music (in which he has specialized from 1960) in 1966. Together with Chiari he organized and directed the Florentine concert association Vita Musicale Contemporanea (1961–6), and in 1963

he established the electronic music studio 2SFM, which gave technical support to his courses at the Florence Conservatory (1965–73). Between 1969 and 1972 he worked at the Centro Nazionale Universitario di Calcolo Elettronico (CNUCE) in Pisa, compiling computer programmes for performance and composition. In 1973 he was appointed director of the musicological section of CNUCE, and in 1974 he held an open course in musical information theory at the Florence Conservatory.

Grossi began to compose in 1941 and adhered unwaveringly to pre-war modernism, in which he specialized as a cellist, up to the dodecaphonic String Quartet of 1957. In the next two years an indifference to any emotional constituent in the creative process and a reciprocal growing interest in electronic music turned him towards the use of mathematical concepts and procedures aiming at a formal coherence, devoid of subjective implication. Accordingly, his last conventional works, such as the *Composizioni* nos.6 and 11, display a merciless impassivity which seemingly devitalizes the expressive urge still latent in *Cinque pezzi*; and his electronic pieces, apart from the 'concrete' divertimento *Tre schizzi*, imply from the first an identification of aesthetic experience and scientific observation which substantially diverges from the experimental tendencies of the new music.

In 1963–7 he focussed on the exploration of electronic materials whose parameters and developments are mathematically planned (pitch levels, however, sometimes derive from compositions of the past, particularly from Bach's) and this emphasized the impersonal qualities of his working hypothesis, as instanced in *Musica algoritmica* (1964), a two-hour exploitation of five structures juxtaposed at a constant intensity, which represents the first major work made by the studio 2SFM team.

His subsequent veering towards computer music involved Grossi in a period of theoretical research (1967–9), which was supported by his own convictions regarding the necessity of keeping up to date with technical innovations, capable both of ensuring a closer correspondence between musical results and creative intentions and of definitively relieving composers and performers from traditional training. Such a positivistic progressiveness, deep-rooted in his modernist background, underlies also his recent theory of a 'music in real time' uniting any number of composers and listeners through a computer equipped with long-distance terminals. These, as he put it, might enable the former 'to realize, hear and instantly modify the sound elements devised' and the latter 'to programme, produce and listen to music with a boundless range of choice'. Although he has substituted the notion of a scientific operator engaged in team research for that of a composer, Grossi has thus come to admit the most naive compositional procedures as well as the freest fluctuations of individual taste – hence the most divergent aesthetics shown by his computer works, ranging from *Virtuosità*, a thought-provoking Paganinian medley, to *Polifonia*, a suggestive continuum, produced by a massive counterpoint of timbres and regulated by pseudoaleatory formulae.

WORKS

(selective list)

Vocal: 3 sonetti del Petrarca, 1v, insts, 1941; Composizione no.8, chorus, 2 hpd, 1960; Composizione no.9, chorus, brass, 2 hpd, str, 1960; Composizione no.11, 1v/vc, hpd, 1960

Inst: Preludio e fuga, 15 insts, 1941; Sym., orch, 1946; Conc., orch, 1949; Str Qt, 1957; 5 pezzi, str, 1958; Composizione no.3, 3 str/ wind, 1959; Composizione no.4, 16 insts, 1959; Composizione no.5, 3 bn/db, 1959; Composizione no.6, str qt, 1960; Composizione no.7, 3 trbn, str, 1960; Composizione no.10, 8 insts, 1960; Composizione no.12, str qt, 1961

Tape: Composizione no.13–14, 1961, unrealized; P2, 1963–7; P3 3/Z3, 1963–7, collab.; P3M4, 1963–7; RF/RB, 1963–7; 3 schizzi, 1963–7; Tetrafono, 1963–7; Musica algoritmica, 1964, collab.; 6 canoni, 1969–72 [arr. Bach]; Preludio II, 1969–72 [arr. Bach]; Virtuosità, 1969–72 [arr. Paganini]; Combinatoria, 1969–72; Monodia, 1969–72; Polifonia, 1969–72; Unending Music, 1969–72; Algoritmi, 1975; Improvvisazione I, 1975; Improvvisazione II, 1976; Improvvisazione III, 1979; Sound Life, 1979–85; cptr arr. of works by D. Scarlatti, Paradisi, Hindemith and others

Principal publisher: Bruzzichelli

Principal recording company: Fonos Edizioni Musicali

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'Progetto 4: realizzazione elettronica', *Marcatre*, nos.11–13 (1965), 221
'Sulla computer music', *Futuribili*, no.8 (1969), 84–8
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[incl. note by Grossi, 123–4]

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Grossi da Viadana, Lodovico.

See [Viadana, Lodovico](#).

Grossin [Grossim], Estienne

(*fl* 1418–21). French composer. He appears to have been an older contemporary of Du Fay. The manuscripts that preserve his compositions date from the middle of the 15th century. In 1418 he was named among the chaplains of the church of St Merri in Paris, and in 1421 he was listed in a register of the Cathedral of Notre Dame in Paris as a clerk of matins (singer) in the cathedral. This latter source reveals that he was a priest and originally from the diocese of Sens.

Grossin seems to have written mostly sacred works. Foremost among these is a four-movement setting of the Ordinary of the Mass (the Agnus is lacking) that is unified by a 'trumpetta' part in each of the movements. Whether the designation 'trumpetta' means that this line is to be played on a slide trumpet or to be sung in the manner of a trumpet is not certain. In each of the four movements of the mass, vocal duets supported by the 'trumpetta' alternate with sections for full chorus. Besides this unified mass, there are also polyphonic settings of individual items of the Ordinary. Of these the Kyrie carries the inscription 'faulx bourdon' next to the tenor, indicating that a third voice is to be added. The second of the two Glorias, as it is found in *I-TRmp* 87, concludes with a vocal flourish in the top voice that is not present in the other three surviving versions of the piece. The additional melisma may be a passage of vocal coloratura added by a performer. Grossin's two French chansons include a rondeau, *Va t'ent, souspier*, and a through-composed piece, *Tres douchement et soutiement*. Of his two extant motets, only one, the song-motet *Imera dat hodierno*, is preserved complete; it survives today in at least six sources and was evidently one of his most popular compositions. All his works seem likely to have been written before about 1430.

WORKS

Edition: *Early Fifteenth-Century Music*, ed. G. Reaney, CMM, xi/3 (1966) [R]

Ky, Gl, Cr, San, 3vv, R

Kyrie, 3vv, R ('Tenor faulx bourdon')

Gloria, 3vv, R (version in *D-Mbs* 3232a a 5th higher than those of other sources)

Gloria, 3vv, R

Credo, 3vv, R

Sanctus, 3vv, R

Agnus Dei, 3vv, R (with trope 'Pro salute hominum')

Agnus Dei, 4vv, R

Imera dat hodierno, 3vv, R

Mater dulcis, mater pia, ?4vv, R (only triplum survives)

Lysesse m'a mandé salut, 3vv; ed. in *Cw*, xxii (1933); conflicting attributions (Grossin and Binchois), probably not by Grossin

Tres douchement et soutiement, 3vv, R

Va t'ent, souspier, 3vv, R

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Grosskopf, Erhard

(b Berlin, 17 March 1934). German composer. He received his musical education in Berlin at the Church Music School (1957–9), the Hochschule für Musik and the Technische Universität (1959–64). His composition teachers, Pepping, Hartig and Blacher, had little influence on his later style. From 1964 to 1966 he taught at the Berlin Conservatory. He co-founded the Gruppe Neue Musik Berlin in 1965 and helped to organize concerts in the series Musikprojekte for performances of new music. From 1969 to 1972 he occasionally worked in Utrecht University's electronic studios. In 1978 he co-founded the concert series Insel-Musik in Berlin and Tokyo. He has also participated in the Darmstadt summer courses (1982–92). His honours include two Prix de Rome (1966, 1977), the Prize Italia (1972) and membership of the Berlin Akademie der Künste (1994).

Between 1965 and 1967 Grosskopf wrote instrumental music of great formal concentration. *Nexus* (1969) was composed to accompany a kinetic sculpture by Bernd Damke. Since then, many of his works go beyond the conditions of conventional concert practice, often requiring electronics. In his 'Prozessmusik' introduced in the series of pieces entitled *Looping*, junctures between independent loops, operating within different temporal strata, result in structural and harmonic events. This technique creates the impression of 'spaces of time' ('*Zeiträume*'), rather than 'strings of time' ('*Zeitfäden*'). *Looping II* (1973), the subtitle of which cites a class war parole by Mao Zedong, emphasizes Grosskopf's left-wing political views. When the concert première and the radio broadcast of the work were cancelled for political reasons, Grosskopf protested against the 'censorship' of radio producers; in consequence, his music was boycotted for several years by certain radio stations and conservative institutions. The ballet *Lichtknall* (1986–7) and the *Sinfonie 'Zeit der Windstille'* (1988–9), however, improved his reputation.

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(selective list)

Inst: Sonatas, 1965–7: no.1, vn, vc, pf, no.2, vn, no.3, ens; Sonata concertante nos.1–2, vn, orch, 1966–7; Quintett über den Herbstanfang, orch, 1982; Str Qt no.1, 1983; Lichtknall (ballet, 3), 1986–7; Sinfonie 'Zeit der Windstille', orch, 1988–9; Str Qt no.2, 1990; Lenzmusik I–V, insts, ens, 1992–3; Hell I–III, sax, pf, perc, 1993–5; "3–4–5", ens, 1996; Str Qt no.3, 1998

Vocal: 7 Gesänge (Grosskopf, after G. Büchner), S, vn, vc, accdn, 1994

El-ac: Konzert: Flecktreue Raritätenkunst P, cl, ens, elec, 1969; Nexus, fl, perc, tape, 1969; Dialectics, 3 insts, tape, 1970; Hörmusik, vc, 5 orch, tape, 1970–71; Looping I–V, ens, elec, 1973–4

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F.K. Prieberg: *Musik und Macht* (Frankfurt, 1991), 139ff [on Looping II]

H. KUNZ

Grossman, Ludwik

(*b* Turek, nr Kalisz, 6 March 1835; *d* Wiesbaden, 15 July 1915). Polish composer and musical organizer. He was taught the piano by J. Drobniewski and the violin by W. Kopiński while at school in Kalisz. Later he studied in Warsaw with August Freyer and in Berlin (1854–7) with C.F. Rungenhagen, both also teachers of Moniuszko. On his return to Warsaw he was active as pianist, organist, choral conductor and teacher. In 1857 he co-founded a large and highly successful firm selling keyboard instruments. In 1866 he travelled to Paris, where he worked on his opera *Rybak z Palermo* ('The Fisherman from Palermo'). He paid a second visit to France in 1895, but his life was centred on Warsaw, where he played a central role in the organization of musical life during one of the most culturally barren periods in Polish history. He was active on the committee of the publishers Warszawskie Towarzystwo Muzyczne and on the board of the Warsaw PO (founded in 1901), and a director of the Cesarski Theatre.

Composition was never at the forefront of Grossman's activities, but his music is well crafted and was occasionally given distinguished seals of approval. *The Fisherman from Palermo*, to a libretto by Jan Chęciński, was highly praised by Rossini when Grossman showed him the manuscript in Paris. It had its première in Warsaw in 1867. The second (comic) opera, *Duch wójewody* ('The Ghost of Voyvode'), to a libretto by W.L. Anczyc, was given its first performance in Warsaw on 25 October 1875; it was later produced in Vienna to great acclaim (with special admiration from Hanslick), as well as in St Petersburg (1877), Graz, Berne and Berlin (1884). Grossman's other two operas, *Kornet Hamilton* (1867), to a libretto by Anczyc, and *Les sabots de la marquise* (1896), were neither performed nor published. His instrumental music is confined in the main to ballet scores, overtures, a handful of chamber works and salon pieces for the piano.

WORKS

stage

Rybak z Palermo [The Fisherman from Palermo] (op, J. Chęciński), Warsaw, 1867, *PL-Wtm*

Kornet Hamilton (op, W.L. Anczyc), 1867, unperf.

Duch wójewody [The Ghost of Voyvode] (op, 3, Anczyc), Warsaw, 25 Oct 1875, vs (Warsaw, 1873)

Les sabots de la marquise, 1896, unperf.

other vocal

Choral: Cant. on the opening of the Suez Canal, solo vv, chorus, orch, 1871; *Ražno*

chłopcy [Jauntily, Boys], mazurka, 4vv, pf, Warsaw, Gebethner & Wolff archive; Śpiewy i walce [Songs and Waltzes], 4vv; Salve regina; Veni Creator

Songs, 1v, pf: Lilie (H. Heine), *Ruch muzyczny* (1857), 216–17; Ostatnie pożegnanie [Last Farewell] (H. Przybysławski), op.17, 1860; Krakowiaczek [Little Krakowiak] (A.L. Anczyc); Marylka (Agricola), 1912; O dolce amor, serenata (Milan, 1886); Krakowiaczek [Little Krakowiak] (E. Wasilewski); *PL-Wtm*

instrumental

Orch: King Lear, ov., 1857; Maria, Ukrainian ov., after A. Malczewski, 1859 (Leipzig, 1899); Szermierz z Rawenny [The Gladiator of Ravenna], ov., after F. Halm; Concert Ov., e; 2 ballet suites, 1883, 1886; Trot de cavallerie, Warsaw, Gebethner & Wolff archive; Fantasy on Polish Themes, 1886; Triumphant March, Ceremonial March; Pf Conc., C; Hungarian Dance

Chbr: Pf Trio, e; Fantasy on Themes from Meyerbeer; Le prophète; Fantasy on Themes from Rossini: Guillaume Tell

Pf solo: Polonaise, op.1 (Leipzig, 1860); Morceau sentimental et élégant, op.23 (Leipzig, 1860); Polonaise, op.24; Polish Rhapsody, op.30; Elegy, op.32; Tristesse, chant sans paroles, op.33; Polish Rhapsody, op.84; Les causeuses, polka burlesque et capricieuse; La folâtre, polka française; Karnaval w Kochu [Carnival at Koch], polka tremblante; W modrzewiowym dworku [At the Larch Manor House]; Klange au Polen, 5 nationale Tanzweisen; Arietta à la gavotte; Fugue, g

Hp: Fantasy on Themes from Meyerbeer: Robert le diable

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W. Wójcicki: Review of *The Fisherman from Palermo*, *Kłosa*, no.88 (1867)

J. Kleczyński: Review of *The Ghost of Voyvode*, *Tygodnik ilustrowany*, no.307 (1873)

JIM SAMSON

Grossman, Vera.

See [Vasina-Grossman, Vera Andreyevna](#).

Grossmann, Gustav Friedrich Wilhelm

(*b* Berlin, 30 Nov ?1746 [or 1743/4]; *d* Hanover, 20 May 1796). German actor, manager, dramatist and librettist. While in the Prussian civil service at Danzig he was offered the chance of standing in for a member of Abel Seyler's company at Gotha in 1774; his performance as Riccaut in Lessing's *Minna von Barnhelm* was much admired and he remained with Seyler's company until 1778, marrying the widowed actress Karoline Flittner soon after joining. In 1778 he established his own company, touring especially in north-west Germany, but having his headquarters at the Elector of Cologne's theatre at Bonn. From 1784 he directed a second company performing at Mainz and Frankfurt (where he had supervised the opening of the new theatre in 1782), while his wife controlled the Bonn theatre. In 1786 he toured again, appearing in Cologne, Hanover, Kassel

and elsewhere. His last play, *Wer wird sie bekommen?*, was given at Hanover in 1795; in it he lampooned prominent local citizens, and the resulting trouble ended with his imprisonment. He was released owing to ill-health, and died shortly afterwards.

Grossmann first revealed his skill as a dramatist when in 1773, it is said, he wrote *Die Feuersbrunst* (to which Haydn later wrote incidental music) in three days, in answer to a challenge from Lessing. He adapted Beaumarchais' *Le barbier de Séville* (1776) and Georg Benda wrote music for its production by Seyler's troupe. He also translated Rousseau's *Pygmalion* and adapted Shakespeare plays. His volume of *Singspiele nach ausländischen Mustern für die deutsche Bühne* (Frankfurt, 1783) included works that enjoyed considerable popularity in their day; *Adelheid von Veltheim*, set by Joseph Grätz and later Neefe (who became musical director of the company in 1779) was very successful for a number of years, and *Nicht mehr als sechs Schüsseln* (Bonn, 1780) was an influential early example of domestic comedy. *Was vermag ein Mädchen nicht?*, a Singspiel set by Neefe in 1789, was also popular. He was on close terms with Lessing and Schiller (of whose *Fiesko* he gave the first performance), and enjoyed a friendly relationship with Goethe's mother. In 1788, the year after his company had given Mozart's *Die Entführung* at Hanover under B.A. Weber, he mounted one of the earliest productions of *Le nozze di Figaro* at Lübeck and Frankfurt. *Don Giovanni* was also in his company's repertory. F.X. Gerl was a member of the company in 1786, and the famous actor K.W.F. Unzelmann was one of the star attractions. Until the disastrous production in Hanover of his last play, Grossmann had enjoyed high regard wherever he performed, though some contemporaries mentioned his restless and sometimes difficult temperament.

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PETER BRANSCOMBE

Grossmith, George (i)

(*b* London, 9 Dec 1847; *d* Folkestone, 1 March 1912). English actor, singer, composer and writer, father of [George Grossmith \(ii\)](#). He was a courtroom reporter and comic recitalist, like his father of the same name, before becoming a drawing-room entertainer: he was sometimes called 'G.G. II',

to distinguish him from his father, or 'G.G.'. He began a 12-year association with the Gilbert and Sullivan Savoy operas when he made his stage début in the title role of *The Sorcerer* in 1877. Of slight stature, with excellent diction, dapper footwork and a light comic touch, he created what became known as the patter parts or the 'Grossmith roles'. In 1889 he resumed his lucrative Humorous and Musical Recitals, touring in England and America.

According to contemporary accounts he was not much of a singer, but his own songs display a wider tessitura than the Gilbert and Sullivan repertory suggests. He was the author of and often a performer in eight operettas, nearly 100 musical sketches and some 400 songs and piano pieces. This prolific song output was mostly in a patter style, with an infectious melody and a syllabic setting for fast delivery: a third of them were published and survive, but his manuscripts along with his performing librettos from the Savoy operas were destroyed in World War II. His songs are couched in quotidian detail: London streets and their surly cab drivers and bus conductors, seedy lodging houses, obstreperous babies, and fashionable dances as in *See me dance the polka* and *See me reverse*. They especially describe the trials of the entertainer, and they parody popular genres such as the revivalist hymn and coon songs and also the works of Gilbert and Sullivan. His persona was often that of the lover-manqué, deflating romantic aspiration, and the same quirky observations of suburban hopes and frustrations informed the fictional character of Charles Pooter, whose spoof diary, co-written with Grossmith's brother, the actor Weedon Grossmith, was serialized in *Punch* and published as *The Diary of a Nobody* (New York and London, 1892/R; many later editions).

Grossmith's last three stage appearances, in *His Excellency* (1894), *His Majesty* (1897) and *The Gay Pretenders* (1900, with both book and lyrics by his son), failed to capture the public taste and, through a combination of illness, exhaustion and nervousness, he retired.

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(selective list)

Operettas: *Cups and Saucers* (G. Grossmith), 1876; *Uncle Samuel* (A. Law), 1881; *Mr Guffin's Elopement* (Law), 1882; *A Peculiar Case* (Law), 1884; *The Great Taykin* (Law), 1885; *The Real Case of Hide and Seekyll* (Grossmith), 1886; *Haste to the Wedding* (W.S. Gilbert), 1892; *Castle Bang* (Grossmith), 1894

Songs: *The Gay Photographer* (Grossmith), 1870; *I am so volatile* (Grossmith), 1871; *The Muddle-Puddle Porter*, 1877; *An Awful Little Scrub*, 1880; *The Speaker's Eye*, 1882; *The Bus Conductor's Song*, 1883; *How I Became an Actor*, 1883; *See me reverse*, 1884; *The Lost Key*, 1885; *See me dance the polka*, 1886; *The Happy Fatherland*, 1887; *Thou, of My Thou*, 1889; *The French Verbs*, 1890; *Go on talking – don't mind me!*, 1892; *I don't mind flies*, 1892; *The Society Nigger*, 1892; *The Baby on the Shore*, 1893; *Johnnie at the Gaiety*, 1895; *Tommy's First Love*, 1897; *The Happy Old Days at Peckham*, 1903

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T. Joseph: *George Grossmith: a Biography of a Savoyard* (Bristol, 1982)

LEON BERGER

Grossmith, George (ii)

(*b* London, 11 May 1874; *d* London, 6 June 1935). English performer, lyricist, librettist and producer, son of [George Grossmith \(i\)](#). He is sometimes called George Grossmith III to distinguish him from his father and grandfather, both also called George Grossmith. He made his *début* in *Haste to the Wedding* (1892), written by his father and W.S. Gilbert. Small parts followed until *Morocco Bound* (1893) which typecast him for life as an aristocratic 'silly ass'. Starting with *The Shop Girl* (L. Monckton; 1894) he appeared regularly at the Gaiety Theatre, Daly's and the Prince of Wales in nearly 20 musical comedies in as many years. As leading comedian, he often interpolated songs into shows, sometimes supplying his own lyrics, as with the American hit 'Yip-I-Addy-I-Ay' in *Our Miss Gibbs* (I. Caryl and Monckton; 1909). During World War I *Tonight's the Night* opened in the USA and he made famous the Kern standard 'They didn't believe me'.

Grossmith formed management companies, from 1914 to 1921 with Edward Laurillard with whom he opened the Winter Garden Theatre in 1919, and with J.A.E. Malone from 1921 to 1926, with whom he produced such shows as *The Cabaret Girl* (J. Kern; 1922) and *Primrose* (G. Gershwin; 1924). Failing to secure the rights to *No, No, Nanette* Grossmith nevertheless appeared in it at the Palace Theatre (V. Youmans; 1925).

For decades he gauged popular taste, importing the latest shows, hit songs, fashions and dances from America and Europe. He set up the first cabaret-diner in London and co-created the first English revues, including the successful Bing Boy series during World War I. As a talent spotter he gave early opportunities to Ivor Novello and Noël Coward as both actors and writers, and encouraged Kern, with whom he formed a fruitful writing partnership along with P.G. Wodehouse. His collaborative musicals, however, were more successful than his solo works, and his strength lay as a catalyst, stylist and joke writer. He was appointed Programme Adviser at the the BBC on the recommendation of Marconi.

In 1930 Grossmith embarked on a film career in England, France and America, founding London Films with Alexander Korda. In 1932, as manager of Drury Lane, he introduced Richard Tauber to the London stage in Lehár's *Das Land des Lächelns* and presented the première of Coward's *Cavalcade*. His death from cancer prevented a promised knighthood.

His wife Adelaide Astor (1873–1951) played small parts in musical shows with her future husband, and their daughter Ena Grossmith (1896–1944) also appeared occasionally in musicals. George's younger brother Lawrence (Randall) Grossmith (1877–1944) followed him in similar and sometimes the same stage roles before finding fame as a screen actor.

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LEON BERGER

Grossvater-Tanz

(Ger.: 'grandfather dance').

See [Kehraus](#).

Gross Zittern

(Ger.).

See [Ceterone](#).

Grosz, Wilhelm [Will; Williams, Hugh; Milos, André]

(*b* Vienna, 11 Aug 1894; *d* New York, 10 Dec 1939). Austrian composer, pianist and conductor. Born into a Jewish family of jewellers, he studied with the operetta composer Richard Heuberger, Robert Fuchs, the musicologist Guido Adler and Franz Schreker. After he left the Vienna Music Academy in 1919, his *Zwei phantastische Stücke* was given its first performance by the Vienna PO. The following year he received a doctorate in music from Vienna University. While he remained initially faithful to the late-Romantic, Impressionist line, he became the first Austrian composer to introduce jazz idioms into his music. His grotesque ballet-pantomime *Baby in der Bar* (1928) marked him as one of the prime exponents of the Zeitgeist of the Weimar era.

In 1927 Grosz moved to Berlin and became the artistic director of the new Ultraphon record company, quickly building up its catalogue as a conductor, arranger and pianist. He formed a well-known piano duo with Wilhelm Kauffman and toured Europe as a highly-sought accompanist and conductor. When the National Socialists seized power in 1933, he was forced to return to Vienna, but moved to England in February 1934 (the killing of a well-known Viennese Jewish jeweller by Austrian Nazis may well have generated the decision). When he failed to draw the interest of music publishers to his serious music, he successfully adapted to the conditions of London's Tin Pan Alley, writing a number of highly popular songs, such as *Isle of Capri* (1934), *Red Sails in the Sunset* (1935) and *Harbour Lights* (1937), for which he occasionally used the pseudonyms Hugh Williams and André Milos. Upon the recommendation of his one-time school-friend Erich Korngold, Grosz travelled to the USA in 1939 in order to sign a contract to write film music in Hollywood. However, due to the outbreak of the war he remained in New York, writing songs for the Irving Berlin Music Company,

many of which were popularized by Glenn Miller and his Orchestra and other bands. He died suddenly of a heart attack on 10 December 1939. Much of his work was neglected after 1945, but was revived by the conductor Robert Ziegler in the 1990s, and subsequently some of it was recorded. Grosz may not have written in a truly distinguishable personal musical style, but as a highly gifted musician he had an extraordinary talent for writing in many different styles that reflected a great variety of cultures and times.

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(selective list)

dramatic

Stage: Sganarell (ob), op.14, Dessau, 1925; Der arme Reinhold (ballet), op.17, Berlin, 1928; Baby in der Bar (Tanzspiel), op.23, Hannover, 1928; Achtung Aufnahme!! (sym. jazz ballet), op.25, Frankfurt, 1930; Wiener Illustrierte (musical play), Wien, 1934; Let's Raise the Curtain (musical), London, 1936

Incid. music: Die Pest, op.27, 1931; Eine kleine Melodie, 1931 [radio play]

Films: Wer nimmt die Liebe ernst?, 1931 [Berlin]; Taifun, 1933 [Berlin]; Prison sans Barreaux, 1938 [Paris]; Along the Santa Fé Trail, 1939 [USA]

instrumental

Orch: 2 phantastische Stücke für Grosses Orchester: Serenade (op.5, 1916), Tanz (op.7, 1917); Ov. zu einer op buffa, op.14, 1922; Symphonischer Tanz Klavierkonzert, op.24, 1930; Espanola, Jazzrhapsodie, op.41, 1937; Suite for Orch, 1937–8; arrs. of waltzes of Johann Strauss I and II, 1929–30

Chbr: Str Qt, D, op.4, 1915; Vn Sonata, E, op.6, 1918 (Vienna, 1926); Jazzband, vn, pf, (Vienna, 1924)

Pf: Tanzsuite, 1912 (Vienna, 1919); Variationen und Fuge über ein Thema von Edvard Grieg, op.1, 1913; Sonata, A, op.2, 1914; Symphonische Variationen über ein eigenes Thema, op.9 (Vienna, 1929); Kleine Sonata, op.16, 1923; Tanzsuite no.2, op.20 (Vienna, 1925); Sonata, G, op.21 (Vienna, 1926); Suite für 2 Klaviere, op.32, London 1934; 3 Pieces (London, 1933); Kleine Suite für Neo-Bechstein, op.37, 1933; arrs. of dances by Schubert, Lanner and Johann Strauss II

vocal

Lieder with orch: Lieder, op.8 (Vienna, 1918–19); Liebeslieder, op.10, 1920 (Vienna, 1922); Rondels (3 Stimmungsbilder), op.11 (Vienna, 1921); Eichendorff-Lieder, op.26, 1929; Afrika Songs, cant., 2v, orch, op.29 (Vienna, 1930); Bänkel und Balladen, op.31 (Vienna, 1931); Fairy Tales, cant., v, str qt, fl, hp (London, 1936)

Lieder with pf: 5 Gedichte aus dem 'Japanischen Frühling', op.5 (Vienna, 1930); Jüdische Volkslieder (Leipzig, 1920); Kinderlieder (C. Morgenstern), op.13 (Vienna, 1922); Lieder an die Geliebte (H. Bethge), op.18 (Vienna, 1924); Liebeslieder nach ostjüdischen Volksliedern, op.22 (Vienna, 1928); 12 kleine Negerlein und andere Geschichten (H. Reimann), op.30 (Vienna, 1932); 2 Lieder nach jüdischen Volksliedern, op.40 (London, 1936); From Morning 'till Night, children's songs, v, pf (London, 1937)

Songs, incl. Sieben kleine Tillergirls, 1930; Einerei ob wir zwei ohne Geld sind, 1931; Hoboken Song, 1931; Wer nimmt die Liebe ernst?, 1931; Isle of Capri, 1934; Tina, 1934; Leave me with a love song, 1935; Lovely Linden Tree, 1935; Red Sails in the Sunset, 1935; Tell me again, 1935; When Budapest was Young, 1935; At the Café Continental, 1936; Bird on the Wing, 1936; The Miller's Daughter Marianne,

1936; Poor Little Angeline, 1936; Harbour Lights, 1937; Moonlight on the Waterfall, 1937; Ten Pretty Girls, 1937; By an Old Pagoda, 1938; Along the Santa Fé Trail, 1939; The Day we Meet Again, 1939; In an Old Dutch Garden, 1939; Shadows on the Sand, 1939

Principal publishers: Universal Edition, Ludwig Doblinger, Peter Maurice Music Company, Irving Berlin Music Company

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THOMAS L. GAYDA

Grothe, Franz (Johannes August)

(*b* Berlin, 17 Sept 1908; *d* Cologne, 1982). German composer and bandmaster. He studied at the Hochschule für Musik, Berlin, and at the age of 18 became the pianist in the Dajos BÉlas Band. He worked as an arranger with Franz Lehár, Emmerich Kálmán and Robert Stolz before making a name for himself as a composer of light music. During the economic crisis of 1929 Grothe concentrated on composing lively songs that offered the listener a dream-world of optimism and escapism. In the years that followed Grothe composed the scores for 167 films, working with the librettists Fritz Rotter and Robert Gilbert, and the cabaret writer Karl Wilczynski among others, but principally with Willy Dehmel. Dance music and love-songs from his film scores became hits and were played on the radio, recorded and performed by the entertainers of the period. In spite of the ban on jazz imposed in 1935, Grothe continued to use the swinging style of the period in his rhythmic dance music. In 1941 he and Georg Haentzschel founded the Deutsches Tanz- und Unterhaltungsorchester. After World War II he wrote a successful musical satire for the film *Das Wirtshaus im Spessart*. From 1965 he also worked for West German television. In 1966 he was awarded the Paul Lincke-Ring, which was followed by a series of other awards including the Bundesfilmband in Gold (1975) and the Max Reger-Medaille (1978). From 1972 until his death he was the chair of the board of GEMA, the German musical performing rights and mechanical rights society.

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(selective list)

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Diplomaten, 1941; Die schwedische Nachtigall, 1941; Tanz mit dem Kaiser, 1941; Hab mich lieb, 1942; Liebespermiere, 1943; Die Frau meiner Träume, 1944; Hafenmelodie, 1949; Frauenarzt Dr. Prätorius, 1950; Fanfaren der Liebe, 1951; Das Haus in Montevideo, 1951; Ave Maria, 1953; Hokuspokus, 1953; Bildnis einer Unbekannten, 1954; Ich denke oft an Piroschka, 1955; Rosen im Herbst, 1955; Die Trappfamilie, 1956; Ein Stück vom Himmel, 1957; Immer wenn der Tag beginnt, 1957; Bühne frei für Marika, 1958; Helden, 1958; Der schwarze Blitz, 1958; Das Wirtshaus im Spessart, 1958; Wir Wunderkinder, 1958; Ein Mann geht durch die Wand, 1959; Der Engel, der seine Harfe versetzte, 1959; Geliebter Lügner, 1959; Jacqueline, 1959; Liebe auf krummen Beinen, 1959; Mein ganzes Herz ist voll Musik, 1959; Die wunderschöne Galathee, 1959; Zwei unter Millionen, 1961; Das Haus in Montevideo, 1963; Dr. med. Hiob Prätorius, 1964; Vorsicht, Mr. Dodd, 1964; Heidi, 1965; Hokuspokus (Wie lasse ich meinen Mann verschwinden?), 1966; Liselotte von der Pfalz, 1966; Herrliche Zeiten im Spessart, 1967; Heldinnen, 1969; Ein Tag ist schöner als der andere, 1969

Stage: Vier unter einem Dach (musikalisches Lustspiel), 1935; Die unsterbliche Sehnsucht (operetta), 1937; Die Nacht mit Casanova (operetta), 1942; Moral (musical), 1974; Das Wirtshaus im Spessart (musikalische Räuberpistole), 1977
Orch: Finnische Suite; Hn Conc.; Nordische Romanze; Olympia: Jazz-Fantasie; Arabesque, sym. poem, 4 pf, jazz orch; Pf Conc.; Russische Fantasie; Spanische Tanzfantasie, orch; Suite, a, fl, orch; Valse Mélancolique, vn, orch

INGRID GRÜNBERG-RINKLEFF

Grotrian-Steinweg.

German firm of piano makers. C(arl) F(riedrich) Theodor Steinweg (*b* Seesen, 6 Nov 1825; *d* Brunswick, 26 March 1889), the eldest son of H.E. Steinweg, continued the family piano-making business in Seesen when his father and the rest of the family emigrated in 1850 to New York where they founded [Steinway](#). In 1855 the German firm moved from Seesen to Wolfenbüttel, where in 1858 (Georg) Friedrich (Carl) Grotrian (*b* Brunswick, 13 Jan 1803; *d* 11 Dec 1860), who had sold his Moscow music shop and piano-making business, became Theodor's partner. The firm then moved to Brunswick.

In 1865 Theodor emigrated to New York to assist his father, having sold his share in the business to Wilhelm Grotrian (*b* Moscow, 12 Aug 1843; *d* Brunswick, 21 Feb 1917, the son of Friedrich Grotrian), Adolf Helfferich and H.O.W. Schulz, who continued the business under the name C.F.Th. Steinweg Nachf. This trade name was changed to Grotrian, Helfferich, Schulz, Th. Steinweg Nachf. in 1869.

Wilhelm Grotrian purchased his partners' shares and took full control in 1886; in 1890 he began a factory on a different site. His sons, Willi (1868–1931) and Kurt (1870–1929) became partners in 1895; both were later awarded honorary doctorates for their achievements as piano makers. In 1919 the Grotrian family took the name Grotrian Steinweg, adopting the hyphenated form in 1926. The firm moved into a new factory on Grotrian-Steinweg-Strasse in 1974. The directorship has stayed in the family, having passed to Kurt's sons, Erwin Grotrian-Steinweg (1899–1990) and Helmut

Grotrian-Steinweg (1900–1977), and then to Helmut's son, Knut (*b* Brunswick, 12 Dec 1935) in 1974.

Grotrian-Steinweg pianos have always been famous for their sonority and beauty of tone. Clara Schumann regarded them very highly, and Walter Giesecking described their grand pianos as the most refined in the world. The family tradition has ensured the perfect matching of the pieces of wood in the soundboard through acoustic and physical experiments. The firm has also developed a successful and unique rim construction; the problem of absorbing all the tensions in one rim is met by leading all the braces through one central point.

In 1994 the firm celebrated 40 years of the Grotrian-Steinweg piano competition, and in 1995 they built a grand piano (no.150,000) with similar casing to one that had been owned by Clara Schumann. They also designed a duo concert grand piano for the Turkish pianists Elif and Bedii Aran; the two grand pianos can be connected firmly with special patented locks, and a single common lid is then used to reflect the sound equally from both pianos, the sound being further enhanced by a special soundboard which fills the space between the instruments. Both pianos can also be played as solo instruments with individual lids. (K. Grotrian-Steinweg: *Jung's baut gute Klaviere*, Brunswick, 1986)

MARGARET CRANMER

Grottaferrata.

Italian monastery and library. Some 19 km from Rome, among the Castelli Romani in the Alban hills at an altitude of well over 320 metres, stands the monastery (Badia Greca) of Grottaferrata, founded in 1004 by St Nilus the Younger, a monk of the Greek rite from Rossano in Calabria. The site had been donated by Gregory, Count of Tusculum, and it took its name, as did the little town that grew up around it, from a late Roman remain, a sort of tomb or oratory with barred windows, adjoining which the monks built their church, dedicated on 17 December 1024 to the Madonna.

Among those libraries of Western Europe that house extensive collections of Greek manuscripts, the library of the Badia occupies a special place, rivalled only by the smaller collection from the monastery of S Salvatore di Messina, today a part of the Messina University library. It is a genuinely monastic library, and as such reflects the needs and interests of a particular monastic community. The founders of that community had come from Calabria, bringing with them the tradition of the Greek-speaking settlements of southern Italy and Sicily. And that tradition, being peripheral, not only tended to lag behind the tradition of the Eastern Empire proper, it eventually lost all contact with it. The Latin occupation of Constantinople in 1204, with its attendant pillaging and humiliation, aroused bitter resentment in Byzantium and effectively ended all friendly exchange with the faithful of Magna Grecia.

Hence the differences between the collection at the Badia and those of Paris or Vienna on the one hand and of the Athos monasteries on the other. Of well over 200 Greek manuscripts from before 1600, more than 40

of them with musical notation, only one – and that one a late intruder – represents the new trend in Byzantine music that began in the late 13th century with Joannes Koukouzeles, while roughly one-third of the remainder is given over to the florid music of the Greek rite, choral and soloistic, a repertory poorly conserved in the East, where it seems to have fallen from favour as the new trend gathered momentum.

Music books actually copied at Grottaferrata and intended for the use of the community there begin with a sort of 'breviarium plenum' for the fixed feasts, a set of *mēnaia* in 12 volumes (Δ.α.i–xii), five of which, copied between 1112 and 1114 by Nilus II, have occasional melodies in Palaeo-Byzantine notation. Among the later manuscripts with melodies in Middle Byzantine notation, the *heirmologion* E.γ.ii, copied in 1281 by the Lector Theophylactus (facs., with commentary, ed. L. Tardo, MMB, *Principale*, iii, 1950–51). There are also magnificent showpieces in folio copied during the later 13th century by the Hieromonk Symeon: the *stichērarion* E.α.ii with the hymns for the fixed feasts; the *triōdion* E.α.v with the hymns for the movable feasts; and the *psaltikon I-FI* Ashb. 64, copied at Grottaferrata in 1289, with *kontakia*, *prokeimena*, and *allēlouīa* verses (facs., with commentary, ed. C. Høeg, MMB, *Principale*, iv, 1956). Another instance of a Grottaferrata manuscript no longer kept there is the *oktōēchos I-Rvat* gr.1562 copied at Grottaferrata in 1318 by the Deacon Niphon, with hymns in the eight modes for Sundays.

But while manuscripts from Grottaferrata have sometimes found their way into other libraries, the Badia has become the chief collecting place for manuscripts from defunct Italo-Greek monasteries. From SS Elia e Anastasio at Carbone in the Basilicata come five volumes of a set of *mēnaia* (Δ.α.xiii–xvii) with melodies in the Palaeo-Byzantine notation of the mid-11th century, remarkable in that, beyond the normal contents of such books, they also contain over 40 unfamiliar hymns entered in every conceivable stage of the more archaic notations. From another Italian monastery comes the unique *euchologion* Γ.β.xxxv with music in the Palaeo-Byzantine notation of the early 12th century for two items otherwise known only from much later sources – the *kontakion* for Good Friday, with its first stanza (*oikos*), and the service of Hesperinos for Pentecost according to the cathedral rite of Hagia Sophia.

See also [Byzantine chant, §3](#), and [Russian and Slavonic church music, §2](#).

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OLIVER STRUNK

Grotte, Nicolas de la.

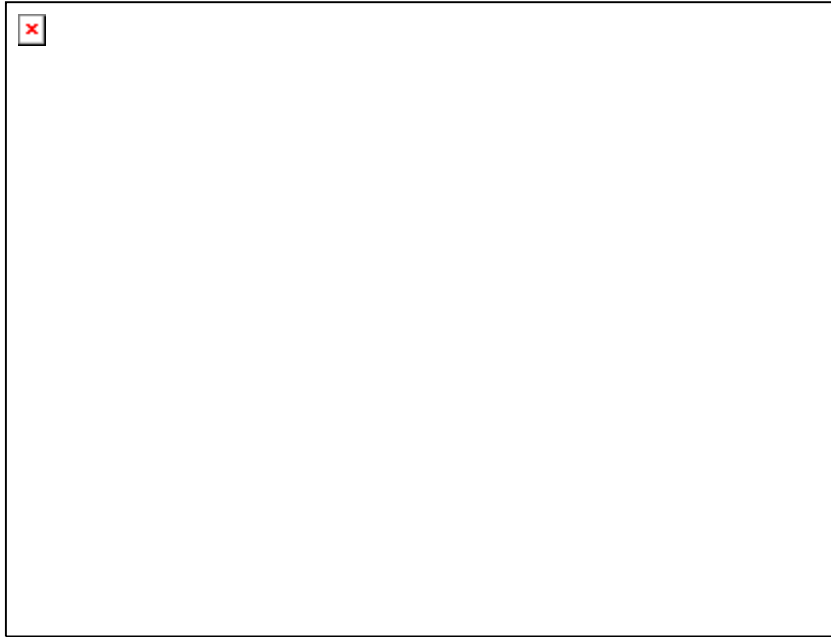
See [La Grotte, Nicolas de](#).

Ground.

A melody, usually in the bass and hence often called a ground bass (*basso ostinato* in Italian), recurring many times in succession, accompanied by continuous variation in the upper parts. The term 'ground' may refer to the bass melody itself, to an entire musical scheme including the harmonies and upper voices, to the process of repetition in general, or to a composition in which it occurs. The word was first used in England late in the 16th century and appeared frequently there throughout the Baroque period, sometimes associated with improvisation; modern scholars have also applied the term to the same technique in other countries and in other periods of history. In addition, it has occasionally been applied to the [Ostinato](#) recurrence of an essentially harmonic progression, which may or may not be accompanied by an exactly recurring bass line.

1. Renaissance origins.

Antecedents of ground technique may be found in some of the earliest forms of polyphony, but its immediate origins lie in the repeated chordal schemes associated with Renaissance dances. These schemes consist of fixed successions of root-position triads and were used from the end of the 15th century to about 1650 for the construction of musical frameworks. The chords of each scheme ([ex.1](#)) could be disposed in various rhythmic structures for different forms: the *romanesca*, *favorita* and the Spanish song *Guárdame las vacas* ([ex.1a](#)); the *passamezzo antico*, *ballo del fiore* and *paganina* ([ex.1b](#)); the *folia*, *pavaniglia*, *spagnoletta* and some Spanish *pavanas* ([ex.1c](#)); the same scheme, with the structure shown in [ex.2](#), was also used in pieces called *La cara cosa*, *La gamba* and *J'aimerais mieux*; and the Italian *passamezzo moderno*, English *quadran pavan* and Spanish *villano* and *zarabanda* ([ex.1d](#)) (see [Folia](#) and [Passamezzo](#)).



In his *Tratado de glosas* (Rome, 1553) Diego Ortiz presented a series of *recercadas* in which the chordal schemes, called here 'Italian tenors', are repeated many times on a keyboard instrument as the accompaniment for continuous variations on a viol (the keyboard part for *recercadas quarta* and *ottava*, for example, is almost identical with ex.2). When used for songs or dances the schemes were often repeated a number of times; hence many instrumental pieces use the chord progressions as harmonic grounds. Variation of a chordal framework such as that in ex.2 could involve melodic activation of all the voices, including the bass, or the insertion of new chords preceding or following a single framework chord, relating to it as V or IV–V to I. The repetition of a simple chord succession such as ex.2 naturally produces a repeated bass line and hence, in a sense, a melodic ground; however, the essential harmonic nature of the schemes in ex.1 is confirmed by the fact that variation is usually applied in such a way that no melodic ground occurs. (For an illustration of both melodic and chordal variation, see HAM, no.154*b*, which presents excerpts from six continuous keyboard variations on ex.1*b* by Giovanni Picchi, and HAM, no.124, a set of vihuela *diferencias* by Valderrábano on ex.1*a*.)



Often the recurrence of the chordal scheme was preceded by two brief *riprese* or ritornellos (see [Ripresa](#)). At the end of a song or dance, or especially at the end of a dance pair, longer chains of *riprese* appeared,

which involved the random recurrence of certain derived harmonic formulae. Within a single set of *riprese* a composer was free to alternate patterns as he wished, or to repeat one for a number of phrases. Bernardino Balletti wrote an independent set of 57 *riprese* (1554) which opens with 12 repetitions of I–IV–V but then turns to different harmonic progressions. The *riprese* and ritornellos thus represent a special type of ostinato that usually involves changing harmonic patterns, but may on occasion present a strict harmonic ground.

In Spain a harmonic ground used in continuous *diferencias* by a number of composers was *Conde claros*, based on the brief progression I–IV–V. The *zarabanda*, *villano* and *canario*, popular dances in Spain around 1600, repeated the ground I–I–IV–V–I. In England an even simpler harmonic ground occurs in *My Lady Carey's Dompe* (HAM, no.103), in which two bars of I alternate with two bars of V.

2. The Baroque ground outside England.

During the first half of the 17th century musical frameworks that had developed within the Renaissance dance style, such as the *monica*, *pavaniglia*, *spagnoletta*, *bergamasca*, *fedele*, Ruggiero, *romanesca* and the earlier type of *folia*, were used for continuous or non-continuous sets of variations. Some of these forms, though originating probably as harmonic grounds, developed during the Baroque period with greater emphasis on a melodic bass line. Composers of vocal music turned to ground basses as one means of achieving organization without interfering with the freedom of the vocal part to express the meaning of the text. Numerous examples occur in the works of Monteverdi, some repeated many times ([ex.3a](#)), others only a few times within a larger work ([ex.3b](#)). A minor-mode version of [ex.3b](#) appears often in the *Lamento*, sometimes melodically ornamented ([ex.3c](#)), sometimes in a chromatic form ([ex.3d](#)).



At the same time the *Passacaglia* and *Chaconne* developed out of the Renaissance *ripresa*, but with the formulae now sometimes conceived as bass melodies rather than harmonic progressions. The *passacaglia* and *chaconne* were both in triple time. During most of the 17th century the *passacaglia* was normally in the minor, typically a four-note pattern descending by step, and the *chaconne* was normally in the major, a well-

known example being the formula used in Monteverdi's *Zefiro torna*. In the late 17th century the distinctions between the passacaglia and the chaconne began to blur, the passacaglia's descending bass pattern appearing in the major, for instance. The passacaglia-chaconne ostinato in its broadest sense involved the selection for each phrase in a piece of one of the bass formulae that had evolved for each form. Ordinarily this process produced a random alternation between different but related basses. Sometimes, however, a strict ground bass resulted, especially in continuo vocal music from 1625 to 1650, and occasionally in continuo ensemble music during the second half of the century. It is important to note that a piece using the grounds of [ex.3](#) was not considered by its composer to be necessarily either a passacaglia or a chaconne; hence it is probably wise to apply these terms only when they actually appear in the title of a work. Many later Baroque grounds are essentially extensions of the passacaglia bass, to which a cadence has been added; some of Handel's provide good examples.

Grounds appeared also in German music, both vocal ([ex.4a](#)) and instrumental ([ex.4b](#)). Early examples include William Brade's 'coral' divisions for violin, settings of the *bergamasca* and *passamezzo* in the recently rediscovered Breslau violin manuscripts and vocal grounds by, among others, Schütz (e.g. his arrangement of Monteverdi's *Chiome d'oro*). The German tradition culminated in the keyboard passacaglias and chaconnes of Buxtehude, Handel and Bach.

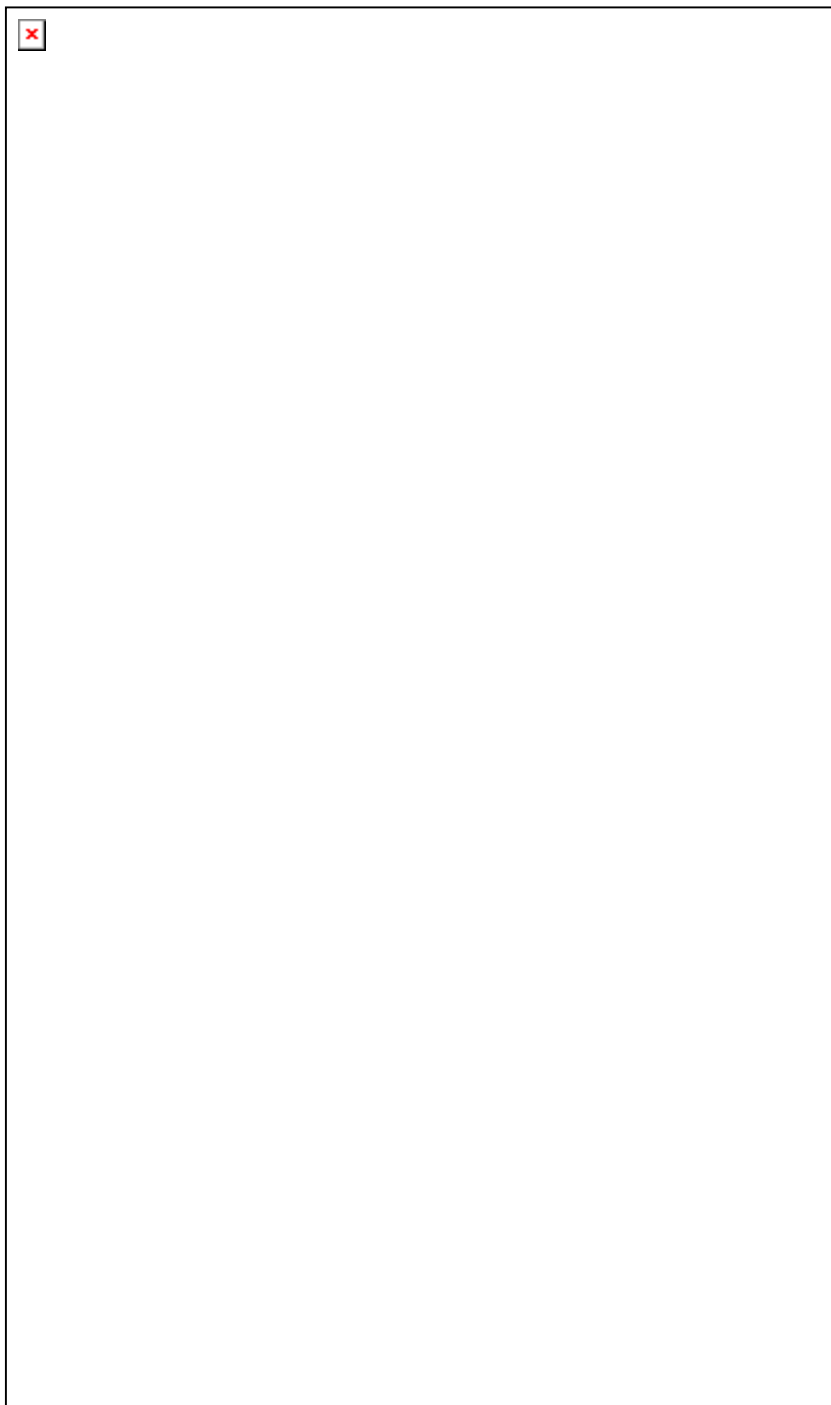


3. The English ground.

English literary and musical sources indicate that the term 'ground' was in common use in the late 16th and early 17th centuries to mean the cantus firmus on which a discant is based. In Shakespeare's *Richard III*, for example, the Duke of Buckingham states that 'on that ground I'll make a Holy Descant' (Act 3 scene vii, line 49). John Farmer (i) used the term in his *Divers and Sundry Waies* (1591) to refer to a plainchant cantus firmus to which new parts are added above and below; Morley used the word in a similar manner (*A Plaine and Easie Introduction to Practicall Musicke*, 1597), but said that when the new part was to be improvised below the plainchant this lowest voice became the ground. No repetition is involved with the grounds of Farmer or Morley, so the term meant simply the foundation (hence 'ground') on which a piece was based.

Among the earliest English grounds are *My Lady Carey's Dompe* and Hugh Aston's *Hornepype* (both in *GB-Lbl* Roy.App.58, c1540), some early lute dumps (see [Dump](#)) and pieces in the Dublin Virginal Book (*IRL-Dm* D.3.30, c1570). Most 16th-century English grounds are based on one of the standard Italian chord sequences, such as the *passamezzo*, *romanesca*,

Ruggiero or *bergamasca*. Byrd used the term as the title for entire pieces. His bass melodies vary in length (cf [exx.5a](#) and [5b](#)); the title of [ex.5b](#) shows that melodies for such pieces could be drawn from the works of other composers – often works, no doubt, in which the melody was not used as a ground. Sometimes the ground bass is first heard alone, sometimes not. The piece entitled *The Bells* (MB, xxvii, 1969, 2/1976, p.132) has a two-note *basso ostinato*, but is not designated a ground by Byrd. Other composers moved the ground occasionally to other voices ([ex.5c](#) occurs mostly in upper voices), and even changed key (see the example by Farnaby, MB, xxiv, 1965, p.2). Grounds may be melodically vague ([ex.5b](#)) or more structured and easily remembered ([exx.5d](#) and [5e](#)).



In 1659 Christopher Simpson (*The Division-Viol or the Art of Playing Ex tempore upon a Ground*) gave detailed instructions for breaking a ground

into smaller note values or for adding a new melody (see [Division](#)). Thomas Mace (*Musick's Monument*, 1676, p.129) wrote that:

The *Ground*, is a set Number of *Slow Notes*, very *Grave*, and *Stately*; which (after It is express'd Once, or Twice, very *Plainly*) then He that hath *Good Brains*, and a *Good Hand*, undertakes to Play several *Divisions* upon It, *Time after Time*, till he has shew'd his *Bravery*, both of *Invention*, and *Hand*.

Simpson stated the ground bass only once in each of the pieces at the end of his book; some of his grounds take on a rhythmic animation ([ex.5f](#)), others move mainly in long notes ([ex.5g](#), which is a melodic version of the chordal scheme in [ex.1c](#)). Dances such as the pavan or allemande were often used as the basis of pieces on a ground in the early division viol repertory (this is why many such grounds are in two sections, the traditional structure of dance forms).

In later English sources the word 'ground' seems to refer to an entire musical framework, including upper voices as well as bass and harmonies. *Farinelli's Ground*, for example, refers to the music popular in France as the *folies d'Espagne*; its bass line (derived also from [ex.1c](#)) is called the 'ground bass', meaning 'the bass of the ground'. The bass in [ex.5h](#) was included in Humphrey Salter's *The Genteel Companion* (1683) as 'Mr. Reddins Ground, the basse to it'. In the original version of 'Mr. Reddins Ground' (a piece for scordatura violin and continuo, probably by Valentine Reading) the bass is varied, and Salter's and Playford's reduction of it to a simple statement gives a misleading impression. Playford's *The Division-Violin* of 1685 contains two pieces on the ground *John Come Kiss*, treated in much the same way as in Byrd's earlier keyboard variations on the same tune. Playford usually entitled his pieces 'A Division upon a Ground', giving the violin part and then a single statement of 'the ground basse'. In one case the word 'ground' appears under the opening statement of the violin part, whereas the bass melody is labelled 'the basse to the ground'. Occasionally the ground bass itself is varied, as in one piece in *The Division-Violin* and one in the English manuscript of keyboard music *F-Pc Rés.1186 bis*. The latter source also has a rare example of a ground in which the entire opening statement reappears as a refrain a number of times throughout the piece and at the end.

Up to the 1670s English instrumental grounds were mainly for solo instruments (especially for lute, viol or keyboard). Thereafter composers, notably Robert Smith, John Blow and Purcell, began writing consort grounds, partly as the result of the influence of Lully's orchestral chaconnes and passacaglias. The English ground reached a highpoint in the vocal and instrumental music of Purcell (numerous examples, including the famous lament from *Dido and Aeneas*) and his contemporaries such as Blow, Croft and Eccles. (For the development of the vocal ground in England see P. Holman: *Henry Purcell*, New York and Oxford, 1994, pp.36–8.)

4. Later grounds.

Grounds are relatively rare during the Classical and Romantic periods. However, the technique of theme and variations (see [Variations](#)) is based largely on a recurring harmonic scheme; hence, when such variations are

continuous, as in the last movement of Beethoven's 'Eroica' Symphony, they technically fall into the category of a harmonic ground; the 'Eroica' movement, in addition, opens with a series of variations on the melodic bass line of the theme. Beethoven's Thirty-Two Variations in C minor and the fourth movement of Brahms's Symphony no.4 employ both a harmonic and a melodic ground, but each set is based primarily on the conjunct melodic movement from the tonic up to the 5th or 6th degree in the upper voice of the opening statement. Brahms used this melody also in the lowest voice for a series of variations, thus creating temporarily a melodic ground bass. Chopin's Berceuse has a harmonic ground, and the melodic type appears in Liszt's Variations on a Theme of Bach (the ground used in the 'Crucifixus' of the Mass in B minor and in the opening chorus of the cantata *Weinen, Klagen, Sorgen, Zagen*), the concluding movement of Brahms's Variations on the St Anthony Chorale and the beginning of Franck's B minor chorale for organ.

Contemporary music has shown a tremendous interest in the melodic ground, rivalling perhaps even the Baroque period. One type is a sort of motivic ground, in which the repeated unit is so short that it has the effect of a melodically ornamented pedal point; as such it serves to emphasize a tone centre, especially important when traditional tonality is absent. (Ex.6 shows some of these short grounds: the bass in the first two bars of ex.6c is heard six times, followed later by eight statements of the pattern in the last two; in ex.6d the top voice has a one-bar ostinato figure in 3/2 against a one-and-one-third bar ground bass actually in 4/2.) These short grounds ordinarily occur within a larger composition, but many 20th-century composers have also written entire pieces, many entitled 'passacaglia', in which the dominating constructive element is a longer and melodically more substantial ground (ex.7).





For bibliography see [Ostinato](#).

RICHARD HUDSON/R

Ground harp

(Fr. *arc-en-terre*; Ger. *Erdbogen*)

A simple one-string musical instrument apparently found only in equatorial Africa (mainly in Côte d'Ivoire, the Central African Republic, Cameroon, northern Democratic Republic of the Congo and Uganda), also known as 'ground bow' or 'earth bow'. It comprises a flexible stave planted in the earth with a string stretching from its free end to a soundboard of bark, plantain leaf, or something similar (see illustration). The latter is secured above a small pit in the ground, the edges being weighted down by a ring of stones or earth or by a circle of pliable twigs held down by pegs. In Uganda, one variant form has the string pegged into the ground under the edge of a half-gourd.

Because it resembles a musical bow, this instrument is often referred to as a 'ground bow' or 'earth bow', but in its construction it is really a form of harp. In some varieties a rigid upright stake helps to support the flexible stave near its mid-point. The string may be either plucked or struck with a stick, sometimes by more than one performer. Among so-called pygmies in the Democratic Republic of the Congo, a second player drums on the cover of the pit with two sticks. Pitch variation is usually achieved by stopping the string between the thumb and forefinger of the left hand, but in some areas the string tension is altered.

Ground harps are used mainly as children's toys. Sometimes they are built in groups and played together. Sachs has suggested the ground harp as ancestor to the one-string harp (*cai dan bau*) of Annam and also to portable instruments such as the *gopiyantara* and *ānandalaharī* of Bangladesh and West Bengal.

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DAVID K. RYCROFT

Group.

See [Subject group](#).

Groupe de Recherches Musicales.

French organization devoted to electro-acoustic music production, concert-giving, research and teaching. Its foundation dates back to 1948 when Pierre Schaeffer invented *musique concrète*, which emerged out of his work on experimental approaches to radiophonic arts. This work was carried out under the auspices of the Club d'Essai, a group within Radiodiffusion Française, which had originally been established in 1942 as the Studio d'Essai. Schaeffer was joined by Pierre Henry in 1949 and the two embarked on a fruitful period of collaboration. With the formation of the Groupe de Recherches de Musique Concrète under Schaeffer's direction in 1951, *musique concrète* was accorded official status, with its own specially equipped studio; the first trainees included Boulez and Stockhausen, and later Messiaen and Barraqué. In 1954 Schaeffer left the group for three years in order to found the Radiodiffusion de la France d'Outre-Mer, and after his return the Groupe de Recherches Musicales (GRM) was created in 1958. Among the founding members were Luc Ferrari, François-Bernard Mâche, Ivo Malec and Iannis Xenakis; later members included Bernard Parmegiani and François Bayle. The new name for the group signalled a change in orientation towards developing a theory (*sofège*) of the total sound world as a precondition to the establishment of 'electro-acoustic music' – the new term devised around 1960 – as a fully fledged musical genre. The theoretical culmination was the publication of Schaeffer's *Traité des objets musicaux* in 1966, and a series of examples with commentary on disc – the *Sofège de l'objet sonore* – jointly produced with Guy Reibel in 1967. The shift in emphasis following the formation of the GRM led to a split with Henry, who wanted to devote more time to promoting electro-acoustic music: relations between Schaeffer and his colleagues were frequently volatile, and differences in approach had previously led to the departure of both Boulez and Stockhausen. Schaeffer's advocacy of experimental research was so persuasive in certain quarters that in 1960 Radiodiffusion-Télévision Française was prepared to create a research sector – the Service de la Recherche – with Schaeffer as its director. The GRM was one of four groups within the Service, the others being Image, Language (which became Critical Studies) and Technologies. Schaeffer ceded direction of the GRM to Bayle in 1966, initiating a period during which production of works, concert-giving, and a new teaching programme were to flourish. The reorganization of the Office de Radiodiffusion-Télévision Française (ORTF) in 1975 provoked the dissolution of the

Service de la Recherche and Schaeffer's retirement, and the GRM became part of a new ORTF *société*, the Institut National de l'Audiovisuel (INA). Daniel Teruggi succeeded Bayle as director in 1997.

Without the vision, dominating personality and agenda of Schaeffer, there would have been no GRM. But equally, the GRM could only continue to prosper once liberated from his surveillance. Over half a century of continuity has enabled the GRM to exert a strong influence on the development of electro-acoustic music. It has educated several generations of composers who are now active in many countries. In its composition studios it has hosted a prolific production: by 1980, 522 musical works and 413 pieces of 'applied music' had been composed. Public concerts, which started in 1950, were given an additional impetus in 1974 with the inauguration of the multi-speaker concert diffusion system, the 'Acousmonium', which is still in use: sound diffusion has been a speciality of the GRM in its advocacy of acousmatic music, music in a purely recorded form which allows a free and imaginative play of sound images. Technological research has concentrated on providing analogue and digital means for manipulating and transforming sounds, influenced by compositional practice and by composers' perceived needs. In the 1950s and 1960s special devices for sound transposition (the *phonogène*) and multiplication (*morphophone*) were designed, along with a modular synthesizer. With the advent of digital technology a series of transformation programmes was developed in the digital studio, though these could not act in 'real time'; from 1985, the real-time system called Syter (*système en temps réel*) provided transformation programmes controllable via a graphic interface; and since 1992 the Syter programmes have been adapted and further developed to run on personal computers. These real-time systems have also permitted an expansion of live performance possibilities.

The music composed at the GRM is often thought to be closely associated with recorded sound materials, used for their extra-musical associations. While this kind of sound world prevailed in the 1950s, electronic sources were incorporated into acousmatic works from 1961, and analogue synthesis from 1965. Moreover, the research orientation from 1958 emphasized 'abstract' approaches to sounds, and acousmatic works since that time have explored the play of abstraction and anecdote. (See [Electro-acoustic music](#).)

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DENIS SMALLEY

Group style.

See [Neumatic style](#).

Grousil [Groussy], Nicolas [Nicole].

See [Grouzy, Nicolas](#).

Grout, Donald J(ay)

(*b* Rock Rapids, IA, 28 Sept 1902; *d* Skeneateles, NY, 9 March 1987). American musicologist. He graduated from Syracuse University with the AB in philosophy in 1923. After a short period of study of theology and positions as organist and choir director, he began postgraduate study in music at Harvard University, receiving the degrees of AM (1932) and PhD (1939). From 1933 to 1935, as a John Knowles Paine Travelling Fellow, he studied in France, Germany and Austria with Gérold, Prod'homme and R.M. Haas; it was A.T. Davison and Otto Kinkeldey at Harvard, however, who most influenced him. After a visiting appointment at Mills College (1935–6), Grout taught at Harvard as assistant (1936–9) and instructor (1940–42). He was appointed associate professor at the University of Texas in 1942 and in 1945 became professor at Cornell University; he held the Given Foundation Chair of Musicology there from 1962 to 1970, when he became professor emeritus. He was also visiting professor at Carleton College (1955), the University of Utrecht (1959–60) and the University of California at Berkeley (1975–6).

Grout's work as an opera historian began with his doctoral dissertation *The Origins of the 'opéra comique'* and culminated in his *Short History of Opera*, an authoritative work on the subject. Author of the widely used textbook *A History of Western Music*, Grout became after 1960 increasingly interested in the philosophy of music history. Although best known as a musicologist, Grout also performed as pianist (1926–33) and organist (1935–51); he was Cornell University Organist (1945–7) and directed Sage Chapel Choir (1945–52) and Cornell University Chorus (1957 and 1959). After his retirement he organized the project of editing the operas of Alessandro Scarlatti.

A member of the French, Italian and Dutch musicological societies, and as president of the AMS (1952–4; 1960–62), president (1961–4) and vice-president (1965–7) of the IMS, and organizer of its international congress in 1961, Grout led the emergence of American musicology as an international presence. He was also editor of the journal of the AMS from

1948 to 1951. His awards include Fulbright and Guggenheim research fellowships (Italy, 1951–2), Fulbright fellowships (Utrecht, 1959–60; Belgium, 1965–6), the Archibald Thompson Davison Medal for Musicology (1962) and the George Arents Pioneer Medal from Syracuse University (1965). He was elected a Fellow of the American Academy of Arts and Sciences (1961), Foreign Member of the Royal Academy of Belgium (1970), member of the Central Institute for Mozart Research, Salzburg, and trustee for the Institute for Comparative Music Studies, Berlin.

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GAYNOR G. JONES/CLAUDE V. PALISCA

Grouzy [Grousil, Groussy], Nicolas [Nicole]

(*d* Chartres, 8 June 1568). French composer. He was *maître des enfants* at Chartres Cathedral from 1563 until his death, and was buried in the Jacobins' church at Chartres. He composed 11 chansons for four voices which were printed at Paris (in RISM 1549²², 1556¹⁴, 1556¹⁵, 1560^{3b}, 1564¹¹, 1565⁵ and 1567¹¹). Their texts include a stanza from an old ballade by Pierre Danche and a new *épigramme* by Jean Basilier de la Pérouse. Hambræus (*Codex carminum gallicorum*, Uppsala, 1961, p.53) attributed to him on rather insubstantial evidence a *ricercare* and a chanson in a 16th-century lute manuscript (in *S-Uu*). Grouzy avoided the usual courtly love theme, preferring comical verses set with lively, often syncopated rhythm and close counterpoint. One chanson, *Mon benoit Dieu*, is an exceptionally simple *voix de ville*. (Eight chansons are ed. in SCC, x, 1994.)

FRANK DOBBINS

Grove, Sir George

(*b* Clapham, London, 13 Aug 1820; *d* Sydenham, 28 May 1900). English engineer, writer on music, educationist and editor of the first edition of this dictionary. He was the eighth child of Thomas Grove, who was a fishmonger and venison dealer in Charing Cross. His mother was a woman of some culture, a lover of music and a proficient amateur.

After five years in a preparatory school in Stockwell he entered a newly established grammar school in Clapham, whose headmaster, Charles Pritchard, inspired by the progressive principles of King's College, London, was a notable scholar. His educational programme, based on classics, divinity, mathematics and natural philosophy, was strictly tested by annual examination. His pupils were also encouraged to develop interests in literature and music. Out of school Grove was learning music at home, at Holy Trinity, Clapham – where he heard the organist, John Blackburn, play the works of Bach – and at concerts of the Sacred Harmonic Society, notable for the oratorios of Handel.

In 1836 he was articled to Alexander Gordon, a civil engineer in Fludyer Street, Westminster. In February 1839 he was admitted graduate of the Institution of Civil Engineers, and a year later he went to Glasgow to work in the pattern and fitting shops of the firm of Robert Napier. Towards the end of 1841 he was sent out by Gordon to act as resident engineer during the building of a cast-iron lighthouse on Morant Point, Jamaica, and, after returning briefly to England, went in a similar capacity to Gibb's Hill in Bermuda, where he remained until August 1846. (On 22 March 1842 a son, George Grove Blackwell – of whom Grove was the father – had been born to Elizabeth Blackwell in the Union Workhouse, Stratford-on-Avon.) He next was on the staff of the Chester and Holyhead Railway under C.H. Wild, after which, as assistant to Edwin Clarke (chief engineer to Robert Stevenson), he worked on the Britannia Bridge across the Menai Straits. During this period he lived some time in Chester, acquainting himself with the cathedral music and also with Welsh folksong.

In 1850 he was introduced to John Scott Russell, a civil engineer who was a brilliant exponent of original ideas in shipbuilding and a Fellow of the Royal Society. Since 1845 Russell had been secretary of the Society of Arts and was one of the first to promote the idea of a trade exhibition. In Grove, already conspicuous by his wide interests, he appreciated a man of ideas who was also realistic in the conduct of affairs. Russell resigned his office of secretary to be succeeded by Grove, who was accordingly brought into close contact with the promoters of the Great Exhibition of 1851. In that year he married Harriet, sister of George Granville Bradley, a schoolfellow of Grove and future dean of Westminster.

In 1852 the Groves moved to Sydenham. Association with James Fergusson, designer of the Assyrian house in the exhibition, and Arthur Penrhyn Stanley, a canon of Canterbury, turned Grove's attention to biblical research and collaboration with William Smith. Smith, seven years older than Grove, was a lexicographer, whose magnum opus was a dictionary of Greek and Roman antiquities published in 1842. Between 1860 and 1863 his principal undertaking was a Bible dictionary, for which Grove acted as assistant editor. For his work he was generously praised in Smith's preface. The measure of Grove's energy and zeal for research is demonstrated by his numerous contributions – some, such as 'Elijah', being equivalent almost to book-length. It was this work, which occupied the bulk of his leisure for nearly seven years, that led him to develop the idea of a music dictionary. It also involved two visits to the Holy Land (1858 and 1861) and led to the establishment in 1865 of the Palestine Exploration

Fund, in which – according to Dean Stanley at Cambridge, 8 May 1867 – Grove was ‘the head and front of the whole proceeding’.

Grove found time for his musical studies, too, attending concerts, buying scores and from 1854 taking an active part in the organization of the performances at the Crystal Palace. His famous analytical programmes grew out of a suggestion of August Manns, who had become chief conductor of the orchestra in 1855, that Grove should contribute a few words in elucidation of a centenary programme of Mozart’s music on Saturday 26 January 1856; the attention of the public was also drawn to a portrait of Mozart in the Exhibition Gallery of the palace. In 1857 and 1859 Centennial Festivals in honour of Handel took place in the Crystal Palace. The mammoth nature of these performances was acceptable as a token of national pride for many years to come. For Grove, however, the greatest master was not Handel but Beethoven. For the centenary of Beethoven’s birth the concert of 17 December 1870 was supplemented with portraits, photographic reproductions of manuscripts, and other relics.

The analyses of the Beethoven symphonies were expanded into the volume published in 1896; but Grove rarely allowed any of these commentaries, of which he wrote hundreds, to appear twice in the same form. His research at home or abroad, his conversations with musicians and his general reading were constantly drawn upon to supply fresh and illuminative material whether in the shape of musical or literary parallels, details of construction or anecdotal reminiscences. Grove frankly admitted that he had forerunners in Thomson, the professor of music at Edinburgh in 1840, in John Ella, John Hullah and Henry Wylde; but he brought to bear on his task an infectious enthusiasm as well as a breadth of culture which lent his commentaries a peculiar charm and value.

Grove’s intimate association with Sullivan dated from 1862, while his long friendship with Clara Schumann and his devoted championship of her husband’s compositions began in 1863. In 1867 he made his memorable journey to Vienna in company with Sullivan (described in his appendix to the English translation of Kreissle von Hellborn’s life of Schubert), which resulted in the discovery of the partbooks of the whole of the music for *Rosamunde*. There also he laid the foundation of his long friendship with C.F. Pohl, and met Brahms. In May 1868 he succeeded David Masson as editor of *Macmillan’s Magazine*, a post he retained for 15 years. The extensive coverage of musical matters under his editorship both reflected his particular interests and was designed to test the market for books on music.

In 1860 Grove had contributed to *The Times* the first detailed account of the Oberammergau Passion play to appear in the English press, and in 1869 he wrote from Italy some remarkable letters to *The Times* and the *Spectator* on the alleged miracle of St Januarius at Naples; until a few years before his death he was a constant contributor on many subjects. He was in the meantime accumulating illustrative material on the symphonies of Beethoven and Mendelssohn and steeping himself in the music of Schumann and Schubert. In September 1873 he announced to his friends that he had resigned the secretaryship of the Crystal Palace in order to edit the *Dictionary of Music and Musicians* for Macmillan. He was, however,

offered a seat on the board of the firm and continued to edit the programmes of the Saturday Concerts. On 29 June 1875 the honorary degree of DCL was conferred by the University of Durham on 'George Grove, the eminent civil engineer, and the present editor of *Macmillan's Magazine*, for the great services rendered to literature by his writings'; the speech by Professor Farrar, who presented him for the degree, stressed his contributions to biblical research and geography, but took no account of his services to music. His many-sidedness was happily hit off a few months later by Robert Browning in a private letter, in which he called him 'Grove the Orientalist, the Schubertian, the Literate in ordinary and extra-ordinary'. In 1876 he found time, amid his work on the dictionary, to write an admirable geography primer for Macmillan, published in January 1877. That year he met Wagner and, together with William Pole and William Siemens – both engineers – entertained him to lunch at the Athenaeum. He was impressed by Wagner, but he remained in imperfect sympathy with the spirit of the music drama (the Victorian in him, writing on *Tristan und Isolde*, pronounced that 'the Love Scene – Act 2 – is too realistic').

In autumn 1878 Grove paid a memorable visit to America with Dean Stanley, meeting Longfellow, Oliver Wendell Holmes, Emerson, Daniel Gilman and other leaders of thought, visiting most of the great eastern cities and getting a glimpse of the South and Canada. The year 1879 was chiefly devoted to accumulating materials for his monograph on Mendelssohn, and in the autumn he visited Berlin and Leipzig to obtain first-hand information from Mendelssohn's family and friends. The first volume of the dictionary, containing parts i–vi, had been published in 1879, and the part containing the article on Mendelssohn appeared in February 1880. (The dictionary was issued in four volumes containing 25 parts. Its growth in process of compilation is indicated by the fact that the first completed volume bore the words 'In two volumes' on its title-page and the second bore the words 'In three volumes'.) In July of the same year Grove was the recipient of a testimonial of 1000 guineas and an address emphasizing his signal services rendered to biblical history and geography, as well as to music and music literature. The list of subscribers contained the names of the archbishops of Canterbury and York, Dean Stanley, Millais, Leighton, Frederic Harrison, Arthur Balfour, James Paget and a host of other distinguished men. Archbishop Tait presided; Dean Stanley and Sir Arthur Sullivan eulogized Grove's services to biblical research and music respectively. The gathering was a remarkable testimony to Grove's versatility, for, as Dean Stanley said, it came almost as a revelation to those who had associated him chiefly with biblical research or literature to find him appropriated by musicians and vice versa.

From this time onwards, however, his energies were steadily concentrated on the service of music. He was already hard at work on his article on Schubert, and in the autumn of 1880 paid a visit to Vienna to gather materials and study the manuscripts in the Gesellschaft der Musikfreunde. There he renewed his acquaintance with Brahms and was greatly assisted in his researches by his devoted friend C.F. Pohl. Schubert proved his chief interest and anodyne in 1881, a year saddened for him by the death of Dean Stanley; and in the autumn his theory of the lost 'Gastein' Symphony took shape, and his views were embodied in a communication to *The Athenaeum* (19 November 1881, p.675). The theory, which has since been

shown to be without foundation, involved as its corollary the renumbering of the 'Great' C major Symphony as no.10, a course invariably followed in the programme books of the Crystal Palace concerts.

Meanwhile the movement for the establishment of the Royal College of Music was rapidly maturing. A scheme was mooted at a meeting held in Marlborough House in 1878 to effect an amalgamation with the Royal Academy of Music and the National Training School of Music, but the negotiations fell through, as far as the RAM was concerned. The Training School, on the other hand, willingly fell in with the proposal, and in 1880 a draft charter was completed; a special feature of the proposed institution was the raising of a fund to provide for the maintenance as well as the education of certain students. The Prince of Wales accepted the presidency of the council and the dukes of Coburg (then Edinburgh) and Albany and Prince Christian took an active part. In July 1881 Grove was invited to join the council and executive committee of the proposed college, and in March 1882, at the request of the Prince of Wales, he undertook the post of organizing financial secretary initially for a period of six months. He threw himself into this campaign with the utmost energy, making speeches, delivering addresses, drafting circulars and visiting provincial centres. As a result of these efforts a large sum of money was raised, and the promoters were able to found 50 scholarships for tuition, several of which included maintenance. During summer 1882 the directorship was offered to and accepted by Grove, who at once set to work to select and organize his staff, inducing Jenny Lind to emerge from retirement and enlisting the aid of Parry, Parratt, Stanford, Pauer, Franklin Taylor, J.F. Barnett, Frederick Bridge and others. The RCM was opened by the Prince of Wales on 7 May 1883 at a ceremony attended by Gladstone, then Prime Minister, in the building previously occupied by the National Training School of Music and presented to the Prince of Wales for the purposes of the RCM by Sir Charles Freake. Four days earlier Gladstone had offered the new director a knighthood in acknowledgment of his services to music in England, and in announcing Grove's decoration the Prince of Wales alluded to him as one who, 'eminent in general literature, has specially devoted himself to the preparation and publication of a dictionary of music, and has earned our gratitude by the skill and success with which he has worked in the difficult task of organizing the Royal College'.

Grove came to academic life, as director of the RCM, at a late stage of his career and his manner was paternal. Frequently he referred to his students as his children. Sternly moral, he kept a watchful eye on those – staff as well as students – who disobeyed the canons of acceptable morality. He regularly entertained female students at his Sydenham home on Sunday afternoons, but a lack of sympathy for athletics and field sports inhibited him in his relations with male students. He did all he could to widen the intellectual range of his students; he constantly urged them to read the best poetry, recommended, lent or gave them books and insisted on the vital importance of cultivating some intellectual interest as a resource in later life. His drawbacks were chiefly due to the defects of his qualities. He was too enthusiastic always to consult his dignity, he was apt to be irritated by trifles, impatient of philistinism and inclined to confound thoughtless levity with disloyalty. He was unable to conceal a preference for instrumentalists over singers. 'Singers', he once wrote, 'as a rule (of course there are

exceptions) are thoughtless, empty, uneducated persons', in spite of his appointment of Jenny Lind as first professor of singing. But in spite of these shortcomings, throughout his 11 years' tenure of office he exercised a notable and salutary influence on the best of the students.

From the time she came to the college in 1883 Edith Oldham, from Dublin, entered into a special relationship with Grove, which lasted until the end of his life. In a sequence of long and passionate letters across the remaining years, he admitted to her his innermost thoughts and feelings, and to much of the workings of the establishment. Of all of this, of which the rest of the world seemed ignorant, Lady Grove was well aware. In writing to Edith Oldham after Grove's death, she was generous and understanding. Edith Oldham returned to Dublin, where she played a notable part in Irish musical education.

Grove's interest in music outside his immediate official duties was manifested in a variety of ways – by frequent contributions to the press, by attendance at concerts and festivals and by writing prefaces and analytical programmes. He had been specially designated by Stanley to write his memoirs, but because of other work could do no more than supervise R.E. Prothero's biography. But he found time to contribute his interesting 'History of a Phrase' to the *Musical World* in 1887, and in autumn 1889 carried out a thorough exploration of the villages in the environs of Vienna that Beethoven frequented in the summers of the later years of his life. In spring 1891 he took an active part in resisting the proposed measure for the registration of teachers, which he considered would injuriously affect the operations of the RCM. In the autumn of the same year he initiated the scheme, carried out by Breitkopf & Härtel (*The Times*, 15 September), for issuing a facsimile edition of the autograph scores of Beethoven's symphonies. To the special Beethoven number of the *Musical Times* (15 December 1892) he contributed an interesting paper on 'The Birds in the Pastoral Symphony'.

In 1894 the new building for the RCM was opened. Not the least of Grove's achievements was to persuade Samson Fox, a wealthy Leeds engineer, to bear the whole cost. But overwork and advancing years took their toll, and in October 1894 Grove announced his retirement from the college. In March 1896 he published his valuable and illuminating work *Beethoven and his Nine Symphonies*. The *Scottish Musical Record* for June 1896 contains a sketch of his old friend Clara Schumann, and his contributions to the press continued until April 1898. As long as health remained he showed the liveliest interest in the welfare of his old pupils and attended the meetings of the RCM council. Early in 1899 his strength began to fail, and he died on 28 May 1900, in the house at Sydenham in which he had lived for nearly 40 years.

Grove's achievements are all the more remarkable when it is borne in mind that he was strictly neither a scholar, a linguist nor a musician. These limitations he was never afraid to acknowledge (see, for example, the preface to his book on Beethoven's symphonies), and he freely availed himself of the best expert aid to supplement his own shortcomings. As one of his pupils (probably Charles Wood) said of him: 'He taught one to think of him as pre-eminently an *amateur*, and I am inclined to think that this pre-

eminence, together with his human kindness, formed his best qualification for a great professional post'. Though he was 'no executant', he never missed any opportunity of hearing good music; his memory was retentive, and he could find his way well enough about the full score of a work with which he was familiar. As a critic he was hampered by his temperament; he hated comparisons, 'would rather love than condemn any day in the week', and was little concerned with niceties of technique in performance. But as a musicologist he was in a class of his own. His interests, particularly towards the end of his life, were confined to the period after Bach and he regarded the music of Purcell as 'curious', but in his research into Mendelssohn, Schubert and Beethoven he examined details that previous scholars would have ignored, and he set new standards in meticulous analysis.

Grove was in nearly every way a typical 'great Victorian', with a zest for self-education, a conviction that the achievements of the 19th century could hardly be surpassed, a belief that most objectives were attainable through hard work, a high sense of morality that caused him great personal problems, and a desire for respectability. In addition to the distinctions and honours already mentioned, he received a CB in 1894, the Duke of Coburg decorated him with the Cross of the Order of Merit, and the University of Glasgow conferred on him the honorary degree of LLD. On his retirement his pupils of the RCM presented him with a bust of himself by Alfred Gilbert, which he subsequently gave to the college, and the teaching staff presented him with his portrait by Charles Furse. Other portraits of him were painted by Henry Philips, H.A. Olivier and Felix Moscheles. A George Grove Memorial Scholarship was founded at the RCM.

For discussion of Grove's approach to analysis, see [Analysis, §II, 3](#).

WRITINGS

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[Grove, Sir George](#)

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Grové, Stefans

(*b* Bethlehem, Orange Free State, 23 July 1922). South African composer. He studied at the College of Music in Cape Town (1945–8) with William Henry Bell, his successor Erik Chisholm and the pianist Cameron Taylor. The first public performance of Grové's compositions took place in 1946.

A Fulbright scholarship (1953) allowed him to obtain a Master's degree at Harvard University, where his teachers were Piston and Dart; he also studied with Copland at Tanglewood. Grové taught music theory and composition at Bard College (1955–6) and at Peabody Conservatory, Baltimore (1956–72). After returning to South Africa, in 1973 he taught at the music department of the University of Pretoria. He retired in 1987, but continued to work there part-time.

Early works show Impressionist and neo-Baroque qualities, and reveal the influence of Hindemith and Bartók (e.g. the expressive *Elegy for Strings*). First performances of his music outside South Africa include the *Three Piano Pieces* (ISCM Festival, Salzburg, 1953). The American period saw the development of a personal style (e.g. the *Symphony*, 1962), characterized by what he calls timbre modulation, and continued in South

Africa with bold experiments such as the gigantic *Kettingrye* (1978), a 'quasi-symphonic concerto grosso'.

1984 ushered in a new creative phase, the exploitation of the musical language of Africa, combined with traditionally Western genres (such as the string quartet) and developmental techniques such as variation and timbre modulation. In these evocatively titled works, Grové prefers imitation of African qualities (descending 4ths, ostinatos) to direct quotations; he also imitates African instruments like the musical bow. Except for vaguely recognizable quartal structures and traces of bitonality, his music remains harmonically complex, defying facile analysis.

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(selective list)

Op: Die bose wind (Grové), 1983

Orch: Elegy, str, 1948; Sym. concertante, 1956; Vn Conc., 1959; Sym., 1962; Kettingrye [Chain Rows], 1978; Dance Rhapsody, 1986; Concertato Ov. on Two Zulu Themes, 1988; Pf Conc., 1996 [after N.P. van Wyk Louw: *Raka*]

Chbr: Str Qt, D, 1946; Serenade, fl, ob, va, b cl, hp, 1952; Divertimento, rec ens, 1955; Alice in Wonderland, va, ww, str, 1959; Symphonia quattuor cordis, vn, 1980; Conc. senza orch., 6 vc, 1984; Qnt, hp, fl, cl, vn, va, 1986; Sonata on African Motives, vn, pf, 1984; Gesang van die Afrika-geeste, str qt, 1993

Kbd: 3 Inventionen, pf, 1951, retitled 3 Pf Pieces; Toccata, pf, 1966; Ritual, org, 1969; Liedere en danse van Afrika, pf, 1990; Nonyana, the Ceremonial Dancer, pf, 1994; Afrika Hymnus I, org, 1995; Afrika Hymnus II, org, 1996

Vocal: Cant. profana, 2vv, fl, ob, hpd, vc, 1959; 5 liedere (I. Jonker), 1981; 7 Boesman-liedere, S, str qt, pf, 1990; Ps cl, choral dance, 2 choruses, perc, 1996; 2 Carols from Musica Britannica: Deo gratias persolvamus, SSA, Parit virgo filium, SATB

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I.J. GROVÉ

Groven, Eivind

(*b* Lårdal, Telemark, 8 Oct 1901; *d* Oslo, 8 Feb 1977). Norwegian composer and ethnomusicologist. After training as a teacher he studied for one term at Oslo Conservatory (1925) and continued his music studies in Berlin. He was folk music adviser to Norwegian radio (1931–46) and in 1940 he was granted a state composer's pension.

Groven grew up within the rich folk music tradition of Telemark, learning to play the Hardanger fiddle and the Selje flute, and a deep interest in Norwegian folk music remained with him. Early in life he began to collect and investigate folk tunes. He was able to explain some of their melodic characteristics by reference to the construction and playing technique of the Selje flute, a very simple instrument without finger-holes. He also developed an elaborate theory of the tonal relationships of Selje flute tunes, based on the natural harmonic series. His principal contribution to Norwegian ethnomusicology is, however, his collection of about 2000 melodies, most of them Hardanger fiddle tunes; many of these are published in *Norwegian Folk Music*, edited by O. Gurvin, volumes i–v (Oslo, 1958–67). In his compositions he developed an individual style in which folk tunes are integrated into a harmonic texture without losing their essential melodic and rhythmic character. He also was greatly occupied with the problems of just tuning, constructing several organs (electronic and pipe) with 43 pitches to the octave and an automatic selector to provide the pitches required for a particular key.

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(selective list)

Orch: Renaissance, sym. poem, after H.E. Kinck, 1935; Historiske syner [Historical Visions], sym. poem, 1936; Fjelltonar [Mountain Tunes], Hardanger fiddle, chbr orch, 1938; Sym. no.1 'Innover viddene' [Towards the Mountains], 1938; Bryllup i skogen [Wedding in the Forest], 1939; Sym. no.2 'Midnattstimen' [The Midnight Hour], 1946; Hjalarljod, ov., 1950; Pf Conc. no.1, 1950; Symfoniske slåttar, 1956; Faldafeykir (Symfoniske slåttar), 1967

Choral: Mot ballade (Kinck), chorus, orch, 1933; Brudgommen [The Bridegroom] (I. Hagen), S, 2 A, T, chorus, orch, 1933; Ivar Åsen Suite (I. Åsen), S, B, male vv, orch, 1946; Olav Liljukrans, chorus, 1960; Margit Hjukse, chorus, Hardanger fiddle, 1964; Draumkvaede (trad.), S, T, B, chorus, orch, 1965

Solo vocal: Balladen om Toscanaland, 1v, pf, 1926; Gyldenlak [Gillyflower], 1v, pf, 1934; På sykeleiet [In the Sickbed], 1v, pf, 1934; Moen [The Heath] (Kinck), S, orch, 1934; Moderens korstegn [The Mother's Sign of the Cross] (H. Wergeland), S, chbr orch, 1942; Neslandskyrkja [The Nesland Church] (M.B. Landstad), S, chbr orch, 1942; Den tyngste sorg og møda [The Heaviest Sorrow] (Åsen), S, chbr orch, 1946; På hospitalet om natten [In the Hospital at Night] (Wergeland), S, chbr orch, 1946

Inst: Solstemning [Sun Mood], fl, pf ad lib, 1937; Balladetone, 2 Hardanger fiddles, 1963; Regnbogen [The Rainbow], 2 Hardanger fiddles, 1963

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OLA KAI LEDANG

Groves, Sir Charles (Barnard)

(*b* London, 10 March 1915; *d* London, 20 June 1992). English conductor. He was a boy chorister at St Paul's Cathedral, then studied piano and organ at the RCM. In 1937, while still a student, he accompanied choral rehearsals of Brahms's *German Requiem* under Toscanini; the following year he joined the BBC as a chorus master. He was made conductor of the BBC Revue Orchestra in 1943 and in 1944 moved to the BBC Northern Orchestra, a post he held until 1951, when he was invited to become musical director of the Bournemouth Municipal Orchestra (Bournemouth SO from 1954). In 1961 he became musical director of the Welsh National Opera, then in 1963 was appointed musical director of the Royal Liverpool PO. From 1967 he combined that position with associate conductorship of the RPO, whom he led on a tour of the USA. He returned to opera as musical director of the ENO in 1978, but he did not find this post congenial and left in 1979 to work as a guest conductor in Britain and abroad.

During his tenures in Bournemouth and Liverpool Groves achieved a high reputation as a devoted traditional conductor of a wide repertory, believing that his role was to tackle music ranging from Bach to Messiaen – he described himself as ‘a GP rather than a consultant’. He was noted for his mastery of large-scale works, both choral and symphonic, and was the first English conductor to direct a complete cycle of Mahler symphonies. He was closely associated with the music of British composers and made many authoritative recordings, particularly of works by Delius, including *A Mass of Life*, *Sea Drift* and *Song of the High Hills* as well as the opera *Koanga*, which he also conducted in a London stage production in 1972. His other recordings include Vaughan Williams's *Hugh the Drover*, Sullivan's *Irish Symphony* and symphonies by Daniel Jones and William Mathias. Groves took great interest in the welfare of all musicians, both professional and amateur. He was twice made president of the ISM, and was president of the National Federation of Music Societies and the National Youth Orchestra. He was made an OBE in 1958 and a CBE in 1968, and was knighted in 1973.

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ARTHUR JACOBS/BERNARD KEEFFE

Grovez, Gabriel (Marie)

(*b* Lille, 4 April 1879; *d* Paris, 20 Oct 1944). French composer and conductor. He had early piano lessons from his mother, the daughter of a Chopin pupil, and studied at the Paris Conservatoire with Descombes, Kaiser, Gédalge, Diémer, Lavignac and Fauré. As accompanist to the

violinist Henri Marteau he toured throughout Europe until he was appointed professor of piano at the Schola Cantorum (1899–1909). He was choirmaster and conductor at the Opéra-Comique (1905–8) and music director at the Théâtre des Arts (1911–13), where he was responsible for the first performances of Roussel's *Le festin de l'araignée* and Ravel's *Ma mère l'oye*, and for revivals of operas by Monteverdi, Lully, Rameau and Gluck. In 1914 he was appointed director of the Opéra, a post he retained for two decades while also conducting opera in Monte Carlo, Lisbon, Cairo, New York and Chicago; and for a year he conducted the Ballets Russes. His last appointment was as professor of chamber music at the Conservatoire (1939). Grovlez's compositions are cultivated and finely coloured, achieving individuality despite a melodic and harmonic indebtedness to Fauré.

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Inst: *Recuerdas*, pf (1909); *3 improvisations sur Londres*, pf (1910); *La vengeance des fleurs*, sym. poem after F. Freiligrath, orch, 1910; *L'almanach aux images*, pf (1911); *Le reposoir des amants*, sym. poem after M. Schwob, orch, 1914; *Sarabande*, pf, 1921; *Le royaume puéril*, pf (1931); *Fantasia iberica*, pf, orch, 1941

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ALAIN LOUVIER

Grua.

See [Pietragrua](#) family.

Gruber, Erasmus

(*b* Lauingen; *d* Regensburg, 25 Nov 1684). German theologian and music theorist. He attended schools in Lauingen, Weissenburg and Regensburg and from 1629 studied at Jena and Strasbourg. In 1636 he held a teaching post at Regensburg where, in 1673, he published his only known work, *Synopsis musica, oder Kurtzer Inhalt, wie die Schuljugend in der Sing-*

Kunst abzurichten, the preface to which emphasizes music's ability to impress the words of the Bible more deeply on men's hearts. He compiled the text of his primer from other manuals and tried to make mutation easier by putting the syllables of the new hexachord under the notes to be changed and by blackening the notes. An appendix of bicinia taken over from Banchieri serves as a means of practising the beginnings of polyphonic singing: one part is to be sung by the pupils, the other by the teacher.

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MARTIN RUHNKE

Gruber, Franz Xaver

(*b* Unterweizburg, nr Hochburg, 25 Nov 1787; *d* Hallein, nr Salzburg, 7 June 1863). Austrian composer. He wrote the famous Christmas song *Stille Nacht* gwv145 and many other sacred and secular works. His biographical details derive largely from a formal statement which he drew up in 1854 to establish his claim on the song and to correct the faulty version of the melody (still familiar today) which had by then become well established. The third son of a poor weaver, at the age of 18 he learnt from Georg Hartdobler, organist at Burghausen, to accompany choral services from a figured bass. He taught at the Nebenschule in Arnsdorf from 1807, and was also Kantor and organist at St Nikolaus in Oberndorf (1816–29); he then taught at Berndorf until 1835, when he became *regens chori* at Hallein. Of his four children who survived beyond childhood, both sons were also composers.

Stille Nacht was written on 24 December 1818 at the request of Josef Mohr (1792–1848), the assistant priest at St Nikolaus, who had written the text in 1816 (and may also have written the text of Gruber's *German Te Deum*, dated 5 February 1818). It was first sung that night probably at the midnight Mass; a guitar accompaniment was used. Karl Mauracher, an organ builder in the Zillertal, visited Arnsdorf in 1821, and must have been shown the song; Gruber referred to a 'well-known Zillertaler' who took the song to the Tyrol. It was probably taken to the Leipzig trade fair of 1831 by the Strasser family from the Zillertal, and first appeared in print in 1838 ('slightly changed', according to Gruber). Its fame spread rapidly: it came to be regarded as a Tyrolean folksong, and was eventually translated into many different languages.

Stille Nacht, like *Welch ein Jubelton* gwv148, is an example of the [Weihnachtslied](#). Unlike most examples of the previous century it is romantic in intention, although like some 18th-century Weihnachtslieder it owes much to the language of contemporary Austrian folk music; it also owes something to the conventions of Italian pastoral music, with its lilting 3rds and 6ths and compound metre.

The rest of Gruber's considerable output has been discovered and documented largely since the 1980s through the publications of the Stille-Nacht-Gesellschaft; it survives almost exclusively in local and private archives in and around Salzburg, and consists principally of German vernacular settings in a simple tuneful style for liturgical use, following contemporary Salzburg practice. Gruber himself prepared thematic catalogues in 1848 and 1861, providing evidence of numerous compositions which are now lost.

WORKS

Catalogue: *Franz Xaver Gruber (1787–1836): Thematisch-systematisches Verzeichnis der musikalischen Werke*, ed. T. Hochradner (Bad Reichenhall, 1989) [GWV]

sacred

5 Lat. masses: 4vv, org, incl. 'Missa in contapuncto' (ed. E. Hintermaier and G. Walterskirchen, Bad Reichenhall, 1986); 4vv, orch, org (Hallein, Keltenmuseum; Hallein, Pfarrkirche)

39 Ger. masses (7 lost): 3vv, org; 3vv, 2 hn, org, incl. 'Gott! auf dein Wort erscheinen wir', D (ed. E. Hintermaier, Bad Reichenhall, 1984); 4vv, orch, org (*A-Wn, Sd*; Hallein, Keltenmuseum; Hallein, Pfarrkirche)

19 Ger. Requiem masses (10 lost): 1–4vv, org, incl. 'Gib den Seelen in der Pein' gvw15, F (ed. T. Hochradner, Bad Reichenhall, 1991); 2vv, 2 hn, org; 4vv, ww, org (Hallein, Keltenmuseum; Hallein, Pfarrkirche; Berndorf, Schularchiv)

13 Ger. lit (2 lost): 2–3vv, org; 3–4vv, 2 hn, org; 4vv, orch, org (*A-Wn, Sd*; Hallein, Keltenmuseum; Hallein, Pfarrkirche)

Ger. TeD (?J. Mohr), 2vv, orch, org (*A-Wn*, Wagrain, Kirchenchorarchiv)

20 Tantum ergo: 2–4vv, org; 4vv, brass; 4vv, orch, org (*Wn, Sca*; Hallein, Keltenmuseum; Hallein, Pfarrkirche)

17 Ger. sacred songs (5 lost), incl. 'Stille Nacht' gvw145 and 'Welch ein Jubelton' gvw148: 3vv; 2vv, org; 4vv, org; 2–4vv, orch, org

Other: 3 Lat. Requiem masses (lost); 8 Lat. grad; 2 Lat. off; 1 Lat. Vespers; 4 Ger. Vespers; 5 Ger. Passiontide devotions; 3 Asperges me (1 lost); numerous small Lat. church works

secular

17 Ger. secular songs and collections (1 lost) for male vv, 4 hn; male vv, str; male vv, unacc.; SATB, unacc.; 2vv, org; bar, pf (*A-Wn, Sca*, Hallein, Keltenmuseum)

5 Ländler gvw166, dulcimer, zither, gui, vle (Burghausen, private collection)

Numerous arrs. of folksongs, sacred and secular works by Mozart, Rossini, Bellini, Donizetti, Meyerbeer etc., incl. 'Heiligste Nacht' gvw170, 4vv, orch, org (ed. T. Hochradner, Salzburg, 1994)

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A. Schmaus and L. Kriss-Rettenbeck, eds.: *Stille Nacht, heilige Nacht: Geschichte und Ausbreitung eines Liedes* (Innsbruck and Munich, 2/1968)

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- E. Hintermaier, ed.:** *Weihnachtslied 'Stille Nacht! Heilige Nacht!': die autographen Fassungen und die zeitgenössischen Überlieferungen*, Denkmäler der Musik in Salzburg, Einzelausgaben, iv (Bad Reichenhall, 1987)
- T. Hochradner and G. Walterskirchen, eds.:** *Advent- und Weihnachtslieder für zwei Singstimmen (Sopran/Alt) und Orgel*, Denkmäler der Musik in Salzburg, Einzelausgaben, xii (Bad Reichenhall, 1992)
- 175 Jahre 'Stille Nacht! Heilige Nacht!': Symposiumbericht Salzburg 1993*
- T. Hochradner:** 'Ein Lied verliert die Fassung: Variantenbildung in "Stille Nacht! Heilige Nacht!"', *Festschrift Wolfgang Suppan* (Tutzing, 1993), 69–81

GEOFFREY CHEW

Gruber [Grueber], Georg Wilhelm

(*b* Nuremberg, 22 Sept 1729; *d* Nuremberg, 22 Sept 1796). German violinist and composer, father of J.S. Gruber. He was a pupil of the organists C.H. Dretzel and Siebenkäs and the violinist Hemmerich in Nuremberg. At 18 he made a concert tour of Germany, playing some of his own compositions, then studied counterpoint with Joseph Umstatt at Dresden. About 1750 he returned to Nuremberg as a city musician, and succeeded J.J. Agrell as Kapellmeister in 1765. He also took over J.A. Lübeck's music firms in Bayreuth (1783) and Nuremberg (1785).

Gruber was widely known as a virtuoso violinist, and his works, particularly the oratorios, were praised as being majestic though too much ornamented. Schilling called the *Stabat mater* his best work; Friedlaender criticized the lieder as being in an obsolete style, full of flourishes at the expense of melody. The *Literatur der Musik* (Nuremberg, 1783, and later edns), *Beyträge zur Literatur der Musik* (Nuremberg, 1785, 2/1790) and *Biographien einiger Tonkünstler* (Frankfurt and Leipzig, 1786), by his son Johann Sigmund Gruber (*b* Nuremberg, 4 Dec 1759; *d* Nuremberg, 3 Dec 1805), are among the earliest attempts at music bibliography.

WORKS

Orats: Das selige Anschauen des gekreuzigten Herrn der Herrlichkeit, 1765, lost; Die Auferstehung Jesu, lost; Die Hirten bey der Krippe zu Bethlehem, 1782, vs (Vienna and Nuremberg, n.d.); Der sterbende Herzog des Lebens, lost; Die Feier des Todes Jesu, ?1784, lost

Inst: 7 sonatas, vn/fl, kbd, vc, i–iv (Nuremberg, n.d.); 2 hpd concs. (Nuremberg, n.d.)

Other works: Des Herrn Gottfried August Bürgers Gedichte, 53 lieder, 1v, pf, i–ii (Nuremberg, 1780); [15] Lieder von verschiedenen Lieblingsdichtern, 1v, pf (Nuremberg, ?1783); Mass, d, 4vv, orch, *D-SW*; Salve regina, 4vv, org, ed. in *Repertoire de musique religieuse de l'Eglise de la Madeleine*, xxxi (Paris, c1858); others, incl. sacred vocal, funeral music, syms., chamber works, some lost

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J.S. Gruber: 'Gruber (George Wilhelm)', *Beiträge zur Literatur der Musik* (Nuremberg, 1785), 97–108

M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/R)

AUGUST SCHARNAGL

Gruber, Gernot

(b Bruck, Styria, 17 Nov 1939). Austrian musicologist. He studied musicology at Graz University with Federhofer (1958–64) while completing a certificate in piano and conducting, and he took the doctorate at Graz in musicology in 1964. He completed his *Habilitation* at Vienna University in 1973 with a study on Zacconi and became a lecturer there the same year. He was professor at the Munich Hochschule für Musik (1976–95) and was appointed professor at Vienna in 1995. His main areas of research are Austrian music history, particularly Mozart and the Viennese Classics, the history of music theory and analysis, and the hermeneutics of music. He became co-editor of the series *Schriften zur musikalischen Hermeneutik* in 1993.

WRITINGS

Beiträge zur Geschichte und Kompositionstechnik des Parodiemagnificat in der 2. Hälfte des 16. Jahrhunderts (diss., U. of Graz, 1964)

Das Wiener Sepolcro und Johann Joseph Fux (Graz, 1972)

Lodovico Zacconi als Musiktheoretiker (Habilitationsschrift, U. of Vienna, 1973)

ed., with R. Flotzinger: *Musikgeschichte Österreichs*, 3 vols. (Graz, 1977–9, enlarged 2/1995) [incl. 'Beginn der Neuzeit', i, 173–227]

Mozart und die Nachwelt (Salzburg, 1985, 2/1987; Eng. trans., 1991)

'**Robert Schumann:** *Fantasie op.17, 1. Satz: Versuch einer Interpretation*', *Musicologica austriaca*, iv (1984), 101–30

'*Bemerkungen zu Semiramis*', *Gluck in Wien: Vienna 1987*, 106–15

with G. Kraus: *Helmut Eder* (Vienna, 1988)

'*Johann August Apel und eine Diskussion um die Ästhetik der Sinfonie im frühen 19. Jahrhundert*', *Studien zur Instrumentalmusik: Lothar Hoffman-Erbrecht zum 60. Geburtstag*, ed. A. Bingmann and others (Tutzing, 1988), 261–83

Mozart verstehen: ein Versuch (Salzburg, 1990)

ed., with others: *Welttheater, Mysterienspiel, rituelles Theater: Salzburg 1991* [incl. 'Musikalisches Welttheater zwischen barockem Katholizismus und Aufklärung', 221–36]

ed., with S. Mauser: *Musikalische Hermeneutik im Entwurf: Thesen und Diskussionen* (Laaber, 1994) [incl. 'Zwei Überlegungen', 13–46]

Wolfgang Amadeus Mozart: Leben und Werk in Texten und Bildern (Frankfurt, 1995)

editions

M. Le Maistre: *Missa, regnum mundi. Motette, Regnum mundi*, MAM, xiv (1965)

with A. Orel: W.A. Mozart: *Die Zauberflöte*, Neue Ausgabe sämtlicher Werke, II: 5/xix (Kassel, 1970)

Gruber, H(einz) K(arl) [Nali]

(b Vienna, 3 Jan 1943). Austrian composer, conductor, chansonnier and double bassist. From 1957, after four years in the Vienna Boys' Choir, he studied the double bass, the horn, electronic and film music, dance, composition (with Uhl and Ratz) and 12-tone theory (with Jelinek) at the Vienna Hochschule für Musik. In 1963, his final year, he attended Einem's composition masterclasses and for the next year continued private studies with him. Meanwhile, he was appointed double bassist in Cerha's new ensemble 'die reihe' and principal double bassist in the Tonkünstler Orchestra. In 1966 his Concerto for Orchestra was a prizewinner at the Österreichische Jugendkulturwoche and no less significantly, he made his first stage appearance as an actor and singer.

During the next decade Gruber played the double bass with the Austrian Radio Symphony and founded, with Kurt Schwertsik and Otto M. Zykan, the MOB art & ton ART ensemble devoted to new, undoctrinaire music, often with a freshly inventive 'popular' flavour. The ensemble's repertory served as a creative counterbalance to the strict modernism favoured by 'die reihe', regularly including works by composers such as Weill and Eisler. Gruber's reputation as a cabaret-style performer grew quickly. In 1970 he composed and performed a savagely jaunty *Frankenstein-Suite* on sinister children's verses by H.C. Artmann. His one-act spectacle *Gomorra*, a ferocious comic satire on 'politically correct' regimes, was commissioned by the Vienna Festival and staged in 1976. The following year he began a violin concerto, ... *aus schatten duft gewebt* ..., for his friend Ernst Kovacic.

Gruber's career suddenly acquired momentum. He rewrote *Frankenstein!!* as a continuous cycle with orchestral interludes (most of the performers play toy instruments as well as traditional ones, lending a brittle, mock-innocent quality to the macabre songs) and with himself as chansonnier it had a triumphant première by the Royal Liverpool PO under Simon Rattle in 1978; soon it travelled the world, usually with Gruber's charismatic participation. In 1979 the Berlin Festival included a Composer's Portrait devoted to Gruber and Schwertsik, in which Kovacic gave the première of Gruber's violin concerto. A second concerto for Kovacic, *Nebelsteinmusik*, followed; almost neo-classical in style, the work is dedicated to von Einem and quotes his Concerto for Orchestra. Other works of the period include the rumbustious percussion concerto *Rauhe Töne*; the subtle and haunting Cello Concerto (1989) for Yo-Yo Ma; and orchestral pieces including *Charivari* 'Ein österreichisches Journal' (1982–3).

By 1993 *Gomorra* had grown into a full-length 'spectacle in nine scenes', produced at the Vienna Volksoper with Gruber conducting its raucous, pop-oriented orchestra, including synthesizers, saxophones and much exotic percussion. Soon afterwards came his 'children's opera' *Gloria von Jaxtberg*, a 'pig-tale' in which the heroine is a pig, for the Huddersfield Festival. His later works, composed after a period of ill health, include

Zeitstimmung (1996–7), a dark ruminative song cycle for himself and chamber orchestra, and a visionary Trumpet Concerto (1999) for Håkan Hardenberger with a brilliant racing finale akin to that of *Nebelsteinmusik*.

Beyond the instant appeal of Gruber's penchant for toy instruments and *outré* percussion noises, his music combines and reconciles two quite different things: a deep, nostalgic affection for pop songs and jazz, and an equal respect for serial procedures used as structural devices independent of tonal relations and yet able to co-exist with them. Like Berg's Violin Concerto, in which a Bach chorale crowns the finale, Gruber's first violin concerto hints at, skirts and finally devolves radiantly upon a pop song by Gruber himself. While some may consider 'diatonic serialism' to be an oxymoron, Gruber's music regularly exemplifies it in inspired style, intricate but deceptively natural.

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(selective list)

Dramatic: *Die Vertreibung aus dem Paradies* (melodrama, R. Bletschacher), op.19, 1966, rev. 1979, Vienna, 11 Feb 1969; *Frankenstein!!* (Pan-Dämonium, H.C. Artmann), Bar, orch, 1976–7, Liverpool, 25 Nov 1978, rev. for ens, 1979, Berlin, 30 Sept 1979; *Gomorra* (musical spectacle, R. Bletschacher), 1976, rev. 1990–91, Vienna, 18 Jan 1993; *Bring Me the Head of Amadeus* (TV film score), 1991; *Gloria von Jaxtberg* (children's op, 1, R. Herfurtner, Eng. trans. A. Holden), 1992–3, Huddersfield, 17 Nov 1994

Orch: *Conc. for Orch*, op.3, 1960–64; *Conc.*, db, chbr orch, op.16, 1965; *Vergrößerung*, op.23/1, 1970; ... aus schatten duft gewebt ... (Vn *Conc.* no.1), 1977–8, rev. 1992; *Phantom-Bilder auf der Spur eines verdächtigen Themas*, small orch, 1977; *Charivari 'Ein österreichisches Journal'*, 1982–3; *Rauhe Töne*, conc. for perc, orch, 1982–3; *Nebelsteinmusik* (Vn *Conc.* no.2), 1988; *Vc Conc.*, 1989; *Zeitstimmung* (Artmann), 1v, orch, 1996–7; *Tpt Conc. 'Ariel'*, 1999

Chbr and solo inst: *Improvisationen*, op.4, wind qnt, 1961; *Conc. no.1*, op.6, fl, vib, xyl, perc, 1961; *Gioco a tre*, op.12, pf trio, 1963; *Drei MOB Stücke*, op.20, ens, 1968, rev. 1977; *Bossa nova*, op.21, vn, pf, 1968; *Der Kastengeist* (Bletschacher), lieder, 1968; *Kadenzen*, 1968 [for Dittersdorf: *Sinfonia concertante*, va, db; Db *Conc.*, D]; *Frankenstein-Suite* (Artmann), 1v, ens, 1970; *Die wirkliche Wut über den verlorenen Groschen*, hn, pf, vib, vc, db, 1972; *Marihuana Song*, 1973; *Wenn der Tango erwacht* (K. and C. Schwertsik, F. Unger), lieder, 1974; *Reportage aus Gomorra*, 5vv, 8 players, 1975–6; *Luftschlösser*, cycle, pf, 1981; *Anagramm*, 6 vc, 1987

Principal publishers: Boosey & Hawkes, Doblinger, Modern

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K. Roschitz: 'Österreichs Avantgarde zwischen Konservatismus und neuer Einfachheit', *ÖMz*, xxxiv (1979), 426–9

R. Buland: *Die neuen Wilden: die musikalische Entwicklung der Komponisten Otto M. Zykan, Kurt Schwertsik und Heinz Karl Gruber*

bis zu den Salonkonzerten und der Konzeption der MOB art & ton art
(diss., U. of Vienna, 1989)

C. Baier: 'Schreckensbilder beim Einschlafen: Nachtgedanken zu Heinz Karl Grubers Frankenstein!!', *ÖMz*, xlvii (1992), 741 only

W. Kern, W. Peschl and M. Teiner: 'Heinz Karl Gruber: Leben, Werke, Werkeinführung "Frankenstein!!": Noten zu den Hörbeispielen', *AMK Lehrbehelf Musik Heute* (Vienna, 1992), 25–31

M. Weber: 'Ein Lehrstück ohne Lehre: zur Uraufführung des szenischen Spektakels "Gomorra oder Wie ihr es verdient" von Heinz Karl Gruber in der Wiener Volksoper am 18. Jänner 1993', *ÖMz*, xlvi (1993), 42 only

A. Zschunke: 'Der Weltuntergang als Nummernrevue: zur Uraufführung von "Gomorra" in der Wiener Volksoper', *NZM*, cliv/2 (1993), 53–4

DAVID MURRAY (text), SIGRID WIESMANN (work-list and bibliography)

Gruber, Roman Il'ich

(*b* Kiev, 13 Dec 1895; *d* Moscow, 24 March 1962). Russian musicologist. He received his general education at the Kiev and St Petersburg gymnasiums, and in 1921 graduated from the economics department of the First Polytechnic Institute in Petrograd. He studied music in Kiev with M. Dobrovsky and G. Lyubomirsky, and later took piano lessons at the Petrograd Conservatory. At various times he was taught by Karatigin, Steinberg and Preobrazhensky, and he studied music history with Asaf'yev at the Institute for the History of the Arts, graduating in 1922. In 1947 he was awarded a doctorate for his dissertation on the musical Renaissance in western Europe. From 1922 he was a research fellow in the music history department of the Institute for the History of the Arts in Petrograd, and later became a full member of the Institute (1931–41). He taught in musical training colleges (1925–31), and in 1931 joined the teaching staff of the Leningrad Conservatory; he was appointed professor in 1935 and in the following year was put in charge of the department of music history. During World War II he moved to Moscow, and from 1941 until his death was a professor and head of the department of music history at the Moscow Conservatory.

A gifted teacher, Gruber was an influential figure in the development of musical education in the Soviet Union, and he trained a large number of musicologists. His writings, in particular his standard two-volume history *Istoriya muzikal'noy kul'turi*, reveal wide interests in music, but he is also known for his work on Renaissance music and for his studies of Handel and Wagner.

WRITINGS

'Problemī muzikal'nogo voploshcheniya' [Problems of musical realization], *De musica*, ed. I. Glebov (Petrograd, 1923), 35–110

'O muzikal'noy kritike kak predmete teoreticheskogo i istoricheskogo izucheniya' [Musical criticism as a subject of theoretical and historical study], *De musica*, ii (1926), 43–59

'Rossica v germanskoy muzikal'noy periodicheskoy literature vosemnadtsatogo i pervoy polovinī devyatnadsatogo veka' [*Rossica* in

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Atsis i Galateya Gendelya [Handel’s *Acis and Galatea*] (Leningrad, 1934)

‘O realizme v muzike’ [Realism in music], *SovM* (1934), no.6, p.13

Gendel (Leningrad, 1935)

ed.: *R. Wagner: Izbranniye stat’i* [Selected articles] (Moscow, 1935)

Istoriya muzikal’noy kul’tury [A history of musical culture] (Moscow and Leningrad, 1941–59)

Rikhard Wagner (1883–1933) (Moscow, 1943)

Muzikal’naya kul’tura perioda Renessansa v zapadnoy Yevrope [Musical culture during the Renaissance in western Europe] (diss., Moscow Conservatory, 1947)

Vseobshchaya istoriya muziki [A general history of music], i (Moscow, 1956, enlarged 3/1966)

‘Gendel v Rossii’ [Handel in Russia], *SovM* (1959), no.4, pp.88–93

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- G.B. Bernandt and I.M. Yampol’sky:** *Kto pisal o muzike* [Writers on music], i (Moscow, 1971)

YELENA VLADIMIROVNA ORLOVA

Gruberová, Edita

(b Bratislava, 23 Dec 1946). Slovak soprano. She studied at the Bratislava Conservatory, as well as in Prague and Vienna. Her début was in 1968 in Bratislava as Rosina (*Il barbiere*), and two years later she was engaged for the Queen of Night at the Vienna Staatsoper. There she became a regular member of the company in 1972 and within a few years had established herself as one of the world’s leading coloratura sopranos. As the Queen of Night she made débuts at Glyndebourne in 1974 and at the Metropolitan in 1977, the year in which she first appeared at the Salzburg Festival, as Thibault (*Don Carlos*) under Karajan. Her other major successes have included appearances as Zerbinetta, Gilda, Violetta, Lucia, Konstanze, Manon, Oscar and Donna Anna (at La Scala in 1987). Gruberová has featured prominently in the revival of Rossini and other bel canto operas, and made her Covent Garden début as Giulietta in Bellini’s *I Capuleti e i Montecchi* in 1984. She combines a voice of exceptional range, agility and tonal clarity with an engaging stage personality and a natural gift for comedy. Her numerous recordings include Mozart’s most brilliant concert arias (in which her virtuosity is unsurpassed), many of her Mozart and bel canto roles, notably Queen of Night, Giulietta, Queen Elizabeth I (*Roberto Devereux*) and Lucia, and Zerbinetta with both Masur and Solti.

NOËL GOODWIN

Grudzień, Jacek

(b Warsaw, 7 Feb 1961). Polish composer. He studied composition with Kotoński and piano improvisation with S. Esztényi at the Academy of Music in Warsaw (1981–6) before studying in London on a Lutosławski scholarship (1986–7). Grudzień's compositional sympathies – which he has articulated as a search for formal coherence and for a lucid exposition of music's abstract qualities – lie more with American minimalism than with the music of the preceding generation of Polish composers. This is evident from the rhythmic momentum, repetitive processes and harmonic pacing of works such as *Lumen* and *Tritonos*, although *Hologram II* has a grittier language and *Nonstrom* is more playful, especially in its use of quotation. Many of the pieces scored for tape, particularly those with saxophone, are effectively ambient ballads.

WORKS

(selective list)

Tristaniana, pf, 1984; Turdus musicus, amp hpd, 1984; Dla Elizy czyli Straszny sen pewnego pianisty [For Elise, or The Terrible Dream of a Certain Pianist], inst theatre, ob, cl, 2 trbn, perc, pf, 1985; Sonosfera [Sonosphere], tape, 1985; Androvanda, gui, 1986; Interludium, pf 1986; Dźwięki nocy [Night Sounds], sax, digital delay, 1987; Lumen, chorus, orch, 1987; Hologram II, str qt, 1988; Somnus, tape, 1988; Drzewa [Trees], a sax, tape, 1992; Missa brevis, chorus, brass qnt, 1992; Movement II, db, tape, 1992; Tritonos, hpd, tape, 1993; Wiatr od morza [Wind from the Sea], cl/s sax, pf, 1993; Pavana, vc, tpt, 1994; Hyacinth Girl (T.S. Eliot), S, tape, 1995; One Jubilee Rag, cl, trbn, vc, pf, 1995; Gagliarda, str qt, 1996; Nonstrom, cl, trbn,vc, pf, 1996; Sax Conc., s sax, str, 1996

Principal publisher: PWM

ADRIAN THOMAS

Grueber, Georg Wilhelm.

See Gruber, Georg Wilhelm.

Gruenberg, Erich

(b Vienna, 12 Oct 1924). British violinist of Austrian birth, brother of Eli Goren. He studied in Vienna and at the Jerusalem Conservatory (1938–40) and made his solo recital début with Peter Wallfisch in 1940. In 1946 he moved to London to study with Max Rostal. He won the Carl Flesch Medal in 1947 and made his London début the same year, after which he became active as a soloist. He took British nationality in 1950. He was leader of the Stockholm PO (1956–8), the LSO (1962–5) and the RPO (1972–6). He led the New London String Quartet (later named the London String Quartet) for over ten years, and was violinist of the Rubbra-Gruenberg-Pleeth Trio. He has also been a duo partner with Franz Reizenstein, Fanny Waterman and William Glock. His recordings include the complete Beethoven violin

sonatas (with David Wilde), and Messiaen's *Quatuor pour la fin du temps* (with Béroff, de Peyer and Pleeth) in which his playing has a distinctive and characteristic beauty of line and phrasing. He has given the first performances of works by many composers including Malcolm Arnold, Richard Rodney Bennett and John McCabe; a notable première was the Concerto for violin, tabla and piano by Roy Travis (1996), with Zakir Hassan (tabla) and Daniel Adni (piano). Gruenberg taught at the GSM (1982–9), and was appointed professor at the RAM in 1989. He gives masterclasses worldwide, and is a jury member for international competitions. He was made an OBE in 1994. He plays a Stradivari violin dated 1731.

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M. Campbell: Interview, *The Strad*, lxxxvi (1975–6), 11–17

S.M. NELSON/MARGARET CAMPBELL

Gruenberg, Louis [Edwards, George]

(*b* nr Brest-Litovsk [now Brest], 22 July/3 Aug 1884; *d* Beverly Hills, CA, 10 June 1964). American composer of Russian origin. He arrived in the USA in 1885 and received his first music lessons from his father, later studying piano with Adele Margulies at the National Conservatory of Music in New York. In 1905 he went to Berlin and studied theory and composition with Friedrich Koch. However, after nine months financial problems caused him to go back to New York. Returning to Berlin in 1908 he became a student and devotee of Busoni, an association and friendship that continued until Busoni's death in 1924. In 1912 Gruenberg made his *début* as a pianist, with the Berlin PO and Busoni conducting, but though he wished to pursue a solo piano career, Busoni also encouraged him to develop his talents as a composer. His first two important works, both written during this period, were the operas *The Witch of Brocken* and *The Bride of the Gods*, the latter's libretto written by Busoni. However, the outbreak of World War I together with the problems of establishing himself in Europe caused Gruenberg to return to the USA in 1914. Dividing his time between the piano and composing also proved difficult in New York, and he decided to give his full attention to composition when his symphonic poem *The Hill of Dreams* won the New York PO Flagler Prize in 1920.

Gruenberg became a strong advocate for new music and was one of the founders of the League of Composers in 1923. That same year he conducted the first performance of Schoenberg's *Pierrot Lunaire* in the USA. In his own works he sought to develop a music which represented the American spirit. The result was a series of pieces written in what he called his 'American idiom', which was inspired by jazz and black American spirituals. Among these works were *The Daniel Jazz* for voice and chamber ensemble, *Jazzberries* for piano, *Jazzettes* for violin and piano, and the *Jazzsuite* for orchestra. In 1930 his First Symphony won the RCA Prize. The success of these works especially in their integration of jazz and spiritual musical traits established Gruenberg as a leading figure.

He returned to opera soon after his series of jazz works and completed *Jack and the Beanstalk* in 1930 and *The Emperor Jones* in 1931. *The Emperor Jones*, his strongest dramatic work, enjoyed 11 performances at the Met, and was awarded the Bispham Memorial Medal in 1932. It was later revived in Chicago (1940), Rome (1950) and Detroit (1979). Based on O'Neill's drama Gruenberg's adaptation may be viewed as more a play with sound effects than an opera; the most lyrical and dramatic moment comes when the title character sings the spiritual 'Standin' in the Need of Prayer'. After *The Emperor Jones* Gruenberg's music became more conservative and less dependent on jazz and spiritual, though there were exceptions comprising the Violin Concerto, *Americana Suite* and *Harlem Rhapsody*. Most important of these was the Violin Concerto, a commission from Heifetz, and at his request for an 'American concerto' Gruenberg adapted jazz, folk and spiritual elements into a truly nationalistic work, notable too for its virtuosity.

From 1933 to 1936 Gruenberg was head of the composition department at the Chicago Musical College. In 1937 he moved to California where he completed *Green Mansions*, a radio opera commission from CBS. At the same time he began a career as a film composer and completed ten film scores during 1940–50. Three – *The Fight for Life*, *So Ends our Night* and *Commandos Strike at Dawn* – were nominated for Academy Awards. He was elected to the National Institute of Arts and Letters in 1947. After leaving the film industry in 1950 Gruenberg concentrated on, as he saw them, his serious compositions: the two operas, *Volpone* and *Antony and Cleopatra* and the oratorio *A Song of Faith* were considered by him to be his finest achievements. His music continues to display an integrity and originality uncommon to American composers of the early 20th century.

WORKS

dramatic

- Signor Formica (operetta, 3, Gruenberg, after E.T.A. Hoffmann), 1910
- The Witch of Brocken (children's operetta, 3, E.F. Malkowski), op.1, 1912 (Boston, 1931)
- The Bride of the Gods (op.1, F. Busoni, after the Mahābharata), op.2, 1913, unperf.
- Piccadillymädel (operetta, 1, T. Gruenberg), 1913
- Roly-Boly Eyes (musical, E.A. Woolf), 1919, collab. E. Brown
- The Dumb Wife (chbr op, 2, after A. France), op.12, 1922
- Hallo! Tommy! (operetta, L. Herzer), c1924 [written under the pseud. George Edwards]
- Lady X (operetta, 3, L. Herzer), 1927 (Vienna, 1927) [written under the pseud. Edwards]
- Jack and the Beanstalk (fairy op for the childlike, 3, J. Erskine), op.35, 1930, New York, Juilliard School, 20 Nov 1931 (Boston, 1930)
- The Emperor Jones (2, Gruenberg, after E. O'Neill), op.36, 1931, New York, Met, 7 Jan 1933 (New York, 1932)
- Green Mansions (radio op, after W.H. Hudson), op.39, 1937, Columbia Broadcasting Company, 17 Oct 1937
- Helena's Husband (op, 2, P. Moeller), op.38, 1938, unperf.
- The Golden City of Iram (legend), op.55, spkr, dance group, orch, c1941
- Volpone (op, 3, Gruenberg, after B. Jonson), op.57, 1948–58, unperf.
- Antony and Cleopatra (op, 3, after W. Shakespeare), op.68, 1951–61, unperf.

The Miracle of Flanders (TV op, 1, after H. de Balzac), op.65, 1954, unperf.

One Night of Cleopatra (TV op, 1, after T. Gautier), op.64, 1954, unperf.

The Delicate King (miniature farce for TV, 1, Gruenberg, after A. Dumas: *films*), op.67, 1955

Film scores (dirs. names in parentheses): The Fight for Life (P. Lorentz), 1940, arr. orch suite, 1954; So Ends our Night (J. Cromwell), 1941; Commandos Strike at Dawn (J. Farrow), 1942; An American Romance (K. Vidor), 1944; Counterattack (Z. Korda), 1945; Gangster (G. Wiles), 1947; Arch of Triumph (L. Milestone), 1948; Smart Women (E.A. Blatt), 1948; All the King's Men (R. Rossen), 1949; Quicksand (I. Pichel), 1950

instrumental

6 syms.: no.1, op.17, 1919, rev. 1928; no.2, op.43, 1941, rev. 1959, rev. 1963; no.3, op.44, 1941–2, rev. 1964; no.4, op.50, 1946, rev. 1964; nos.5–6, inc.

Orch: Pf Conc. no.1, op.8, 1915; The Enchanted Isle, sym. poem, op.11, c1919, rev. 1928; The Hill of Dreams, sym. poem, op.10, 1920; Vagabondia, sym. poem, op.27, 1921–30, rev. 1957; Jazz-Suite, op.28, 1925; Jack and the Beanstalk, ov., 1929 [not used for op]; Moods, op.29, 1929, rev. 1956; Prairie Song, op.31, c1929, rev. 1954; Serenade to a Beauteous Lady, op.37, 1934; Pf Conc. no.2, op.41, 1938, rev. 1963; Vn Conc., op.47, 1944; Americana Suite, op.48, 1945, rev. 1964; Music to an Imaginary Ballet, op.46, 1945, rev. 1946; Music to an Imaginary Legend, op.45, 1945; 5 Country Sketches, c1946; Variations on a Pastoral Theme, op.51, 1947; Vc Conc., op.58, 1949, rev. 1963; Harlem Rhapsody, op.62, 1953; Conc., str, pf, rev. 1955

Chbr: Suite, vn, pf, op.3 (1914); Str Qt no.1, op.6, 1914; 4 Bagatelles, vc, pf (1922) [pubd as op.12]; Pf Qnt, op.13, c1920, rev. 1937; Vn Sonata no.1. op.9 (1922); Vn Sonata no.2, op.18 (1924); 4 Indiscretions, str qt, op.20 (1925); Poem, op.19, vc, pf (1925); Jazzettes, op.26, vn, pf (1926); 4 Diversions, op.32, str qt (1930); Str Qt no.2, op.40, 1937; 4 Tunes, vn, pf, c1938; 5 Variations on a Popular Tune, str qt, 1942; Divertimento, op.66, vn, hn, vc, pf, 1955; 4 Pieces, vn, pf, op.14; Divertimento, 2 pf, perc, op.33; 2 Rhapsodies, vn, pf, op.49; Str Qt no.3, op.52; Poem, va, pf, op.60; 4 Pastels, vn, pf, op.70

Pf: Scherzo (1907) [published as op.11]; Scene de ballet (1910); 3 Dances (1914); 5 Children's Pieces, op.7 (1922); Polychromatics, op.16 (1924); Jazzberries, op.25 (1925); Jazz-Masks, op.30a (1929); 6 Jazz Epigrams, op.30b (1929); 5 Caprices, op.53; Moods, op.63; Waltzes, op.71; 6 Bagatelles, op.72; Reflections on Various Themes, op.74

vocal

11 Songs (various authors), op.4, 1v, pf, 1904–12; 3 Love Songs (W. Weeks), 1v, pf (1917) [under pseud. John Pennington]; 8 Songs (various authors), op.15, 1v, pf (1922); Animals and Insects (V. Lindsey), op.22, 1v, pf (1925); The Daniel Jazz (V. Lindsey), op.21, T, cl, tpt, str qt (1925); The Creation (J.W. Johnson), op.23, 1v, fl, cl, hn, bn, timp, perc, va, pf (1926); 4 Songs (various authors), op.24, 1v, pf (1927); 11 Songs (various authors), op.42, 1v, pf, 1939–40; Kubla-Khan (S.T. Coleridge), op.54, 1v, pf/orch, 1940, rev. 1947; A Song of Faith (orat, adapted Gruenberg), op.59, spkr, solo vv, chorus, dancers, orch, 1959–62; Pages from Rabelais, op.78, 1v, pf, 1963; Prose Songs (Chin.), 1v, pf, 1963; 7 Songs (J. Cominos, T.T. Ching), op.77, 1v, pf; An American Hymn, 1v, men's chorus, orch; Prayer (Bible: *Paul*), vv, pf; Arrs. of spirituals, incl. 20 Negro Spirituals, v, pf (1926)

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ROBERT FRANKLIN NISBETT

Grumiaux, Baron Arthur

(*b* Villers-Perwin, 21 March 1921; *d* Brussels, 16 Oct 1986). Belgian violinist. He studied at the Charleroi Conservatoire, and at the age of 12 began advanced training at the Brussels Conservatory with Alfred Dubois, a pupil of Ysaÿe; he also studied counterpoint and fugue under Jean Absil. In 1939 he won the Henry Vieuxtemps and François Prume prizes; the following year he became the first winner of the *prix de virtuosité* newly instituted by the Belgian government. His training was completed with a short period of study with Enescu in Paris. Grumiaux had just made his début with the Brussels PO, playing Mendelssohn's concerto under Münch, when the German invasion of Belgium put a stop to his career. He made no public appearances during the German occupation, but played in the Artis String Quartet formed privately by Dubois and Robert Maas, cellist of the Pro Arte Quartet. Once the war was over, Grumiaux resumed his public career, making his British début in 1945 with the BBC SO; he rapidly won international fame in Europe and the USA as a violinist of great distinction. In 1949 he succeeded his former teacher Dubois as professor of the violin at the Brussels Conservatory. His high reputation has been enhanced by numerous recordings including unaccompanied Bach sonatas, famous sets of Mozart and Beethoven sonatas in partnership with Clara Haskil, Mozart concertos, and Beethoven string trios performed by the ensemble he formed with Georges Janzer (viola) and Eva Czako (cello). Grumiaux's playing combined purity, strength and classical elegance with a disciplined fire. He owned a Stradivari violin (the 'Titan') but for concerts he usually played a Guarneri 'del Gesù' instrument dated 1744, known as the 'ex-

Hemmel'. His repertory included the concertos of Berg, Stravinsky, Walton and Bartók. He was made a baron in 1973.

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RONALD CRICHTON/R

Grümmer, Elisabeth

(*b* Niederjeutz, nr Diedenhofen [now Thionville, Lorraine], 31 March 1911; *d* Warendorf, Westphalia, 6 Nov 1986). German soprano. She studied in Aachen and made her début there as the First Flowermaiden in *Parsifal* in 1940, following it with Octavian. From 1942 to 1944 she was first lyric soprano in Duisburg and in 1946 joined the Städtische (later Deutsche) Oper, Berlin, where she sang until 1972. She sang Ellen Orford in the first Berlin performance of *Peter Grimes* and appeared as Agathe, Desdemona, Pamina and Eva. She sang this last role in Dresden and London and at Bayreuth, where her roles also included Elsa, Freia and Gutrune. In 1952 she appeared with the Hamburg Staatsoper in Edinburgh as Agathe, Pamina and Octavian and in 1953 made her first appearances in Vienna and Salzburg. She also sang at Glyndebourne (Ilia and Countess Almaviva), the Metropolitan (Elsa, 1967) and New York City Opera (Marschallin, 1967), and was an accomplished interpreter of lieder. Grümmer's beautiful voice, clarity of diction and innate musicianship are evident in her recordings, which include the roles of Donna Anna, Agathe, Elsa, Elisabeth, Eva and Hänsel.

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HAROLD ROSENTHAL/ALAN BLYTH

Grümmer, Paul

(*b* Gera, 26 Feb 1879; *d* Zug, 30 Oct 1965). German cellist and viola da gamba player. One of three musical brothers, at the age of 15 he entered the Leipzig Conservatory as a pupil of Julius Klengel and subsequently studied with Hugo Becker in Frankfurt. From 1898 he gave concerts in Germany, Latvia and other European countries, including Britain, and also played in a string quartet founded by Jan Kubelík. In 1905 he became solo cellist of the Vienna Konzertverein and Opera, and from 1907 to 1913 was a professor at the Vienna Akademie für Musik. He toured extensively, particularly with the Konzertverein and Busch quartets from 1913 to 1930, but in the late 1920s he also travelled with his own chamber orchestra. He

held teaching appointments in Cologne (1926–33), Berlin (1933–40) and again in Vienna (1940–46), and after his retirement to Switzerland in 1946 he gave masterclasses in Zürich and Zermatt. Grümmer made recordings with the Busch and Stross quartets, as well as solo recordings on both the cello and viola da gamba, an instrument he helped revive. He published *Viola da Gamba-Schule* (Leipzig, 1928), transcriptions of 17th- and 18th-century works, an edition of Bach's unaccompanied suites (Vienna, 1944), a number of pedagogical works for the cello, and an autobiography *Begegnungen* (Munich, 1963). He played the 1707 'Stanlein' Stradivari cello, previously owned by Vincenzo Merighi, Paganini and Vuillaume.

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KURT STEPHENSON/TULLY POTTER

Grünbaum, Therese [née Müller]

(*b*Vienna, 24 Aug 1791; *d* Berlin, 30 Jan 1876). Austrian soprano. She studied with her father, the composer Wenzel Müller, appearing on the stage while still a child. While engaged in Prague, she sang Zerlina in 1807 and later became a famous Donna Anna. For her benefit performance of the title role of Méhul's *Hélène* in 1815, Weber composed a special scena and aria (j178). In 1816 she moved to the Kärntnertheater, Vienna, where in 1819 she sang Desdemona in the first Viennese performance of Rossini's *Otello* and in 1823 created Eglantine in Weber's *Euryanthe*. Later she sang in Munich (1827) and Berlin (1828–30). She had a brilliant, flexible voice with secure technique. After retiring from the stage she became a noted teacher. Her husband was the tenor Johann Christoff Grünbaum (1785–1870), who sang in Prague, Vienna and Berlin. Their daughter, Caroline Grünbaum (*b* Prague, 18 March 1814; *d* Brunswick, 26 May 1868), had a successful career as a soprano and created Anna in Marschner's *Hans Heiling* in Berlin (1833).

ELIZABETH FORBES

Grundgestalt

(Ger.: 'basic shape').

A term used by Schoenberg for basis of coherence in a musical composition. According to Schoenberg: 'Whatever happens in a piece of music is the endless reshaping of the basic shape ... There is nothing in a piece of music but what comes from the theme, springs from it and can be traced back to it; to put it still more severely, nothing but the theme itself' ('Linear Counterpoint', 1950). Schoenberg neither defined *Grundgestalt* precisely in musical terms nor provided examples from the literature. Rather, inferences must be drawn from his writings on related topics, his own musical analyses and accounts from his students.

The *Grundgestalt* is an important part of Schoenberg's musical thinking; at the centre is the axiom that music must be comprehensible in order to

create intellectual and emotional satisfaction. The most direct means through which this is achieved is by the frequent repetition of the basic motif. Sometimes the repetition will be 'exact', as for Schoenberg in literal transpositions, inversions, augmentations, diminutions and retrogrades. More often, repetition involves variation, where the features and note-relations of the motif are not strictly preserved. This process, which Schoenberg called 'developing variation', is meant to overcome the monotony potentially created by exact repetition; it also produces new motivic forms adapted to fulfil various compositional functions that become necessary as the piece progresses. In a masterwork, even so-called transitional passages and cadential figures are developing variation.

A basic motif that undergoes developing variation in this way may be considered a *Grundgestalt*; that is to say, the *Grundgestalt* may be a fragment of the musical surface that subsequently undergoes repetition, variation, development and 'liquidation' as the piece unfolds, much like the principal motif of Beethoven's Fifth Symphony. It may also generate other aspects of the piece, as, according to Schoenberg, the principal motif of the first movement of Brahms's Third Symphony (F-A \square) may undergo a variation to become the key scheme of the exposition (F major to A major).

Conflicting accounts from Schoenberg's students suggest that his notion of the *Grundgestalt* evolved during his teaching career. Erwin Stein, who studied with Schoenberg from 1906 to 1910, interpreted the *Grundgestalt* as something like a pitch-class set, where 'the same succession of notes [may] form the most diverse melodies'. In 1923 he claimed that Schoenberg's new serial compositions (opp.23–5) were the first to be exclusively based on a *Grundgestalt*, though he clearly distinguished *Grundgestalt* from row. Since this music is saturated with certain recurring pitch-class sets, one might say that here it is more fruitful to consider the *Grundgestalt* a set, not a traditional motif. However, for a different style of composition, exemplified by the first of the Five Orchestral Pieces op.16, where the intervals in thematic statements are continuously changing, the *Grundgestalt* would seem to be best represented by rhythms and melodic contours.

In contrast, Josef Rufer, who studied with Schoenberg from 1919 to 1922, wrote that his teacher defined the *Grundgestalt* as a surface figure composed of specific pitches and rhythms. It would generally consist of a closely bound succession of motifs occupying two or three bars. According to Rufer, Schoenberg discovered the *Grundgestalt* in works of the tonal masters, and by thus linking functionally Schoenberg's music with that of the past, Rufer's account of the *Grundgestalt* emphasizes Schoenberg's connection with tradition. Rufer sees this connection even in Schoenberg's serial music. The row is simply one element of the *Grundgestalt*, the part that governs pitch-class succession, but not those features of rhythm, contour and motif that make up the complete *Grundgestalt*.

Patricia Carpenter, who studied with Schoenberg in his later years, described the *Grundgestalt* as the concrete presentation of an abstract musical 'idea'. Carpenter's work is focussed on Schoenberg's conception of tonality, which was the subject of his treatise *Structural Functions of Harmony* and of his essay 'New Music, Outmoded Music, Style and Idea',

both of which date from about this time (1946–8). She presents Schoenberg's view that, in tonal music, the 'idea' is the means by which the principal tonality restores the balance that was temporarily lost through the introduction of secondary key areas. In this context, the *Grundgestalt* is the concrete musical means (that is, composed of pitches, rhythms and so on) through which this balance is restored, but not necessarily concrete in the sense of being a traditional motif. For example, in an analysis of Beethoven's 'Appassionata' Sonata, Carpenter gives the *Grundgestalt* as the pitch-class set $A\flat-C-D\flat$. These pitch classes function differently in the keys of F minor and $A\flat$ major, and her analysis demonstrates how this phenomenon forms the basis for the important structural events in the piece. But nowhere in the analysis is this trichord shown to appear as an actual three-note motif in the traditional sense, even though such motifs occur at several places in the music. This interpretation thus sees the *Grundgestalt* as an analytical construct rather than a physical feature of the music. However, in her later analyses, especially that of the Brahms Intermezzo op.76 no.6, Carpenter relates the *Grundgestalt* more closely to the musical surface.

Schoenberg's reluctance to give a clear definition of the relationship linking motif, idea and *Grundgestalt* suggests that this relationship depended on the language and style of the piece. For Schoenberg, the *Grundgestalt* was clearly a construct transcending stylistic distinctions: it allowed him to place his own compositions squarely within the tradition of the masters he revered, indeed substantiating his claim that his musical language was a natural continuation of that tradition.

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MICHAEL J. SCHIANO

Grundheber, Franz

(*b* Trier, 27 Sept 1937). German baritone. He studied in Hamburg, at Indiana University and the Music Academy of the West in San Diego. He made his début in 1966 at the Hamburg Staatsoper, and has continued to sing there regularly, while developing an extensive international career. He made his Vienna Staatsoper début, as Mandryka, in 1983, and his Salzburg Festival début, as Olivier (*Capriccio*), in 1985. Grundheber is an outstanding Wozzeck and Barak (*Die Frau ohne Schatten*), roles which display his gift for portraying tragic figures in a heroic light. Grundheber has also enjoyed successes as Cardillac, the Dutchman, Ruprecht (*The Fiery Angel*), Rigoletto (which he sang at Covent Garden in 1997) and Macbeth. Notable among his recordings are Wozzeck (with Abbado) and Tiresias (*Oedipus rex*).

ANDREW CLARK

Grundtvig, Svend (Hersleb)

(*b* Copenhagen, 9 Sept 1824; *d* Copenhagen, 14 July 1883). Danish folklorist. He was the son of the well-known poet and hymn writer Bishop N.F.S. Grundtvig. He was educated by his father and matriculated at the University of Copenhagen in 1846. As a boy he took a great interest in Danish medieval folk ballads, and at the age of 18 he published translations of related English and Scottish folksongs. In 1847 he produced a project for a new Danish edition of folksongs, based on a critical evaluation of extensive musical and textual material. His expert knowledge

upheld his theories in the face of contemporary attacks, and from 1853 until his death he completed five volumes of his important *Danmarks gamle folkeviser*. The collection was continued by other folklorists from 1898 and comprises 11 large volumes. The systematic nature of this Danish work was of pioneering importance for several later collections in the field, for example Child's *English and Scottish Popular Ballads* (1882–98/R). Besides these researches, Grundtvig made a collection of Danish popular traditions, which he arranged in an exemplary system with ingenious cataloguing. He did not undertake research journeys himself but had many assistants all over the country.

As a convinced Scandinavist he regarded the earliest art, such as the *Edda* poetry, as common Nordic property in opposition to certain Norwegian opinions. From 1863 he was a lecturer in Nordic languages and literature at the University of Copenhagen and was nominated titular professor in 1869.

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SIGURD BERG

Grunebaum, Hermann

(*b* Giessen, 8 Jan 1872; *d* Chipstead, Surrey, 5 April 1954). British conductor of German birth. He was a pupil of Humperdinck in composition at the Hoch Conservatory in Frankfurt, and at 21 became an opera conductor at Koblenz. He settled in England in the 1890s and was chorus master and coach at Covent Garden for an exceptionally long period (1907–33), assisting Richter in preparing the first performances of the *Ring* in English (1908–9). With the producer T.C. Fairbairn he founded the London School of Opera, where he conducted the first performance of Holst's *Sāvītri*, having himself suggested that the choral part, originally for mixed voices, be rewritten for female voices. He conducted opera at the Surrey Theatre, London, in 1922, and from 1924 to 1946 directed the opera class at the RCM, where his production of *Parsifal* in 1926 was

possibly the first to be given by a company of students; he shared the conducting with Boult and each performance was spread over two evenings. His daughter Nora Gruhn (*b* 6 March 1905) was a successful soprano at Covent Garden and at Sadler's Wells up to the late 1940s.

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ARTHUR JACOBS

Grunenwald, Jean-Jacques

(*b* Cran-Gevrier, nr Annecy, 2 Feb 1911; *d* Paris, 19 Dec 1982). French organist and composer. He took a diploma in architecture at the Ecole des Beaux Arts, Paris, concurrently studying at the Conservatoire with Noël Gallon (harmony), Büsser (composition) and Dupré (organ and improvisation); he won three *premiers prix* and a second Prix de Rome. He also took lessons in 1922 from Ludovic Breitner, the last surviving pupil of Liszt. In 1935 he was appointed organist of the American Church of Neuilly, and from 1936 to 1946 was Dupré's assistant at St Sulpice. From 1955 to 1970 he was organist of St Pierre-de-Montrouge, Paris; he was meanwhile professor of organ and improvisation at the Schola Cantorum (1958–61) and at the Geneva Conservatoire (1961–6). His repertory as recitalist included the complete works of Bach and Franck; he was also celebrated for his exceptional improvisations. His compositional style may be traced to Stravinsky and Schoenberg, and to advice received from Boulanger.

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(selective list)

Org: 2 suites, 1936–7; Hymne aux mémoires héroïques, 1940; Hymne à la splendeur des clartés, 1941; Hommage à Josquin des Prés, 1958; Sonata, 1964; Pièce en mosaïque, 1966; Pastorale mystique, 1968; Oppositions, 1976

Other works: Fêtes de la lumière, orch, 1937; Pf Conc., 1940; Concert d'été, pf, str orch, 1944; Sardanapale (op, Byron), 1945–50; Ouverture pour un drame sacré, orch, 1954; Psaume 129 'De profundis', chorus, org, orch, 1959; Fantaisie en dialogue, org, orch, 1964; Partita, pf, 1971; film scores

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XAVIER DARASSE/JEREMY DRAKE

Gruner, Nathanael Gottfried

(*b* Zwickau, bap. 5 Feb 1732; *d* Gera, 2 Aug 1792). German composer and Kantor. He probably received his musical education from his father, Johann Gottfried Gruner (*d* 1763), a Kantor in Zwickau and Gera. In 1764 he succeeded his father as Kantor at the Landesschule and Johanniskirche in Gera and held these positions until his death. His compositions include

keyboard concertos, chamber works, a secular cantata and sacred pieces; most are easy and pleasant pieces for musical dilettantes revealing little originality, although he was highly esteemed by his contemporaries. When his house was destroyed by the large Gera fire in 1780, 1102 people (among them J.F. Reichardt and C.P.E. Bach) subscribed to 1368 copies of his first set of six keyboard sonatas (1781), and his works were still popular in 1800, when a volume of his choral works was published posthumously.

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Vocal: Vierstimmige Gesänge für Kirchen- und Schul-Chöre (Dessau and Leipzig, 1800), ?lost; Mars und Venus, cant., S, B, 2 vn, va, b, 2 ob, *D-Mbs*; Pss viii, xxvii, ciii, solo vv, chorus, orch, *RUS-KAu*, *D-Bsb* [Pss viii, ciii only], *GOI* [Ps viii only]; Herr wie du willst, Sollt es gleich, chorales, chorus, insts, *RUS-KAu*; Ps c, 3 arias, 2 sacred lieder, 1v, kbd, *D-SWI*; Passion cant., cited in *GerberL*; Pss li, lxxxv, 13 chorales for chorus, orch, several motets, cited in *GerberNL*, lost

Inst: Divertissement concertant, hpd, orch, op.1 (Lyons and Paris, n.d.); Divertissement, pf/hpd, orch, op.2 (Lyons and Paris, n.d.); Concert, hpd/pf, orch, op.3 (Lyons and Paris, n.d.); 3 quatri concertanti, hpd, fl, vn, vc, op.4 (Lyons and Paris, c1778); Conc., hpd, orch, op.5 (Lyons, c1778), lost; [6] Sonate, hpd, vn, vc, opp.6–7 (Lyons, c1779–81), ?lost; [12] Sonaten, kbd (Leipzig, 1781–3); 3 qts for 2 hpd, *D-DI*; 2 hpd concs., 1 sym., 2 partitas for 2 vn, va, b, 2 hn, all offered by Breitkopf (Brook, 1966), lost

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LOTHAR HOFFMANN-ERBRECHT

Grünewald [Grunewald], Gottfried

(*b* Eibau, nr Zittau, Upper Lusatia, 1675; *d* Darmstadt, 19 Dec 1739).

German composer, pantaleonist and bass singer. He probably had his first musical instruction from his father Andreas, a schoolteacher and organist in Eibau. In 1703 he appeared as a bass singer with the Hamburg opera. The same year his opera *Der ungetreue Schäfer Cardillo* (lost), was given in Leipzig, and in 1704 another opera, *Die erretete Unschuld, oder Germanicus* (also lost), was performed there with the composer singing the title role. It was repeated in Hamburg and Naumburg the same year, and another performance is recorded in Leipzig in 1720. Grünewald's connection with Leipzig remains unclear as far as his education is

concerned, although Schering assumed he was a student there and became friends with Christoph Graupner, who was to figure prominently in his later career. Between 1709 and 1711 he acted as vice-Kapellmeister and chamber singer at the court of Weissenfels, serving under J.P. Krieger, whose daughter he married.

Probably on the recommendation of Graupner, who had become Kapellmeister to the court at Darmstadt, Grünewald was employed at the same court as vice-Kapellmeister from about 1713, a position he retained for the rest of his life. In 1717 he toured parts of Germany, including Hamburg, as a soloist on the pantaleon, the dulcimer-like instrument invented and popularized by Pantaleon Hebenstreit. The close friendship with Graupner is testified to by the fact that five of Grünewald's ten children had the Graupners as godparents. Noack conjectured that Graupner wrote the leading role in his opera *Costanza vince l'inganno* for Grünewald. While it is known that Grünewald alternated with Graupner in composing cantata cycles for the royal chapel between 1719 and 1739, none of these works survives, since apparently all of Grünewald's personal manuscripts were destroyed on his death. A single surviving work, *7 Partiten* for harpsichord (*D-DS*; ed. L. Cerutti, Padua, 1994), is a collection of suites largely resembling the keyboard style of J.C.F. Fischer as well as that of Johann Kuhnau.

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GEORGE J. BUELOW

Grunge.

A subgenre of 1990s alternative rock. The term was originally used in Seattle to describe the slow punk metal of the band the Melvins. It spread as a label for other local bands, such as Soundgarden, Mudhoney, Alice in Chains, Pearl Jam and TAD, who were forging a new sound out of the **Heavy metal** of Led Zeppelin, Black Sabbath, AC/DC and Kiss, combined with the post-punk styles of Sonic Youth, the Replacements and Hüsker Dü. Bands in other cities were also classified as grunge, especially Stone Temple Pilots and Dinosaur Jr; the genre also had links and affinities with female hardcore bands like L7, Hole and Babes in Toyland. Many of the Seattle grunge bands were associated with and first recorded on that city's Sub Pop record label. The Seattle scene started attracting attention in the late 1980s, but grunge came to national and international attention after Nirvana's *Smells Like Teen Spirit* was released in 1991 and achieved enormous success, pushing 'alternative' music into the mainstream.

Grunge retained the distorted guitar sounds and intensity of heavy metal but avoided its guitar solos and other signifiers of virtuosity. Similarly, grunge rockers and their fans avoided heavy metal's spectacularity of dress and appearance, preferring unfashionable clothes and unstyled hair. The cynicism, pain, and bitter humour of many grunge lyrics reflected and spoke to generational malaise: rising service sector unemployment and other factors made it clear that this would be the first generation of Americans who would not, for the most part, be better off than their parents. The power of the music, however, supported the attempts of musicians and fans to fashion viable identities and find meaning and community within a social environment they saw as saturated by advertising, politically corrupt, in decline and unworthy of trust.

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ROBERT WALSER

Gruppetto

(It.: 'small group').

A term used in the 16th century for a trill, and in succeeding periods for a turn. The terms *groppo*, *groppetto* and *gruppo* were also used. See [Ornaments](#); see also [Improvisation](#), §II, 3.

Gruppo

(It.).

A cadential upper-note trill, often with a turn at the end. See [Ornaments](#), §§1, 4 and 8(iii, iv).

Gruppo Universitario per la Nuova Musica.

Organization for the promotion of contemporary music, based in [Palermo](#).

Grützmacher, Friedrich (Wilhelm Ludwig)

(*b* Dessau, 1 March 1832; *d* Dresden, 23 Feb 1903). German cellist and composer. Son of a musician in the Hofkapelle who gave him his first lessons, Grützmacher studied the cello with Karl Drechsler (Dotzauer's former pupil) and theory with Friedrich Schneider. He went to Leipzig in

1848; the following year Ferdinand David was influential in having him appointed as Cossmann's replacement both at the Gewandhaus and as a teacher at the conservatory.

In 1860 Rietz brought Grützmacher to the Dresden Hofkapelle, where in 1864 he replaced Kummer as solo cellist and was later appointed *Kammervirtuos* to the King of Saxony. He remained at Dresden for over 40 years, making frequent tours in Europe and Russia as a soloist and chamber music player, and becoming an esteemed and influential teacher. Alexanian, Becker, Fitzenhagen, Gérardy and Hegar were among his most notable pupils.

Grützmacher owned a Stradivari, and a fine Amati acquired after A.C. Prell's death in 1885. His left-hand technique is said to have been brilliant. Van der Straeten suggested, however, that Grützmacher's tone was 'not much appreciated by those accustomed to the rich and powerful tone of Kummer'.

Grützmacher wrote workmanlike concertos and other music for the cello, besides orchestral pieces, chamber music and songs. His technical studies are useful: *Tägliche Übungen* (op.67), *Hohe Schule des Violoncellspiels* (Leipzig, 1891), and *24 Etüden* (op.38). Although as a performer he was highly regarded for his musicianship, he was often misguided in his editing of Classical works: in 1895 Breitkopf & Härtel published a work stated to be Boccherini's Cello Concerto in B \flat ; edited by Grützmacher; accepted for many years as genuine, it is in fact compounded of material from three works by Boccherini, with an extensively altered solo part and lavish Grützmacher tuttis.

Grützmacher's younger brother Leopold (*b* Dessau, 4 Sept 1835; *d* Weimar, 26 Feb 1900) studied with him and with Drechsler. Leopold held posts successively at the Leipzig Gewandhaus, the Schwerin Hofkapelle, the Landestheater at Prague, the ducal orchestra at Meiningen and, from 1876, as soloist and professor at the Weimar Hofkapelle. He was also principal cellist of the Bayreuth theatre. He wrote two concertos and minor pieces for the cello.

Leopold's son Friedrich (*b* Meiningen, 2 Oct 1866; *d* Cologne, 25 July 1919) studied with his father and with his uncle. He made his *début* aged ten at Weimar, in Liszt's presence. After touring for some years he was appointed principal cellist of the Sondershausen Hofkapelle; in 1888 he became soloist of the Budapest theatre orchestra. He settled in Cologne in 1894 as professor at the conservatory and soloist of the Gürzenichorchester and Quartet; it was almost certainly he, and not his uncle, who gave the first performance of Strauss's *Don Quixote* (3 March 1898). He published studies and transcriptions for the cello.

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LYNDA MacGREGOR

Gruuthuse Manuscript.

See [Sources](#), MS, §III, 8.

G sol re ut.

The pitches *g* and *g'* in the [Hexachord](#) system.

Guaccero, Domenico

(*b* Palo del Colle, nr Bari, 11 April 1927; *d* Rome, 24 April 1984). Italian composer and writer on music. Following his piano diploma and classical literature degree (1949) in Bari, he studied composition with Petrassi at the Conservatorio di S Cecilia in Rome (diploma 1956). In 1957 and 1959 he attended the summer courses in Darmstadt. With others (including Evangelisti and Egisto Macchi), he was very involved in Rome with the promotion and development of electronic music (he helped to found the studio of the Accademia Filarmonica Romana, 1957, and the R7 studio, 1968), with contemporary music associations (in particular Nuova Consonanza from 1960) and with music-theatre groups and other initiatives. He was the co-founder (1959) and chief editor of the journal *Ordini-Studi sulla Nuova Musica* and editor of *Collage* (1963–8). He also taught composition at the conservatories of Pesaro, L'Aquila, Frosinone and Rome.

At first influenced by Hindemith and Bartók filtered through Petrassi, Guaccero went on to confront, in both his music and writings, many problems of the avant garde, including aspects of American experimentalism, serial developments and aleatory methods, first used in *Schemi*. *Un iter segnato* marked the beginning of more than two decades of exploration of extended modes of sound production, sometimes interacting with electronic equipment. This work also displays polystylism (later apparent also in the Sinfonias nos.2 and 3 and *Blackout*), an exploration of musical space (the performers moving around the concert hall) and an interplay of theatrical gestures (which owes something to Cage). This last aspect came to be central in a number of instrumental works of the mid-1960s (*Incontro a tre*, *Negativo* and *Interno-esterno*) in which music theatre proper took on increasing importance. In Guaccero's works for the stage, sound, movement and text carry equal significance. He also experimented with taking musicians beyond their customary specialized roles – the instrumentalists in *Rappresentazione et esercizio*, for example, use movement and their voices – and indeed with moving away from the stage itself as the *locus* for such compositions.

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Vocal: 3 liriche di Montale, female v, pf, 1951; *Canto alle madri dei miliziani morti* (P. Neruda), STB, 2 tpt, 2 pf, db, 1954; 3 melodie (J. da Todi), female v, tpt, 1959; *Studio per un quartetto* (after W. Shakespeare, Dante, W.B. Yeats), S, T, cl, t sax, amp, 1961; *Nuovo incontro* (a 3) (frags. from E. Ionesco), S, pf 4 hands, 1964; *Esercizi*, 1v, 1965, rev. 1971; *Da cantare* (M. Sani, anon.), B, 1970; *Da cantare*, female v, gui, 1970; *Kardia*, 2 S, 2 C, Bar, B, 1976, arr. str, ww; 3 invenzioni, S, hn, pf, 1979; 5 canti da Tasso, S, pf, 1980; *Esercizio*, 2 S, 2 Mez, 2 T, 2 B, 1980; *Casa dell'armonia*, 24 female vv, 1981; *Il sole e l'altre stelle* (after Bible, Dante, C. Collodi), child's v, children's chorus, b drum, 1982–3; *Un hombre* (R. Alberti), S, perp pf, 1983

Inst: *Partita*, pf, 1953; *Sonatina no.1*, pf, 1956–7; *Qt*, 2 cl, va, gui, 1957; *Sonatina no.2*, vn, pf, 1958; *Schemi*, 2 pf, 2 vn, t sax (various combinations), 1960, collab. E. Macchi; *Un iter segnato*, ob, cl, tpt, bn, trbn, 2 vn, va, vc, db 1960; *Sinfonia no.1*, 10–40 pfmrs, 1961–4; *Improvvisazione*, amp hpd, 1962; *Incontro a 3*, fl, pf, prep pf, 1963; *Negativo*, pic + a fl + b fl + perc, 1964; *Esercizi*, cl, 1965; *Esercizi*, pf, 1965; *Klaviatura*, hpd, pf, hmn, cel, glock, vib, mar, tape, 1965; *Pentalfa*, amp str qt, kbd, 1965; *Interno-esterno*, fl, ob, cl, bn, perc, kbd, tape, 1967; *Variazioni no.1*, orch, elecs, 1967; *Variazioni no.2*, str, 1967; *Variazioni no.3*, 1–50 pfmrs, 1968; *Sinfonia no.2*, 12–72 pfmrs, 1970; *Kardia*, str, 1972, version for ww, version for vv, 1976 [versions may be perf. separately or in combination]; *Luz*, b inst, tape, 1973; *Sinfonia no.3*, orch, 1973; *Blackout*, variable insts, 1975; *Ajna*, str, 1978; *Conc.*, perc, orch, 1979; *Rota*, hp, tape, 1979; *Positivo* (Flauterie), fl, 11 fl, 1980; *Traccia*, vn, 1980; *Str Qt*, 1980; *Su traccia*, vn, prep vn

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ANTONINO GERACI

Guáchara [churuca, guacharaca].

Scraper of Latin America. The *guáchara* is used in Panamanian *mejorana* or *cumbia* ensembles. Occasionally it is a perforated deer bone or a piece of bamboo, but it is more frequently a round or oblong notched gourd, scraped with a piece of twisted wire, a small stick or nail, in rapid rhythm. In Colombia it can also be the incised tube of *caña de lata*, a thin palm trunk, scraped by a *trinche* (metal fork). The materials used for both the body of the instrument and the scraper depend on the acoustic aesthetic of the player and the ways the sound of the instrument fits into the timbres and textures of the ensemble and its music. The *guáchara* is found in Maracaibo, Venezuela (*charrasca*); Antioquia, Colombia; and Esmeraldas, Ecuador (where it is usually made from a gourd but may also be made from a piece of bamboo containing achira seeds, and be called an *alfandogue* or *guasá*). In Cuban ensembles, where it is known as a **Güiro**, it is usually made from a gourd but may also be made of bone, cow horn, copper, bronze or metal tubing, bamboo or wood. In Dominican **Merengue**, in a line-up with accordion and drum, the accordion may be syncopated against the steady rhythmic beat held by the *guáchara* while the drummer improvises. Rasps of bone, stone and wood were known among Aztecs and other pre-Columbian tribes of North America.

JOHN SCHECHTER/R

Guadagni, Gaetano

(*b* Lodi or Vicenza, 11 Dec 1729; *d* Padua, 11 Oct 1792). Italian alto castrato, later soprano. In 1746 he travelled from Cremona, by way of Mantua, to Padua, where in the summer he took up employment as an alto at the *cappella* of S Antonio; in autumn of that year he sang at the Teatro S Moisè, Venice. In the 1748–9 season he was engaged by the Haymarket Theatre, London, as a member of Croza's company of comic singers. Handel, whose attention he had caught, transferred to him the parts in *Messiah* and *Samson* originally written for Susanna Cibber and wrote for him the part of Didymus in *Theodora* (1750). Burney claimed to have been of assistance to him in studying his roles; he later depicted Guadagni's voice as a 'full and well-toned countertenor', adding that during his first stay in England Guadagni 'was more noticed in singing English than Italian'. As

an actor Guadagni was greatly influenced by Garrick, who 'took great pleasure in forming him'. Micah's aria 'Return, oh God of hosts' (*Samson*) became a showpiece of Guadagni's in a number of London concerts (the last of which took place on 30 April 1753). Shortly afterwards he is said to have been a pupil of the soprano castrato Gioacchino Conti in Lisbon. In 1754 he sang at the Concert Spirituel, Paris, and at Versailles and in 1755 he was again in London (as Lysander in *The Fairies* by J.C. Smith at Drury Lane). After engagements at various European theatres (including Venice, 1757–8, Parma, 1758, 1760–61 and Naples, 1760) he went early in 1762 to Vienna where he made his début as Horatius in Hasse's *Il trionfo di Clelia*, and a month later sang Bacchus in Gluck's *Arianna*. On 5 October 1762 he created the title role in Gluck's *Orfeo*, probably his most famous role. A year later he sang Orestes in Traetta's *Ifigenia in Tauride*, and in 1765 the title role in Gluck's *Telemaco*. In addition to these, his most important Viennese roles, he also sang in numerous concerts there from 1762. Early in 1764 he went to Frankfurt with Gluck for the emperor's coronation, and in summer 1765 he went to Innsbruck for the wedding of Archduke Leopold. In October 1765 Guadagni was in Padua, from where he tried to contact Durazzo. He returned to Venice and was appointed to sing for the doge at an annual salary of 2000 ducats, though he had permission to take up other engagements during the carnival. In spring 1767 he offered his assistance to Prince Kaunitz for the intended opera performance at the wedding ceremonies in Vienna of the Archduchess Josepha and King Ferdinand IV of Naples (letter of 18 March 1767). In 1768 he was appointed for the second time at the *capella* of S Antonio in Padua and in summer 1769 he went to London. In 1770 he sang Orpheus at the Haymarket Theatre, London, in a pasticcio which, in addition to Gluck's music, contained pieces by J.C. Bach and P.A. Guglielmi and an aria by Guadagni himself, 'Men tiranne', a minuet-like Larghetto in F major (in place of Gluck's F minor); this piece was published in *The Favourite Songs in the Opera Orfeo* (London, 1770). Guadagni's 'attitudes, action and impassioned and exquisite manner of singing the simple and ballad-like air: Che farò, acquired his very great and just applause' (Burney; the air appeared in Corri's *A Select Collection of the most Admired Songs, Edinburgh, c1779*). Soon, however, Guadagni found himself rejected by the public, because – according to Burney – in order not to interrupt the progress of the stage action he did not bow to acknowledge applause and refused to repeat arias.

After staying in a number of towns in northern Italy, including Verona and Venice (where in 1772 he was awarded the title Cavaliere di S Marco), he went to Munich, where he sang the title roles in a new pasticcio of *Orfeo* in 1773 and in Antonio Tozzi's version in 1775. In 1776 he went to Potsdam, where he sang before Frederick the Great, who presented him with a golden snuff-box set with diamonds. Guadagni settled in Padua and continued to sing sacred music in the Basilica del Santo, and take the part of Orpheus, as a soprano role, in domestic marionette theatre performances. That in later years Guadagni was a soprano is also confirmed by an Italian aria by him with a range from *c'* to *g''* ('Pensa a serbarmi, o cara', from Metastasio's *Ezio*, MS in *I-Bc*). Burney provided a comprehensive judgment of Guadagni as both actor and singer:

As an actor he had no equal on any stage in Europe: his figure was uncommonly elegant and noble; his countenance replete with beauty, intelligence, and dignity; and his attitudes and gestures were so full of grace and propriety, that they would have been excellent studies for a statuary. But though his manner of singing was perfectly delicate, polished, and refined, his voice seemed, at first, to disappoint every hearer ... The music he sang was of the most simple imaginable; a few notes, with frequent pauses, and opportunities of being liberated from the composer and the band were all he wanted. And in these extemporaneous effusions he proved the inherent power of melody divorced from harmony, and unassisted even by unisonous accompaniment.

In contrast with several anecdotes concerning Guadagni's generosity and unselfishness (in Cramer's *Magazin* and in Forkel's *Almanach*, 1783) there is a rather hostile one in Dittersdorf's autobiography. Durazzo mentions Guadagni's grand airs when he was singing at Venice. A portrait of Guadagni (together with Giovanni Manzuoli) is in Antonio Fedi's *Parnaso* (c1790).

Two sisters of Guadagni, Lavinia Alessandra and (presumably) Angiola, sang in a performance of Piccinni's *La buona figliuola* on 19 May 1764 at the Laxenburg Castle theatre before the imperial court. In the same year the former also sang Livietta in Galuppi's *Le nozze* in Vienna; the latter had performed earlier in Venice (1760) and later sang there with her brother (1767).

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GERHARD CROLL/IRENE BRANDENBURG

Guadagnini.

Italian family of string instrument makers. They were active from about 1739 until the middle of the 20th century. Lorenzo Guadagnini (*b* Cerignale, Piacenza, 22 Dec 1685; *d* Piacenza, 15 June 1746) changed his surname from 'Guagnini' between 1710 and 1716. His first 50 years were spent moving from village to village in the Val Tidone region, to the south-west of Piacenza. He moved to Piacenza in 1739, after his son Giovanni Battista had moved there, but by 1741 was living elsewhere. Lorenzo is again documented in Piacenza in 1743 and 1746. There is no evidence that Lorenzo ever went to Cremona or worked for Stradivari, notwithstanding a very small number of labels on which he described himself as 'alumnus Antonii Stradivarii', nor is there anything about his violins to link them to Stradivari in details of workmanship. Furthermore, if he did make violins on his own, it was only for a very few years, during his sporadic residences at Piacenza in 1740 or 1743. The edgework on those instruments credited to him is deeply grooved, the arch of the back tending to rise to a peak, and the scrolls, while magnificent, are carved without the slightest attempt at symmetry. These characteristics continue in the work of Gaspare Lorenzini of Piacenza, who claimed on his labels to have been a pupil.

Lorenzo's son, Giovanni Battista [also known as J.B. from the latinized form used in his labels, Johannes Baptista] Guadagnini (*b* Bilegno, Val Tidone, 23 June 1711; *d* Turin, 18 Sept 1786), was the most important violin maker of the family. His long working life, large output and extended itinerary led many past writers to believe that there were two makers named Giovanni Battista. His violins are the most highly prized of the mid-to late 18th-century Italian instruments (see illustration). His early years were spent with his father. In January 1738 he moved to Piacenza and commenced making violins a year or two later. From 1740 to 1749 he made instruments which give the impression of a neat, young, and comparatively unpractised hand. From the beginning he sometimes used a red varnish of an extremely bright tint, the usual colour being a cooler orange-brown. By the time he left Piacenza the character of his violins was already defined, though their basic appearance would continue to evolve. The outline was Stradivarian, though with slightly sloping shoulders, perpendicular soundholes, and scrolls without a trace of classical design, yet with flowing spirals and cut with great character. In Piacenza Guadagnini met several individuals who profoundly influenced his career, including the violinist and violin maker Giuseppe Nadotti, and especially the cellist Carlo Ferrari and his brother Paolo, a violinist: both highly regarded local musicians. During his years in Piacenza, Guadagnini developed a cello model, typically about 4 cm shorter in body length than that of

Stradivari, certainly the result of his collaboration with Carlo Ferrari. The string length of these cellos is normal, and their good width and very deep sides make them excellent to play. Guadagnini continued to make cellos on this pattern well into the 1760s.

Guadagnini's subsequent movements follow closely on those of Carlo Ferrari, who moved to Milan in the mid-1740s and attained the position of solo cellist in the orchestra of the Regio Ducal Teatro. In September 1749 Guadagnini also moved to Milan. Those who admire the results of a natural uninhibited Italian flair for the art of violin making tend to prefer his work of this period. A splendid choice of wood was available for the instrument backs, and the violins are often covered with a varnish with the colour and transparency of red wine. The lobes of the soundholes had gradually evolved into a pear shape in Piacenza; this shape is characteristic of the Milan period works and remained unvaried from 1753 to 1776. They are also characterized by a direct, powerful sound, but without the range of colour or warmth of quality of certain other makes.

About a dozen violins dated 1758 exist bearing labels from Cremona and having unique characteristics in common. No documentary evidence has been found that Guadagnini actually resided in that city, although he might well have passed through on his way to Parma. These violins resemble those of the Milan period, but the shoulders slope a little more from the button of the back, and the varnish has an orange shade a little different from the colours seen in other towns. By early 1759 he had settled in Parma, where he remained until May 1771. The Ferrari brothers had found lucrative employment at the court of Duke Philip of Bourbon in the early 1750s. Guadagnini entered the official court payroll in 1766 but was informally employed well before that date. One type of Guadagnini's labels from this period bear the monogram CSR ('Celsitude Serenisima Realis': 'His Serene Royal Highness') in reference to the reigning Duke. However, after a short time in Parma he used neither the fine wood nor the lustrous varnish of his previous work, and a certain meanness is evident in details, particularly the scrolls. The maple he used, a narrow-flamed wood grown in the region, is not handsome but acoustically excellent, and was used by most Cremonese makers at one time or another. The varnish is an unexciting brown-red. Another curiosity of the instruments from Parma is his soundholes, which rise higher and higher on the table on violins dated up to about 1768; on later instruments they gradually drop again, until by about 1773 they have returned to their original position. As the soundholes are placed higher the notches, traditionally used to mark out the position of the bridge, are cut lower. This feature is unique in violin making. Whether it was intended for acoustical reasons or from some quirk in his working methods is unknown. Also at this time, he described himself on his labels as 'Cremonensis', rather than 'Placentinus', doubtless for the sake of prestige; in Turin, this self-made myth appears in every official document.

By the summer or autumn of 1771 he had settled in Turin. By 1773, he made the acquaintance of the violin collector Count Cozio di Salabue. Under a formal arrangement lasting from December 1773 until May 1777 Cozio was Guadagnini's exclusive patron, supplying the wood and acquiring virtually all of his production – at least 50 violins, two violas and two or three cellos. Guadagnini continued to repair and sell violins for

Cozio after their contract lapsed. In 1775–6 Cozio bought the collection of Antonio Stradivari's violins and workshop relics belonging to the master's son Paolo, Guadagnini acting as intermediary. The violins were almost all modernized by Guadagnini and, perhaps, they inspired the radical changes that Guadagnini introduced to the manufacture of his own violins, of which the most important was the adoption of the Stradivari outline and form of soundhole. Only the scrolls remained stylistically independent, though they now had their chamfers finished in black. Varnish became important once more, and the red colour increasingly noticeable. The wood, too, was handsome as well as acoustically sound. Guadagnini's Turin period is also marked by a small-model viola, with a body length of 40 cm; until then he had made only a handful of violas.

His sons may have collaborated with him during his later years, but, like Stradivari, Guadagnini preferred to give his personal stamp to his productions. From 1778 his work is that of an old man striving to imitate Stradivari, and with great success: these instruments have a full and loud tone equalled by few others. On his late Turin labels, in addition to 'Cremonensis', Guadagnini described himself as 'alumnus Antonii Stradivari', perhaps out of respect for the great maker but more probably for commercial reasons. It was 100 years before makers began to deliberately copy G.B. Guadagnini's work. The lack of recognition for his violins explains the confusion among 19th-century writers about his life. Good copies have been made by some modern Italian makers, and the early 20th-century Berlin school produced some clever fakes, as did the Vollers in London.

Giuseppe Guadagnini, known as 'Il Soldato' (*b* Milan, 18 April 1753; *d* Pavia, 28 Aug 1805), was the third surviving son of G.B. Guadagnini. He worked independently of his father from perhaps the late 1770s. Much of his work cannot be accurately dated, though original labels are known from 1780 in Como and after 1790 from Pavia. Although he was clearly trained by his father, his conception of violin making and the quality of his work was much inferior, and the results seldom justify any kind of comparison.

Gaetano (i) (*b* Milan, 1 June 1750; *d* Turin, 5 Feb 1817) and his youngest brother Carlo (*b* Parma, 3 Nov 1768; *d* Turin, 20 Nov 1816) were sons and the principal successors of Giovanni Battista. Gaetano began to work for his father after the family moved to Turin in 1771, and by 1777 he was his father's chief assistant in completing orders, running the workshop and writing correspondence. Several late instruments of Giovanni Battista show evidence of Gaetano's collaboration. After his father's death he continued the business, eventually bringing his younger brother Carlo into the shop; by the early 1790s they were known as the 'Fratelli Guadagnini'. They enjoyed great fame as the principal guitar makers in Turin, although an occasional violin does survive. While their work is of fine quality, in commerce they had the misfortune of coming into their own just as the French Revolution and Napoleon sent a chill through all musical endeavours in Piedmont, and when Count Cozio heard of their activities in 1816 he noted that they were working 'but not well', a clear reference to the economic climate. The emergence of French instrument making workshops in Turin at this time, and perhaps also of makers such as D'Espine and Pressenda, may owe some debt to them.

After Carlo's death, Gaetano (i) turned over the control of the business to his nephew, Gaetano (ii) (*b* Turin, 30 Nov 1796; *d* Turin, 2 Mar 1852), during whose tenure the shop on the piazza S Carlo became the pre-eminent musical instrument shop in the city. His clientele included musicians of the major theatres and opera orchestras, as well as the fledgling Accademia Filarmonica. He also acted as an agent for J.-B. Vuillaume of Paris. He too was well known and respected for his exceptional guitars, and he also made some violins.

Under Antonio Guadagnini (*b* Turin, 19 Aug 1831; *d* Turin, 31 Dec 1881), the eldest son of Gaetano (ii) and his successor, the family business enjoyed its greatest years commercially. Finely crafted but very diverse instruments are known bearing his label. He also was known for repairs and instrument dealing, and maintained at one time a large and distinguished workshop, including such makers as the Melegari brothers, Enrico Marchetti, and Maurice Mermillot. Antonio's son Francesco (*b* Turin, 27 July 1863; *d* Turin, 15 Dec 1948) was the last important maker in the family. He continued the successes of his father to the end of the century, but by then he faced serious competition from the vigorous violin making community in Turin. After the beginning of the 20th century his work was primarily in the making of new instruments (including guitars), all of excellent quality but less impressive than those being made by some of his rivals. During World War II his workshop closed after being destroyed in a bombing raid, and after the death in action of his son Paolo (*b* Turin, 2 May 1908, *d* at sea on the Mediterranean, 30 April 1942), the Guadagnini dynasty came to an end.

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CHARLES BEARE/PHILIP J. KASS, DUANE ROSENGARD

Guadagno, Anton

(*b* Castellammare del Golfo, 2 May 1925). American conductor of Italian birth. He studied first at the Palermo Conservatory, then at the Accademia di S Cecilia, Rome (composition and conducting), and took a postgraduate course at the Salzburg Mozarteum, where he won a first prize for conducting in 1948. He began his career in South America, and has had a long association with the international opera seasons in Mexico City. His début in the USA was at a Carnegie Hall concert in New York in 1952, after which he was active in the theatre and the concert hall, including a period as musical director of the Philadelphia Lyric Opera (1966–72) and conductor of the Cincinnati Summer Opera. He also regularly conducted the Italian repertory at the Vienna Staatsoper for some years, and in 1965 was appointed Cavaliere by the Italian government for his services to

Italian opera. He first appeared in London at a concert performance of *Andrea Chénier* at the Theatre Royal, Drury Lane, in 1970, and made his Covent Garden début the following year with *Un ballo in maschera*. He made his Metropolitan Opera début in 1982, and in 1984 was appointed musical director of Palm Beach Opera, Florida. His recordings include the complete performance of Puccini's *Le villi*; his sensitivity as an accompanist made him a sought-after conductor for recital recordings by leading singers including Caballé, Domingo, Milnes and Tebaldi.

BERNARD JACOBSON/R

Guadalcanal.

See *Melanesia*, §IV, 2.

Guaitoli, Francesco Maria

(*b* Carpi, 29 Dec 1563; *d* Carpi, 3 Jan 1628). Italian composer. According to a note by Gaspari in the Bologna copy of Guaitoli's *Motecta*, he was appointed *maestro di cappella* at Carpi Cathedral on 30 April 1593 with a five-year contract and an annual salary of 200 lire. He was also a teacher of Angela d'Este, a nun and sister of the Duke of Modena. He appears to have published sacred and secular music throughout his career (the *Messa e motetti* is announced as 'new' in Alessandro Vincenti's catalogue of 1621) but much of his later music is now lost. His earlier church compositions are mainly in the Venetian style, using *cori spezzati* in a manner derived from Andrea Gabrieli. His canzonettas show the influence of such music as Gastoldi's three-voice ballettos, with a typical duet and bass texture and simple diatonic harmony.

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Works in 1606⁶, 1611¹, 1612², 1612³, 1616¹⁰

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DENIS ARNOLD/R

Guajira.

A Cuban narrative song form. Derived from rural folk tradition, it was still popular in rural and urban areas at the end of the 20th century as a significant popular music genre, part of the *canción cubana* complex. Characterized by improvised *décimas* (octosyllabic verse form), it was originally set strophically to traditional Spanish melodies called *tonadas*. The *décimas*, often celebrating the local region or amorous in content, characteristically use double meaning to convey subtle, picaresque humour. In two parts, the first in a minor mode, the second major, the *guajira* is usually accompanied in strict tonic-dominant harmony on various Cuban guitars, originally including the *bandurria* (flat-backed lute), and *claves* (two round sticks one knocked on top of the other to beat out key rhythms). Frequent alternation of 3/4 and 6/8 with vertical hemiola and high-pitched vocal melodies are typical. It can also use the *punto guajiro* form which uses either a fixed pattern or free. When fixed, the guitar or *laúd* is used as accompaniment; when free, the sung part is without accompaniment. The genre, which forms part of the repertory of the traditional and urban country musicians, has also fed into the matrix of Cuban *son*. It has been popularized in urban Cuba by singers such as Carlos Puebla, who wrote revolutionary *guajiras*, and Cuba's queen of country music, Célina González.

WILLIAM GRADANTE/R

Gualandi, Antonio [Campioli]

(*fl* 1703–38). Italian alto castrato. Born in Germany of Italian parents, he was trained in Italy. He sang in Stuttgart (before 1704), Berlin (1708–13), Darmstadt (1718), Hamburg (1719) and Brunswick (1720–22), appearing in operas by Schürmann, Caldara and Francesco Conti. He then joined the Hamburg opera (1722–8), where he sang the title role in Handel's *Giulio Cesare*. In 1728 he went to Venice to train singers for Dresden. He sang in Hasse's *Cleofide* (1731, Dresden), but the part of Poro had to be cut down for him. Handel engaged him for the London season of 1731–2, and he sang in revivals of *Poro*, *Admeto* and *Flavio*, Ariosti's *Coriolano*, the pasticcio *Lucio Papirio dittatore*, and as Argone in the first performance of Handel's *Sosarme* (1732). Handel, who evidently thought little of him, gave him a meagre part without an aria in *Sosarme* (compass *a* to *c*) and severely cut his parts in *Admeto* and *Flavio*. Campioli was still attached to the Dresden court in 1738, when he returned to Italy on a pension.

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WINTON DEAN

Gualandi, Margherita [La Campioli]

(*b* Bologna, ?1680s; *d* after 1738). Italian singer, possibly related to Antonio Gualandi [Campioli]. She is first known from a letter of 1703 in which Perti recommended her as a singer to impresarios in Vicenza, but

her first verifiable operatic role can be traced only to the 1709 carnival season at the Teatro Sant'Angelo in Venice. Other early appearances are recorded in Cremona in 1709, Ferrara and Bologna in 1710, and Mantua in 1711. The period 1711 to 1716, in which she appeared in a series of starring roles at the Teatro Sant'Angelo in Venice, marked a high point in her career. At this time, she became closely associated with Antonio Vivaldi, whom she followed to Mantua in 1719. In the early and mid-1720s, she made appearances in northern Italian operatic centres such as Milan (1721–3), Turin (1722) and Florence (1725–6). Gualandi's career in Italy was cut short after she reneged on a contractual obligation to appear in J.A. Hasse's *Sesostrate* in Naples in 1726. Apparently unable to arrange engagements in Italy, she travelled north to appear in productions in Prague (1728–9, 1733–5), Munich (1733) and Brno (1736). In the late 1720s and early 1730s, she probably travelled in Italy with her lover, the tenor Lorenzo Moretti, whom she met in Prague in 1728 and married in Prague in 1733. Her last known operatic appearance was in Vivaldi's *Siroe* in Ancona in 1738. A number of documented incidents of discreditable behaviour lead one to suspect that she may well have been a prototype for the temperamental Bolognese singers ridiculed in Benedetto Marcello's satire *Il teatro alla moda* (1720).

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DANIEL E. FREEMAN

Gualterus ab Insula.

See [Walter of châtilon](#).

Gualtieri, Alessandro

(*b* Verona; *d* Cividale del Friuli, 25 April 1655). Italian composer and organist, possibly related to [Antonio Gualtieri](#). He is known to have been a musician to the Archbishop of Salzburg between 1612 and 1616, and was both organist and choirmaster of S Maria, Verona, until September 1621; on 5 October 1621 he became choirmaster of the cathedral of Cividale del Friuli where he remained until his death. Like so many other minor Italian composers of church music in the early 17th century, he used the small-scale concertato style for motets and the double-choir style for masses. He was one of the few to write solo motets before 1620, and these are the best works in his 1616 collection. They succeed because of their melodious voice parts and varied bass lines, and there is a restrained use of

ornamentation. In *Alleluia, misericordias Domini* there is felicitous use of slurred pairs of quavers; even though this motet is only 48 bars long it is in *ABA* form. The motets for two or more voices are less successful; in one piece for three sopranos the continuo merely doubles the lowest soprano at the octave, so the potentially rich sonority of three upper voices over a bass is never exploited. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

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10 motets in 1626², 1626⁴

JEROME ROCHE

Gualtieri, Antonio

(d Venice, Dec 1649 or Jan 1650). Italian composer; possibly related to [Alessandro Gualtieri](#). Before 1608 he was a musician in the service of Gasparo Campo of Rovigo. From 1608 he was *maestro di cappella* of the collegiate church and seven other churches at Monselice, near Padua; he resigned in 1625. From 4 January 1637 he was choirmaster at the ducal seminary of S Antonin di Castello, Venice, where the S Marco choirboys were educated. His output is divided almost equally between motets and secular music. In the latter field he can be seen to have moved with the times by changing over from the five-part unaccompanied madrigal to the concertato madrigal. His *Amorosi diletti* consists of canzonets for high voices of a character by no means frivolous: pleasantly tripping melodies are lacking, and there are some affective intervals, chromaticisms and wayward harmonic progressions. In motets, too, Gualtieri moved away from the double-choir style to the small concertato. He was one of the composers who at first experimented with integrating plainsong and the modern style but found the two to be incompatible. He was also a pioneer of the solo motet. *O dulce nomen* in his 1630 collection is interestingly scored for tenor, two violins, trombone and basso continuo: the trombone is thus used as an alternative bass instrument to the more common violone. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

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[16] Motecta, 2vv, bc, libro I (1611)

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Il secondo libro de madrigali, 5vv, op.6 (1613)

[18] Madrigali, 1–3vv, bc (org), op.8 (1625)

Mottetti, 1–4vv, con le Litanie della Beata Virgine, 4vv, libro III, op.10 (1630)

Guam.

See Micronesia, §IV, 2.

Guami.

Italian family of musicians. In addition to those discussed below, another branch of the family – Giovanni Battista Guami (bap. 17 Nov 1557), his sons Guglielmo (bap. 1 July 1591) and Pietro (i) (d 20 April 1607) and Guglielmo's son Pietro (ii) – was active in Lucca during the same period; the last three served in the Cappella Palatina.

- (1) Gioseffo [Giuseppe] Guami [Gioseffo da Lucca]
- (2) Francesco Guami [Francesco da Lucca]
- (3) Domenico Guami
- (4) Vincenzo Guami
- (5) Valerio Guami

PHILLIP D. CRABTREE

Guami

(1) Gioseffo [Giuseppe] Guami [Gioseffo da Lucca]

(b Lucca, 27 Jan 1542; d Lucca, 1611). Organist and composer. He was the most illustrious member of the family. The circumstances of his early training are unknown, but he must have shown unusual promise, for he was sent to Venice to study, perhaps as early as 1557, under the sponsorship of two Lucchese noblemen. Here he was a pupil of Willaert and Annibale Padovano and a singer in the *cappella grande*. As early as 1562, his compositions were appearing in anthologies alongside those of the leading composers in Venice. In 1567 Lasso made a special trip to Italy to recruit Gioseffo and his brother (2) Francesco for the Bavarian court chapel as organist and trombonist respectively. Both were employed at the court from at least 1568 with equal salaries of 180 florins each (there are no court records extant from before that date). The records show Gioseffo's service there until 1570 and again from 1574 to 1579. Massimo Troiano's official account of the wedding of Duke Wilhelm V to Renée of Lorraine, in 1568, already names Guami, praising him as the 'excellantissimo' organist. Between 1570 and 1574 he spent some time in Italy with Lassus, but the full circumstances of these years are not known. One sworn testimony supporting his later appointment at S Marco, Venice, shows he held the title of *capo delli concerti*, as well as organist at the Bavarian court chapel; this may refer to his second period of employment at the court. In 1574 Guami was also appointed organist at S Michele, Lucca, but he did not actually take up the position until 1579 when he received a special gift of 130 florins from the Bavarian court to return to Lucca, where he was married on 6 July of that year. Guami's length of service in Lucca is uncertain, but he was still there in 1582. By 1585 he was serving as *maestro di cappella* at the court of Prince Gian Andrea Doria in Genoa. He had returned to Lucca by 1587, but the exact circumstances of his employment are unknown. He was elected to the post of first organist at S

Marco, Venice, on 30 April 1588, and, according to a letter of recommendation from a priest there, had already achieved 'universal renown'. Zarlino's sworn testimony in the proceedings stated that there was 'none better qualified than he to serve the church' an assessment echoed in the sworn testimonies of ten other leading Venetian musicians, including Giovanni Gabrieli. Three years later under somewhat mysterious circumstances Guami left the position 'senza licenza' and returned to Lucca; the reason may have been his disappointment at not being selected as Zarlino's successor as *maestro* of the cathedral. He was appointed on 5 April 1591 to his last position, as organist at Lucca Cathedral which he held until his death 20 years later. It was while serving there that he had Adriano Banchieri as a pupil. After his death his son (4) Vincenzo was elected on 20 January 1612 to succeed him as organist at the cathedral.

The Venetian influence of Willaert and Rore is apparent in Guami's earliest publications. His secular style is characterized by careful text-setting, colouristic treatment, chromaticism with cross-relations, circle-of-5ths patterns, and *cori spezzati* effects. His early motets and his parody mass on a motet of Lassus show leanings towards Lassus's sacred style. One motet, *In die tribulationis*, and a canzona, *La cromatica*, with their chromatic subjects and distant modulations, recall the chromatic experiments initiated by Vicentino. The final volume of motets adds a *basso seguente* partbook, and many of these works, including the *Misericordias Domini* for 16 voices, are fully-fledged *cori spezzati* compositions. A duet with figured bass in the new style used by Viadana was published in Banchieri's *Nuovi pensieri ecclesiastici libro terzo* (Bologna, 1613). Most of the instrumental canzonas, several of them antiphonal works in eight parts, were published in Guami's collection of *Canzonette francese*, for which one of the earliest scores was printed in 1601. These titles are all descriptive, with family and other references such as *La Guamina*, *La Brillantina*, *La Todeschina* and *La Luchesina*. Extended ornamental *passaggi*, sequential patterns and motivic development are characteristic of these canzonas, which also appeared in numerous transcriptions for lute and organ. The only original extant organ composition is a toccata printed in Diruta's *Il transilvano* (RISM 1593⁹).

Contemporary accounts speak in glowing terms of Guami's musical abilities. Banchieri openly paid tribute to his teacher in three of his publications – *Cartella musicale* (Venice, 1614), *Lettere armoniche* (Bologna, 1628) and *Conclusioni nel suono dell'organo* (Bologna, 1609). Many judged him to be 'unequaled' as an organist; Zarlino in his *Sopplimenti musicali* referred to him as 'eccellente compositore e sonator d'organo suavissimo', and Galilei in his *Dialogo* listed Guami with Annibale Padovano, Merulo and Luzzaschi as the only four in the whole of Italy 'who could both play and write well'. Guami's talent as a singer is mentioned by Fantoni, and Galilei's reference to his 'extraordinary' abilities as a string player is confirmed by Draudius, Walther, Burney and Fétis; further statements by Artusi and Galilei bear witness to Guami's progressive compositional techniques.

WORKS

sacred vocal

Sacrae cantiones liber primus, 5–8, 10vv (Venice, 1585³); 1 ed. S. Dehn, *Sammlung älterer Musik* (Berlin, 1837); 7 ed. in *Musica sacra*, xvii (Berlin, 1896)

Lamentationes Hieremiae prophetae [incl. Benedictus and Miserere mei Deus] (Venice, 1588)

Sacrarum cantionum variis, et choris, et instrumentorum generibus concinendarum liber alter (Milan, 1608³)

1 parody mass 'In me transierunt' (on Lassus's motet), 1590¹, ed. in *Musica sacra*, xviii (Berlin, 1896); 3 mass sections, 8vv, bc (org), 1612²; 1 Magnificat, 1590⁷; 4 motets, 1583², 1585¹, 1609¹, 1613⁵; 1 bicinium, 1591²⁷

secular vocal

Il primo libro di madrigali, 5vv (Venice, 1565)

Il terzo libro de madrigali, 5vv (Venice, 1584), inc. [see Crabtree, 1971]

Il quarto libro de madrigali, 5, 6, 8, 10vv (Venice, 1591), inc.

Further secular works, 1562⁶, 1564¹⁶, ed. S. Cisilino, *Celebri raccolti musicali venete del cinquecento*, i (Padua, 1974), 1565¹², 1566⁷, 1566¹³, 1569¹⁹, 1575¹¹, 1577⁷, 1584⁴, 1588²⁰, G. Bassano: *Motetti, madrigali, et canzoni francese di diversi* (Venice, 1591), 1598⁵, 1601⁵

1 madrigal, *I-VEaf* 220

instrumental

Canzonette francese a 4, 5, 8 (Venice, 1601), authenticity questionable; ed. I. Fuser and O. Mischiati (Florence, 1968) [from 1612 partbooks]

2 canzonas, a 4, 1588³¹

1 toccata, org, 1593⁹; ed. AMI, iii (1902/R)

1 canzona, a 4, in A. Banchieri: *Canzoni alla francese, libro secondo* (Venice, 1596); 5 canzonas, 1608²⁴; 2 canzonas, intabulated lute, 1599¹⁸; 2 canzonas attrib. Francesco Guami, intabulated lute, 1599¹⁹; 2 canzonas, intabulated org, 1617²⁴

2 canzonas, inc., *GB-Lbl* Add.29427, ff.9–12, 45–53; 2 canzonas à 4, *I-VEcap* 1128; 1 canzona, *Tn*

Guami

(2) Francesco Guami [Francesco da Lucca]

(*b* Lucca, 10 Feb 1543; *d* Lucca, 30 Jan 1602). Trombonist and composer, brother of (1) Gioseffo Guami. His early interest in music is referred to in his second book of madrigals. He may have spent some time in Venice with (1) Gioseffo before his appointment to Duke Albert V's chapel in Bavaria, where he served continuously from at least 1568 to 1580. Troiano, the court chronicler, praised him as a trombonist and as being 'skilled in the composition of musical numbers'. According to Nedden, Guami began serving in 1580 as Kapellmeister at the court of Margrave Philipp II in Baden-Baden, but his presence there can be confirmed only in 1587 and 1588. The Kantorei was dissolved on Philipp's death in 1588. In 1593 or earlier he attained the position of *maestro di cappella* at S Marcilliano, Venice, possibly with the help of a priest at S Marco. On 22 September 1596 he was appointed *maestro* at Udine Cathedral, although it is questionable whether he ever served in the position; the next year G.B. Galeno was chosen to fill the vacancy. On 5 August 1598 he was officially named *capo della musica* of the Cappella Palatina in Lucca, being the first to serve with the title of *maestro*, although his third book of madrigals published in the same year indicates that he had already held the position for some time. His death is documented in the records of S Maria Corteorlandini, Lucca.

In his day Guami was highly respected both as a trombonist and as a composer. Colouristic writing, including chromaticism, *cori spezzati* effects and motivic treatment characterize his style. His three books of madrigals demonstrate new trends of writing in the closing decades of the century, although some conservatism is evident. The madrigals are more tonally progressive than those of (1) Gioseffo Guami; they generally use shorter note values and are more tersely constructed, making frequent use of formal patterns. They exhibit appropriate features of the madrigal style and occasional declamatory passages which approach Wert's parlando style. A fully developed *gorgia* style is a prominent feature of many of the works. Guami's single extant sacred work, *Laudate Dominum*, is an impressive motet for ten voices without antiphony; his volume of masses is lost. The extant book of *Ricercari* contains bicinia after the manner of Lassus.

WORKS

sacred vocal

Masses, 4vv; lost, listed in *Mischiatil*

Laudate Dominum, motet, 10vv, 1585³

secular

Il primo libro de' madrigali, 4, 5vv (Venice, 1588)

Il secondo libro de' madrigali, 4, 5, 6vv (Venice, 1593); facs. extract in Bonaccorsi

Il terzo libro de' madrigali, 4, 5vv (Venice, 1598), inc.

6 madrigals in 1569¹⁹, 1575¹¹, G. Guami: Il terzo libro de' madrigali (Venice, 1584), 1597¹⁵

1 madrigal, *GB-Lbl* Add.30820–22

instrumental

Ricercari a 2 (Venice, 1588)

Guami

(3) Domenico Guami

(*b* Lucca, bap. 8 Dec 1583; *d* Lucca, 2 June 1631). Organist, composer and priest, son of (1) Gioseffo Guami. He served as organist at Lucca Cathedral from 1600, as substitute for his father and later his brothers. Nerici referred to him as 'sacerdote, compositore di musica, eccellente cantore, e bravo sonatore di organo'. Banchieri in his *Conclusioni* praised highly the musical skills of Domenico and his brother (4) Vincenzo, who 'as mere youths astonished those who heard them'. Two motets appeared in anthologies (1608³ and 1612²). Nerici listed a book of motets with organ, *Canzoni latine* (Venice, 1585), but this seems an unlikely attribution.

Guami

(4) Vincenzo Guami

(*b* Lucca, bap. 5 July 1585; *d* Lucca, late 1614–early 1615). Organist and composer, son of (1) Gioseffo Guami. He was appointed on 20 January 1612 to succeed his father as organist at Lucca Cathedral, a position he held until his death. However, he is listed on the payroll for 1613 as chapel organist together with Bull, Philips and Peeter Cornet at Archduke Albert's court in Antwerp (see Hoppe, 1954), and he did not take up the position in Lucca until 1614. His brother (3) Domenico apparently substituted for him

in the interim. Banchieri in his *Conclusioni* praised Vincenzo's musical talents together with those of Domenico. One motet with bc survives (in 1608³). Vincenzo's son Giuseppe (*d* Lucca, 10 Aug 1631) was probably also an organist in Lucca.

Guami

(5) Valerio Guami

(*b* Lucca, bap. 14 April 1587; *d* Lucca, 4 Nov 1649). Organist and composer, son of (1) Gioseffo Guami. He was appointed to succeed his brother (4) Vincenzo as organist of Lucca Cathedral on 16 January 1615. On 15 September 1635 he was also elected superintendent of the chapel of the Signoria of Lucca, and he held both positions until his death. In addition to Latin church music he composed dramatic music in 1636 for the *Tasche* (traditional Luccan comedies performed annually), and a series of oratorios (now lost) for S Maria Corteorlandini (S Maria Nera), Lucca, including *Cristo alla colonna*, performed there in 1636. Some of his motets with basso continuo appear in RISM 1608³, 1612² and 1625¹.

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Guan.

Double-reed pipe of the Han Chinese. It is used in ceremonial ensembles throughout northern China, where the northern 'r' sound or the enclitic *zi* is commonly appended to the name (*gua'r*, *guan'zi*). The present-day *guan* (measuring from about 18 to about 23 cm) is made of a short tube of wood, with seven frontal finger-holes, one (or sometimes two) thumb-holes and a large double reed (with about 3 cm protruding from the mouth of the instrument) held in shape by a wrapping of copper wire. Large and medium-sized reeds, used to play different keys, are both much larger than that of the [Suona](#) shawm. Unlike the latter the bore is cylindrical, overblowing at the 11th or 12th; it has a common range of about a 12th, though higher notes are possible.

The term *guan* in Zhou dynasty (c11th century–221 bce) sources refers to small single or double end-blown pipes resembling the Chinese [Xiao](#) and the Korean *kwan*. The earliest appearance of vibrating reeds in China probably dates from the introduction of the *hujia* reed-pipe from Central Asia in the Han dynasty (206 bce–220 ce). A short pipe with a double reed but no finger-holes, the *hujia* was perhaps used for military signalling. The precursor of the *guan* in use today is rather the *bili*, introduced from the Central Asian kingdom of Kuqa during the pre-Tang period, about 500 ce. Made of bamboo, it was about 18 cm in length, with seven finger-holes, two thumb-holes and a large double reed. The *bili* became a leading instrument in the courtly ensembles of the Tang dynasty (618–907), and was introduced to Japan, where the Chinese ideograms were pronounced [Hichiriki](#), and used in *gagaku* (see [Japan](#), §V).

In China the *guan* continued in ensemble use during the Song dynasty. By about the 14th century it was the leader of temple ensembles using the strict instrumentation of *guan*, [Sheng](#), [Di](#) and [Yunluo](#), accompanied by percussion. In this capacity the *guan* also became popular for folk ritual; today it is still common throughout northern China among village Daoist and Buddhist ritual practitioners (see illustration). Some nine-hole instruments still in use in modern times are believed to preserve aspects of Song dynasty practice. By the 20th century a large *guan* was also used, sometimes played in a more virtuoso style, incorporating a less conservative repertory. A double *guan* (*shuang guan*) is sometimes played, with two pipes bound, or held, together and played simultaneously.

The instrument appears to be rare in southern China except for some temple traditions. A bamboo variant known as *houguan* is still occasionally employed in Cantonese music. An adapted version of the *guan* has also been played under the conservatory system since the 1950s, with

'improved' instruments having added keys and equal temperament, but the traditional instrument remains in common use throughout northern China.

Related instruments are the Korean *P'iri*, the Vietnamese *pile*, the Thai *pi nai* and the Khmer *pi a*.

See also China, §IV, 4(i); [Yang Yuanheng](#).

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STEPHEN JONES

Guan Pinghu [given name, Ping; style, Ji'an]

(*b* ?1895; *d* 1967). Chinese *qin* zither master. Born to an artistic family, Guan started to learn *qin* and painting from an early age, studying first with his father and (after his death when Guan Pinghu was 13) with his father's friend Ye Shimeng. He became accomplished in both *qin* and painting. He went on to learn from the leaders of three different *qin* schools, Yang Zongji (1865–1933), Qin Heming, and Wujing Laoren. Synthesizing the strengths of the three schools, Guan forged a personal style distinguished by a controlled sense of rhythm and a grandeur of expression. In 1952 he was appointed a teacher and a researcher at the Central Conservatory of Music, where he taught a number of students and wrote several articles including a treatise on *qin* technique.

He was also at the forefront of the 1950s *dapu* movement to recreate *qin* pieces preserved in early notation. Through his interpretations ancient pieces such as *Guangling san* (also known as 'Nie Zheng Assassinates King Han'), *Youlan* ('Lone Orchid') and *Da hujia* ('Greater Barbarian Pipes')

have become core pieces in the repertory of modern *qin* players. Among Guan's recordings, that of *Liushui* ('Flowing Waters') is a favourite.

See also [Qin](#); China, §IV, 4(ii)(a).

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JOSEPH S.C. LAM

Guaracha.

An Afro-Cuban *canción* form with binary structure based on the habanera rhythm that evolved as a substitute for the Spanish *tonadilla escénica* in 19th-century urban popular theatre. Its often picturesque and satiric *coplas* are delivered by a solo voice with a chorus repeating a single *estribillo* text and melody. Instrumental accompaniment shows the strong rhythmic influence of the habanera and features the guitar, *tres* (small three-string guitar) and *güiro* (gourd scraper).

WILLIAM GRADANTE

Guardasoni, Domenico

(*b* ?Modena, *c*1731; *d* Vienna, 13/14 June 1806). Italian impresario, tenor and opera producer. In May 1764 he sang in the première of Boroni's *Sofonisba* at the Teatro S Salvatore, Venice, and on 4 October 1764 he sang in Prague in the opening performance by the Bustelli company. In 1772–3 he was with the Vienna opera, in summer 1773 with the Bustelli company in Dresden and Leipzig, and in December 1773 he was the leading male singer in the Joseph Kurz company at Warsaw. His wife, Faustina Guardasoni, was a singer and dancer in Kurz's company. In 1776 he returned to Bustelli's company. He acted as the impresario for the première in Prague of *Don Giovanni* (1787) and soon after took over the direction of the company. In June 1788 he presented *Don Giovanni* in Leipzig and in 1789 took the company to Warsaw. He returned to Prague in July 1791 to help prepare the celebrations for the coronation of Leopold II and commissioned from Mozart the coronation opera *La clemenza di Tito*. Guardasoni attempted to counter the declining interest in Italian opera with frequent presentations of Mozart's operas, German Singspiele in Italian translation and Italian opera in Czech translation; through his efforts the era of Italian opera reached its peak in Leipzig in 1794 and in Prague in 1807.

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TOMISLAV VOLEK

Guarducci [Garducci], Tommaso

(*b* Montefiascone, *c*1720; *d* after 1770). Italian soprano castrato. He studied with Bernacchi and began his theatrical career in Italy in 1743 when he made his début in Urbino as Dorinda in the pasticcio *Flora*. In 1750 he was engaged by Farinelli for the Spanish court, where he sang for the rest of his career, and from 1752 until 1756 was in the service of the Viennese court, where he sang with Caterina Gabrielli in the première of Gluck’s *L’innocenza giustificata* (1755). He also sang in Lisbon, in Italy (where he appeared in Traetta’s *Alessandro nell’Indie*, 1762, Reggio nell’Emilia) and for two seasons (1766–8) at the King’s Theatre, London, singing in the première of J.C. Bach’s *Carattaco*. Among his last engagements was a highly successful appearance in Rome in Piccinni’s *Didone abbandonata* in 1770. From 1770 to 1777 he was in Bologna (1770), Florence (1771, 1775–6) and Perugia (1777) singing in concerts, oratorios and operas. According to Burney, Guarducci ‘was tall and awkward in figure, inanimate as an actor, and in countenance ill-favoured and morbid’, but he made up for these defects by a highly polished and correct use of his voice, which was ‘clear, sweet, and flexible’. ‘Guarducci was the plainest and most simple singer of the first class, I ever heard’.

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Guarello, Alejandro

(*b* Viña del Mar, 21 Aug 1951). Chilean composer. He received music instruction at the Catholic University of Valparaiso, then (1977–82) took the licentiate in composition at the arts faculty of the University of Chile, where he was taught by Lucila Céspedes and Cirilo Vila. He continued his composition studies in Rome and Siena with Donatoni and in Milan with Giacomo Manzoni (1984–5). Since 1986 he has taught at the Catholic University of Chile, where he has organized and directed workshops on the composition and performance of new music.

Guarello's works have been performed in Chile, Europe and the USA. He has received several prizes for works such as *Tritonadas* for piano (1977), *Simulacros* for mixed choir (1978), *Four Pieces* for string quartet (1979), *Transcursos* for cello and strings (1981) and *Vetro* for violin, cello and clarinet (1984). Among the many commissions he has received are those from the Cultural Corporation of Santiago to compose the orchestral pieces *Intrelación* (1988) and *Imóbuse* (1990).

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LEONARDO MANZINO

Guarini, (Giovanni) Battista

(*b* Ferrara, late 1538; *d* Venice, 7 Oct 1612). Italian lyric and dramatic poet, diplomat and courtier. He was one of the poets most responsible for the pastoral vogue that captivated the European imagination in the late 16th century and persisted virtually until the French Revolution. He was also perhaps the poet most frequently set by Italian madrigalists and monodists in the late 16th and early 17th centuries.

1. Life.

Guarini came from a prominent family of humanistic scholars and literati of Veronese origin. Following a period of study at Padua, at the age of 19 he replaced his uncle Alessandro as professor of rhetoric and poetics at Ferrara. His marriage in about 1560 to Taddea, a sister of the famous Ferrarese singer Lucrezia Bendidio, resulted in eight children, with whom in later life he was much at odds. In 1564 he joined the Paduan Accademia degli Eterei and in 1567 entered the service of the Este court at Ferrara, where he was named 'Cavaliere' by Duke Alfonso II. His duties were at first largely diplomatic and during the next decade he made journeys to Turin, Rome, Venice and twice to Poland.

During this period Guarini wrote occasional verse for court entertainments and ceremonies, but not until Torquato Tasso was confined for insanity in 1579 did his position as chief poet at one of the most musically progressive courts of the Renaissance become assured. He had been present at the

first performance of Tasso's pastoral drama *Aminta* (1573), and in 1580–81, temporarily relieved of his diplomatic burdens, he began his ambitious rival work, *Il pastor fido*. Although it was finished by 1584 he withheld it from publication while he submitted it to literary circles for criticism. It was attacked as early as 1587 by Giasone Denores, in response to whom Guarini wrote the first part of his lengthy defence of tragicomedy, *Il verato primo* (Ferrara, 1588). *Il verato secondo* followed (Florence, 1593), and both were reprinted in his *Compendio della poesia tragi-comica* (Venice, 1601). Guarini first published *Il pastor fido* in 1589 (Venice, dated 1590); it went through 20 Italian editions by 1602, when a definitive edition appeared with more than 200 pages of Guarini's own comments (*Annotazioni*). Unwieldy in its dimensions (five acts, 39 scenes and no fewer than four different choral groups) the play was probably not staged until 1595 (Ferrara) or 1596 (Crema and Ronciglione), after which it was seen in Mantua, Rome, Ferrara, Vicenza, Bologna and elsewhere. The performance in Mantua took place in 1598, a few months after Guarini's daughter Anna, a favourite singer at Ferrara, was murdered by her husband and her brother on a pretext of adultery.

Although his relationship to Alfonso II had become strained, Guarini returned to his diplomatic career as ducal secretary in 1585; but the combination of court intrigue with his own contentious and ambitious nature obliged him to leave Ferrara in 1588. Until his reconciliation with Alfonso in 1595 he moved from one court to another, prevented by the duke from obtaining a firm position. After Alfonso's death in 1597 he went from Venice to Florence, where he served Ferdinando I, Grand Duke of Tuscany (1599–1601). He was also briefly attached to the Gonzagas at Mantua and to the Duke of Urbino (1602–4). During his last years, spent mostly in Rome, he was preoccupied with domestic squabbles, litigation with the Este family and the Venetian Republic and his polemic with Denores and others over *Il pastor fido*. However, he continued to be admired in literary circles, as his membership in several prominent academies testifies: in addition to the Etereï, he belonged to the Innominati of Parma, the Umoristi of Rome and the Crusca and Accademia Fiorentina of Florence.

2. Works.

By the time Guarini's *Rime* appeared in 1598, his madrigals, sonnets, *stanze* and canzonettas had already been set to music by a generation of madrigalists, beginning in 1569 with *Musica nova* by the Ferrarese Giulio Fiesco. Texts such as *Tirsi morir volea* and *Ardo sì, ma non t'amo*, with their quasi-dramatic mode, antithetical conceits, pastoral imagery and technical virtuosity, attracted dozens of court composers.

During the 1590s, when *Il pastor fido* brought the pastoral vogue to its height, Guarini's popularity with composers gradually surpassed even that of Tasso. More than 550 madrigals, by 125 composers, inspired by the play are to be found in extant printed sources alone (see Hartmann). The pathetic monologues in which nymphs and shepherds express their melancholy in lyrical sighs and tearful complaints were specially appealing to madrigalists and monodists writing in the new affective style: 'Ah, dolente partita' (Act 3 scene iii), 'Cruda Amarilli, che col nome ancora' (1.ii) and 'O Mirtillo, Mirtillo, anima mea' (3.iv) are among the soliloquies which

appeared most frequently in madrigal collections by, among others, Wert, Marenzio, Monteverdi (in whose works Guarini almost completely usurped Tasso after about 1600) and Philippe de Monte (who published in 1600 a collection actually called *Il pastor fido*). Monteverdi's madrigals from around 1600 on texts from *Il pastor fido* differ from his earlier settings of Guarini's epigrammatic lyrics in that they are stylistically more responsive to the free, discursive passages of dramatic poetry intended for theatrical projection. Thus, although not necessarily performed on stage, these madrigals were to some extent the proving ground for Monteverdi's own operatic language. Only two scenes from Guarini's play were set to music in their entirety: Act 2 scene vi, as a *dialogo musicale* by Tarquinio Merula (Venice, 1626), and Act 3 scene ii ('Giuoco della cieca', wherein nymphs and shepherds play a type of 'blindman's bluff'), settings of which were published by Fattorini (1598), Gastoldi (1602), Ghizzolo (1609), Marsilio Casentini (1609), Brognonico (1612), Gabriel Usper (1623) and Biandrà (1626). (Guarini reported a setting by Luzzaschi as well.) An earlier adaptation of the 'Giuoco', a 'pastorella tutta in musica' with words by Laura Guidiccioni and music by Emilio de' Cavalieri, was performed in Florence in 1595; it is now lost (see Kirkendale).

As the principal theorist of tragicomedy Guarini legitimized a third form of drama and incidentally influenced the style and content of opera and cantata librettos from their inception until the time of Metastasio and Handel. He believed that the proper aim of the 'modern' playwright was not the purgation of the tragic emotions of the ancients – pity and terror – but rather the banishment of melancholy. The 'mixed' tragicomedy was suited to this end: while it combined and moderated traits from both tragedy and comedy the final outcome was comic. The criteria of the new genre are clearly reflected in, for example, Rinuccini's *Euridice* (1600), wherein Tragedy (as the prologue) in a new guise promises to drive away melancholy and the original myth of Orpheus is altered by a happy ending. The action of *Il pastor fido* is further complicated in being 'not simple but compounded' by two sets of lovers (Mirtillo and Amarilli, Silvio and Dorinda), a pair of villains (Satiro and Corisca) and the use of 'discovery' (of identity) and 'reversal of fortune' to effect the happy ending. Thus it became a model for the more elaborate librettos of 17th-century Venetian opera, laden with intrigue and subplots and abounding in characters vying for the centre of the stage.

The dialogue of *Il pastor fido* proceeds mostly in an irregular alternation of heptasyllables and hendecasyllables, usually punctuated at cadences by a rhymed couplet; but it sometimes moves abruptly into more lyrical passages where shorter lines and close rhymes predominate. Often soliloquy or narration is recited in blank hendecasyllables. The choruses are similarly varied in structure. Librettists as stylistically different from one another as Rinuccini and Alessandro Striggio (ii) both have certain traits in common with Guarini: for example the concluding choruses of Acts 2, 3 and 5 of *Il pastor fido* might have been Rinuccini's model for his lyrical yet loosely organized recitative verse; and Striggio's framing choruses in the first two acts of *Orfeo* are similar to the tightly constructed nymphs' chorus in 'Giuoco della cieca'.

Guarini's other works for the stage include a prose comedy, *L'Idropica* (Mantua, 2 June 1608); *Dialogo fra Giunone e Minerva*, set to music by Cavalieri (Florence, October 1600); another musical dialogue, for Licori, Dafne and Aminta, once mistakenly attributed to Tasso; and other minor court entertainments (choruses, *intermedi* and prologues).

The standard complete edition of Guarini is *Opere del Cavaliere Battista Guarini* (Verona, 1737–8); *Il pastor fido* and *Il compendio* have also been edited by Gioachino Brognoligo (Bari, 1914). The best edition of *Il pastor fido* is that of L. Fassò: *Teatro del Seicento*, *La letteratura italiana: storia e testi*, xxxix (Milan, 1967), 97–323; see also W. Staton and W. Simeone's *A Critical Edition of Sir Richard Fanshawe's 1647 Translation of G.B. Guarini's 'Il Pastor Fido'* (Oxford, 1964).

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BARBARA R. HANNING

Guarneri.

Italian family of violin makers.

(1) Andrea Guarneri

(2) Pietro Giovanni Guarneri

(3) Giuseppe Giovanni Battista Guarneri

(4) Pietro Guarneri

(5) (Bartolomeo) Giuseppe Guarneri ('del Gesù')

CHARLES BEARE/CARLO CHIESA, DUANE ROSENGARD

Guarneri

(1) Andrea Guarneri

(*b* Casalbuttano, 13 July 1623; *d* Cremona, 7 Dec 1698). Son of Bartolomeo Guarneri, he was an apprentice in the house of Nicolò Amati from 1641 to 1646, and thus inherited the Amati principles of violin design and construction. In 1646 he left the Amati household, but returned in 1650 for a further four years. In 1652 he married Anna Maria Orcelli, the sister of a fine violinist. In 1654 Andrea and his wife left Amati's house to live in the house his wife received as part of her dowry, later to be known (with the next-door house) as the Casa Guarneri. Of their seven children, two of the sons, (2) Pietro Giovanni Guarneri and (3) Giuseppe Giovanni Battista ('filius Andreae') Guarneri, were to become violin makers.

Andrea's distinctive hand is recognizable in a few of Nicolò Amati's violins. His early complete instruments are usually on the 'Grand Amati' pattern, but his work never quite attained the elegance of his master's. In fact the Guarneri character was apparent from the first: here and there a noticeable lack of symmetry, a little extra scoop at the purfling, and a roughness of finish, especially in the scroll. Often the mitres of the purfling point across the corners instead of into them, a unique feature. Once established on his own, working, according to his labels, 'sub titulo Sanctae Teresiae', Andrea Guarneri generally used a compact model of good dimensions. These violins are very highly regarded. Later he relied more and more upon the help of his sons, especially Giuseppe, and the character of the work is variable. Certain violins have a narrow, pinched look, made perhaps in response to the growing popularity of Stainer's style of making. Andrea made several splendid smaller violas, well ahead of their time, one of which was played by William Primrose. He was also among the first to make a smaller cello, technically more easily managed than the very large instruments of the Amatis.

Guarneri

(2) Pietro Giovanni Guarneri

(*b* Cremona, 18 Feb 1655; *d* Mantua, 26 March 1720). Eldest son of (1) Andrea Guarneri. He is known as 'Pietro di Mantova' to distinguish him from his nephew (4) Pietro Guarneri. He probably began work in his father's shop in Cremona before 1670, and indeed some of Andrea's productions of the following years show the recognizable imprint of Pietro's hand. In 1677 he married Caterina Sussagni, and soon afterwards left his parents' home. By 1683 he had settled in Mantua, where he made violins and also held an appointment as a violinist in the orchestra of the Gonzaga court. This dual occupation doubtless accounts for the scarcity of his instruments. Compared with his father he was a meticulous workman, yet he retained in all the details of his work that special character which is associated with the Guarneri family. His purfling is set quite close to the edge, which is deeply and delicately worked; his scrolls appear more solid than those of his contemporaries, the ears becoming heavier as time went by (fig.1). Most distinctive are his soundholes, designed, placed and cut with great elegance. His varnish, a soft, lustrous, transparent orange-red covering, ranks with the very best. Tonally his violins have a full, rich quality, but sometimes lack edge, perhaps because of the full model: one of the best was played by Szigeti. No violas are known, and only one cello. None of his children succeeded him in his profession, nor is he known to

have had pupils, though the later Mantuan makers Camilli and Balestrieri were strongly influenced by his work.

[Guarneri](#)

(3) Giuseppe Giovanni Battista Guarneri

(*b* Cremona, 25 Nov 1666; *d* ?Cremona, c1740). Third son of (1) Andrea Guarneri. Known as 'filius Andreae', he trained as violin maker and violinist and remained in Cremona as his father's faithful assistant, inheriting his house and his business in 1698. After about 1680, Giuseppe's hand became increasingly dominant in Andrea Guarneri's workshop, borrowing more from the style of his brother Pietro than from his father. In particular, the series of excellent cellos dating from about 1690 onwards would appear to have been made entirely by Giuseppe, possibly with other assistants.

He counts among the greatest violin makers, yet during his lifetime things must have been difficult. To begin with, his were troubled times in Cremona, with Austria taking the city in 1707 and gradually replacing Spain as the dominant power in Italy. Then there was the overwhelming shadow of Antonio Stradivari throughout Giuseppe's working life: just as Andrea Guarneri must have seen the most satisfying orders go to Nicolò Amati, so his son too had to rank as second best. Second he may have been, but going his own way he created some superb violins. He appears to have made no violas after his father's death, but a number of his cellos exist, showing by their differing dimensions that he gave extra thought to this instrument.

Not surprisingly, Giuseppe's materials were at times rather ordinary, but just before the turn of the century he learnt to make an orange-red varnish, similar to that used by Pietro and quite superior in appearance to that of their father. With this he continued through the next two decades, many of his instruments being first-rate in every respect.

Although he lived until about 1740, no violins are known with Giuseppe's original label dated after 1720. From about 1715 onwards he had substantial help from his two sons, (4) Pietro Guarneri, who later moved to Venice in late 1717, and (5) Giuseppe Guarneri 'del Gesù'. These transitional violins are actually better working instruments than the earlier ones, and it is not unusual to find them described as works of the early period of Giuseppe 'del Gesù'.

[Guarneri](#)

(4) Pietro Guarneri

(*b* Cremona, 14 April 1695; *d* Venice, 7 April 1762). Son of (3) Giuseppe Giovanni Battista Guarneri. He was known as 'Pietro di Venezia' to distinguish him from his uncle. In the second decade of the 18th century the Guarneri family suffered numerous setbacks, and Pietro left home for good, arriving in Venice in December 1717. There he found a rich musical environment, and although he was at first restricted by the laws of the guilds, he soon found that there was plenty of room for one with his Cremonese background. It is interesting to observe how Venetian his work became in style in spite of his father's training, literally a blending of the two

schools. When he arrived, the chief makers in Venice were Matteo Goffriller, Domenico Montagnana and Carlo Tononi, and Pietro may have obtained work with either of the latter two. In any case, his first original labels from Venice date from around 1730, and no-one can be sure how the earlier years there were spent. By 1740 his success rivalled that of Montagnana and Sanctus Seraphin, but after 1750 he slowed down and his inspiration waned.

His instruments are rare, and at least as highly prized as those of his father and uncle. Among the marked characteristics of his work are the broad scroll, with prominent gouge-marks in the volute, and a flamboyant Venetian swing to the soundholes. His cellos are particularly successful, though few survive: Beatrice Harrison used one of them.

[Guarneri](#)

(5) (Bartolomeo) Giuseppe Guarneri ('del Gesù')

(*b* Cremona, 21 Aug 1698; *d* Cremona, 17 Oct 1744). Youngest son of (3) Giuseppe Giovanni Battista Guarneri. This last member of the family was one of the two greatest violin makers of all time. In tone-colour and in response a 'del Gesù' differs quite markedly from a Stradivari, some players preferring one make, some the other. Paganini played on a 'del Gesù' and started the vogue for his instruments. In the 20th century they have been used by Grumiaux, Heifetz, Kogan, Ricci, Stern, Szeryng, Zukerman and many others.

Giuseppe was trained by his father, but he soon showed that his mind was both original and capable of assimilating the best qualities of the work of others. He very soon took note of Stradivari's work, which his father had almost completely ignored, and this partly explains the improvements in the sounding quality of the late work of Giuseppe 'filius Andreae', built in collaboration with 'del Gesù'. Late in 1722 Giuseppe left his father's house and married Cattarina Rota, a native of Vienna. For perhaps as much as five years he seems to have turned his attention to other work, but by the end of the decade he had returned to violin making. His first independently made violins of the late 1720s may have originally borne a label in which Guarneri described himself as the grandson of Andrea. More certain, however, is that in about 1731 he adopted a label with the well-known IHS cipher added to the margin, which later gave rise to his nickname 'del Gesù'. His reason for using the cipher is a matter for speculation; perhaps it was used simply to underline his independence from his father, who shared his name and used a label, like the other family members, which read 'sub titulo sanctae Teresiae'. By the early 1730s his work was so different in appearance from either his father's or Stradivari's, and so successful tonally, that it is perhaps worth pausing to speculate on what may have been his intentions. There is so much of Brescian influence to be seen throughout his work – the fullness of arching near the edges in the centre part; long, rather pointed soundholes; long waist – that he may well have been trying to make a Cremonese version of the Gasparo da Salò–Maggini instruments. These were probably then, as now, known for their strong sound and ability to withstand strong bow pressure, to go on giving sound however hard the violinist plays. What 'del Gesù' achieved was a combination of this feature with the tonal beauty and ease of response of a

Stradivari violin, and it is for this that he is sometimes rated higher than Stradivari himself.

With regard to craftsmanship and design, Giuseppe probably reached his peak around 1735, by which year many of his finest violins had been completed and covered with an unsurpassable varnish of varying tint. At this time his work does not show the raw, savage character that is usually associated with him, but by 1737 or 1738 the erratic nature of his genius was beginning to show itself; he continued with the principles developed in the earlier years, but with ever fewer inhibitions, using knife and gouge with increasing abandon. This trend grew, often with magnificent effect, over the next few years. The last two or three years offer some of the most glorious, outrageous fiddles ever seen, yet however wildly Guarneri appears to have lashed out with his tools, that same, inimitable tonal result is still present. Even the unhappiest, most mutilated examples retain something of it, something that died, apparently forever, in 1744.

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Guarneri String Quartet.

American string quartet, formed in 1964 during the Marlboro Festival, Vermont. The members had all played chamber music with Rudolf Serkin at Marlboro and were prompted to form the group by Alexander Schneider. They are Arnold Steinhardt (*b* Los Angeles, 1 April 1937), who was assistant concertmaster of Szell's Cleveland Orchestra before the quartet was established; John Dalley (*b* Madison, WI, 1 June 1935), formerly a member of the Oberlin String Quartet and artist-in-residence at the University of Illinois; Michael Tree (*b* Newark, NJ, 19 Feb 1934), who made his *début* as a violinist with a Carnegie Hall recital at the age of 20, subsequently appeared as soloist with numerous American orchestras and changed to the viola at Marlboro; and David Soyer (*b* Philadelphia, 24 Feb 1923), who had previously played with the Bach Aria Group, the Guilet Quartet, the New Music Quartet and (with Tree and the pianist Anton Kuerti) the Marlboro Trio. At the Curtis Institute Dalley and Tree studied with Zimbalist, and Steinhardt with Galamian. The quartet's foreign tours have included appearances at Spoleto (1965); in Paris with Artur Schnabel; and in London (1970), where it performed Beethoven's complete quartets and gave masterclasses. Among its many recordings are the complete Beethoven quartets, the six Mozart quartets dedicated to Haydn and, with Schnabel, the piano quintets of Schumann, Brahms and Dvořák, and piano quartets of Brahms and Fauré. The recording of the five middle-period Beethoven quartets won awards in 1968 and 1969, and in 1971 the quartet won an Edison Award. The Guarneri Quartet, originally associated primarily with the standard 18th- and 19th-century repertory,

has later proved a notable interpreter of the works of Bartók, Stravinsky and Walton. It has also played many contemporary works and gave the première of Ned Rorem's String Quartet no.3 in 1991 and of Henze's Piano Quintet (with Peter Serkin) in 1993. Its playing is generally characterized as suave, elegant, highly nuanced and technically flawless. Among American quartets it most readily brings to mind the Budapest Quartet of the 1940s and early 1950s, with its superb command of dynamics, immaculate balance and tonal sweetness. (H. Ruttencutter: *Quartet: a Profile of the Guarneri Quartet*, New York, 1980)

HERBERT GLASS/R

Guarnier.

See [Garnier](#).

Guarnieri, Adriano

(*b* Sustinente, Mantua, 10 Sept 1947). Italian composer. Following studies of composition (with Manzoni) and choral music (with Tito Gotti) at Bologna conservatory, he founded (1974) and directed (until 1977) the Nuovo Ensemble 'Bruno Maderna' of Florence. Since then he has taught at the conservatories in Pesaro, Florence and Milan. In 1987 he was awarded the Italian music critics' Abbiati prize for *Trionfo della notte* (1985–6).

Guarnieri has frequently referred to the cantabile quality within his musical material: a quality not dependent on a return to a traditional melodic or thematic manner, but which emerges 'within the sonic galaxy' of that material. The founding element of Guarnieri's music is, then, not the interval, but sound itself. Musical flow arises from the opposition of lines and densities over fixed harmonic aggregates, and from a sound fading, echoing, reverberating and refracting. In his works of 1972–6, the variable densities communicate a restless, raging expressivity. However, a more original approach, first anticipated in *Nafshi* for flute (1975) in particular, resulted in a breakthrough from 1978 onwards, and *Pierrot Pierrot!* and the *Pierrot Suite I*, both of 1980, show greater clarity in their subtle fusions of timbre and nervous, shimmering sounds.

A new level in Guarnieri's development was reached with the complexity of the *Pierrot Suite II* (1984) and in his first stage work, *Trionfo della notte*. Here plot and characters are replaced by lyric situations, and visions associated with fragments of Pasolini taken from *La religione del mio tempo*. The mood of Pasolini's texts, however fragmented, is preserved, the images and poetic radiance of the words, matched by the evocative atmosphere of the music. Instrumental sonorities seem to be caught up in a vortex of timbres at whose centre is the percussion, the effect not so much of polyphony as of the massing and dissolving of blocks of sound, the gelling and disintegration of fluid, impermanent structures. The relationship with the voices is always changing, until the latter come to predominate in the final scene.

With the rediscovery of song (the notes of which usually occupy the highest of tessituras) and a more intense gestural vocabulary, *Trionfo della notte* pointed the way towards many other vocal pieces, where the writing is increasingly restless and tormented, with a range of relationships between the agitated sonic mass and the tense vocal line. In instrumental music, the relationship between the virtuoso soloist and the orchestra, for example in the *Romanza alla notte no.2* (1988), is one of correspondence and amplification, as echoes, atmospheres, imitations and reverberations mix.

With the opera *Medea* (1989–90), Guarnieri's writing took on a fluid, spatial quality, which has become increasingly evident. At the core of this is a kind of visionary counterpoint, which may also be emphasized by live electronics, as in his third stage work *Orfeo cantando ... tolse* (1994), based on Poliziano. In this piece, the voices of two sopranos represent Orpheus and Eurydice through allusion, not narrative; instrumentally too a guitar alludes to Orpheus's lyre, a flute to Eurydice. Without an explicit tale, the existential questions of the Orpheus myth remain implicit in the grief-stricken mood of the music. The use of live electronics is further explored in the restlessly lyrical *Quare tristis* (1995). To a text by Giovanni Raboni, anguished, violent explosions in the brass (sometimes in two opposing groups) contrast with grieving meditations in the solo cello, which plays an almost concertante role alongside the voices. In another vocal work of 1995, the cantata *Omaggio a Mina*, reworkings of fragments of the earlier *Medea* are again explored spatially, this time through the location of the two soloists, a soprano and a 'light-music' voice.

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(selective list)

Stage: *Trionfo della notte* (azione lirica, P.P. Pasolini), 1985–6, Teatro delle Celebrazioni, Bologna, 3 Feb 1987; *Medea* (op, Pasolini, Euripides, Seneca), 1989–90; *Orfeo cantando...tolse...(10 azioni liriche, after Poliziano)*, 1994, Teatro Poliziano, Montepulciano, 31 July 1994
Orch: ...di sussulti e di tremori..., pf, orch, 1982; Vn Conc., 1985; *Romanza alla notte no.2* (Vn Conc. no.2), 1988
Vocal: *Ein Lied an Gott* (E. Lasker-Schüler), S, 2 org, fl, perc, 12 insts, 1982; *Piccola anima* (Pasolini, A. Gramsci, T. Favalli, C. Guevara), spkr, S, fl, cel, va, vc, pf, 2 perc, 1988; 'sull'isola della libertà...' (E. Sanguineti), 2 S, 12 insts, 1989; *Giustizia cara...*, 3 S, spkr, orch, 1990–91; ...e per lunghi filamenti... (S. Boccardi), S, pf, 13 insts, 1991; *Il glicine* (Pasolini), S, spkr, fl, vn, 1993; 'per il sole...per il cielo...per il mare' (Pier'alli), 2 S, str qt, 1993; *Omaggio a Mina* (cant., Euripides), S, Light-music v, orch, 1995 [based on op *Medea*]; *Quare tristis* (G. Raboni), S, T, b fl, vc, 2 inst groups, 2 tubas, live elecs, 1995; *Pensieri canuti* (Raboni), solo vv, chorus, 2 ens, live elecs, 1998; *Passione secondo Matteo* (Mattheus, Pasolini, Raboni), cant., S, T, cf, 2fl, choir, orch, live elecs, 1999
Chbr: *Nafshi*, fl, opt. tape, 1975; *Récit*, pf trio, 1978; *Mystère*, 7 insts, 1978; *Poesia in forma di rosa*, 13 insts, 1979; *Pierrot Pierrot!*, fl, cel, perc, 1980; *Pierrot Suite I*, 3 chbr groups, 1980; *Romanze zur Nacht* (*Romanza alla notte no.1*), vc, 11 players, 1983; *Pierrot Suite II*, fl, 16 players, 1984; *Passioni*, fl, pf, 1986; *Sospeso*, fl, vn, pf, 1987; 'Uno spazio che tremola celeste...', str qt, 1996

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PAOLO PETAZZI

Guarnieri, Antonio

(*b* Venice, 1 Feb 1880; *d* Milan, 25 Nov 1952). Italian conductor and composer. Born into a musical family, he studied the cello and piano privately in Venice, also taking lessons in composition and the organ with M.E. Borsi. He began his career as a cellist and quartet player, but after making his conducting début at Siena in 1904 he quickly gained a wide reputation in Italian theatres, and was considered by some to have a greater natural talent than Toscanini. Guarnieri was engaged by the Vienna Hofoper in 1912 on a seven-year contract to conduct the Italian repertory, but he left after a year because of disputes over the conditions there.

Guarnieri conducted the first Italian performance of *Parsifal* at Florence, in the 1914–15 season, confirming the reputation as a Wagnerian that, despite the eclecticism of his taste, remained attached to him for the rest of his life. He formed the Società Sinfonica Italiana in Milan in 1915, but he did not conduct at La Scala until 1922, when he made his début with *Lohengrin*; the next year he conducted the première of Respighi's *Belfagor*. In 1934 Gui invited him to conduct at the Florence Maggio Musicale, where he also conducted the première of Casella's *Il deserto tentato* (1937); he gave the first performances in Italy of Bloch's *Macbeth* at Naples in 1938 and of Lully's *Armide* at Florence in 1950. Until 1946 he held a postgraduate course for conductors at the Accademia Musicale Chigiana, Siena.

Guarnieri possessed hypnotic power and technical mastery which drew sounds of great sensual beauty from the orchestra. His compositions are in the late Italian *verismo* style with some influence from French Impressionism but without any marked originality; they include the operas *Giuditta* (1913) and *Hannele* (produced for Italian television), *Impressioni di Spagna* for orchestra and vocal works.

LEONARDO PINZAUTI

Guarnieri, (Mozart) Camargo

(b Tietê, São Paulo, 1 Feb 1907; d São Paulo, 13 Jan 1993). Brazilian composer, conductor and teacher. A Sicilian immigrant's son, he studied first with a local teacher and then, in São Paulo, he took piano lessons with Ernani Braga and Antonio de Sá Pereira. While a composition pupil of Baldi, he was decisively directed by Andrade towards folk and popular music, and so to composition in the nationalist aesthetic. In 1927 he was appointed to teach the piano at the São Paulo Conservatory and, with the foundation of the São Paulo Department of Culture in 1935, he took charge of its choral and orchestral conducting, particularly distinguishing himself as director of the Coral Paulistano. A Council of Artistic Orientation fellowship took him to Paris in 1938, and there he studied composition and aesthetics with Koechlin and conducting with Ruhlmann; he also had fruitful contact with Boulanger and secured some performances, returning to Brazil at the outbreak of war. In 1942 he received the first prize of the Philadelphia Free Library Fleischer Music Collection for his Violin Concerto. The Pan American Union then invited him to visit the USA; many of his works were performed in New York, and he conducted the Boston SO in the *Abertura concertante*. The Second Quartet won him a prize from the Chamber Music Guild of Washington, DC, in 1944, and in 1946–7 he made another visit to the USA, giving the Symphony no.1 with the Boston SO. He had been made a life member on the foundation of the Academia Brasileira de Música (1945) and was later its honorary president. After returning from the USA he was made permanent conductor of the São Paulo SO, and from that time he appeared with most of the leading European and American orchestras. In 1960 he was appointed director of the São Paulo Conservatory, and in 1964 teacher of composition and conducting at the Santos Conservatory. Among the many honours he received in the 1950s and 1960s were the first prizes of the São Paulo Fourth Centenary Competition (1954) and the Caracas International Competition (1957), and the Golfinho de Ouro Prize (1973). He founded then directed the string orchestra of the University of São Paulo (1976–92).

Guarnieri occupies a paramount position within the Brazilian national school. In over half a century of intense activity, he was one of the most prolific and creative Brazilian composers, writing in all the major genres with a consistent and sustained concern for national musical expression. In 1950 he took a firm stand against atonality and serialism and their chief proponent, H.J. Koellreutter, in a famous *Open Letter to the Musicians and Critics of Brazil*, though he had modified his stance by 1970, when he combined material from urban popular dances (sambas and *chôros*) with 12-note serialism in his Piano Concerto no.5. His first uncontestedly successful piece was the Piano Sonatina (1928), a piece that won the praise of Andrade, who was probably stimulated by the appearance of a militant nationalist composer in opposition to the prevailing European-directed academicism. The Sonatina is more subjectively national than such earlier works as the *Canção sertaneja* or the *Dansa brasileira*; clear, neo-classical counterpoint is combined in the second movement, 'Modinha', with a reconstruction of a popular guitar ostinato accompaniment, and in the last with a rhythmic vitality quite reminiscent of certain folk and popular dances.

In the 1930s there followed a group of chamber pieces and the first of a series based on the popular *chôro*. Of the latter, *Curuçá* and *Flor do*

Tremembé are imaginatively orchestrated, with, in *Flor*, effective use of typical Brazilian percussion instruments, including the cavaquinho (a variety of ukelele), the *cuíca* (a friction drum) and the *agogô* (a cowbell). From the association with Andrade there resulted a one-act comic opera, *Pedro Malazarte* (1932), introduced with great success in Rio de Janeiro in 1952; his one-act lyric tragedy *Um homem só* (1960), on a libretto by the poet Gianfrancesco Guarnieri, was produced in Rio in 1962 to moderate acclaim. But it was in the many solo songs that Guarnieri excelled at this time. *Impossível carinho*, the *13 canções de amor* and *Vai, Azulão* are characteristic in their essential lyricism, and in some numbers (e.g. *Sai aruê* and *Acuti-parú*) Guarnieri employed features from Afro-Brazilian and Amerindian folksong.

After his first stay in Europe Guarnieri approached the orchestra with greater confidence. The two symphonies of 1944 are among his best works and, together with the third (1952), they typify his individual style: nationalist but anti-exotic in its stylization of folk elements, and technically refined, particularly in development procedures and form. In the orchestral suites – *Brasiliana*, *Suite IV centenário*, written for the 400th anniversary of São Paulo, and *Suite vila rica* – he incorporated Brazilian folk or popular dance types. The violin concertos are transparently contrapuntal and neo-classical traits predominate in the piano concertos. Guarnieri's numerous solo piano pieces have been taken up with enthusiasm by most Brazilian pianists; the title given to the five albums of *Ponteios* refers to melodic pizzicato.

During the 1960s Guarnieri interrupted his compositional activity for a period of reflection. After overcoming doubts he decided to continue in the same aesthetic direction; subsequent works, such as the *Homenagem a Villa-Lobos*, show a more direct involvement with national sources. His inspiration returned in the 1970s and 80s, and he presented two symphonies, choral works and numerous other works. His contribution as a teacher was paramount: among the several generations of composers he taught and influenced are Osvaldo Lacerda, Vasconcellos Corrêa, Almeida Prado and Aylton Escobar.

WORKS

(selective list)

orchestral

Curuçá, chôro, 1930; Pf Conc. no.1, 1931; Toada à moda paulista, chbr orch, 1935; Flor do Tremembé, 15 insts, perc, 1937; Vn Conc. no.1, 1940; Abertura concertante, 1942; Sym. no.1, 1944; Sym. no.2, 1944; Pf Conc. no.2, 1946; Brasiliana, suite, 1950; Chôro, vn, orch, 1951; Sym. no.3, 1952; Vn Conc. no.2, 1953; Suite IV centenário, 1954; Chôro, cl, orch, 1956; Chôro, pf, orch, 1956; Suite vila rica, 1958; Chôro, vc, orch, 1961; Sym. no.4 'Brasília', 1963; Pf Conc. no.3, 1964; Seresta, pf, orch, 1965; Pf Concs. no.4, 1968, no.5, 1970; Abertura festiva, 1971; Chôro, fl, chbr orch, 1972; Syms. no.5, 1978, no.6, 1981, no.7, 1985; Conc. no.6 'Sarati', pf, perc, str, 1987; Chôro, bn, hp, perc, str, 1992

vocal

Dramatic: Pedro Malazarte (comic op, 1, M. de Andrade), 1932, Rio, 1952; Um

homem só (lyric tragedy, G. Guarnieri), 1960, Rio, 1962

Vocal-orch: 4 poemas de Macunaíma (M. de Andrade), 1v, orch, 1931; A morte do aviador (cant. trágica), 1v, orch, 1932; A serra do rolamoça (M. de Andrade), 1v, orch, 1947; 3 poemas afro-brasileiros, 1v, orch, 1955; Sêca (cant.), 1v, chorus, orch, 1957; Caso do vestido (C. Drummond de Andrade), 1v, orch, 1970; Cant. do cinquentenário da USP, Bar, chorus, perc, str, 1984

Choral: Missa dilígite, mixed chorus, org, 1972; Todo mundo e ninguém (C. Drummond de Andrade), nar, T, mixed chorus, perc, 1981

Songs: Trovas de amor (trad.), 1929; Minha viola (J. Galeno), 1929; Minha terra (R.C. Guarnieri), 1930; Impossível carinho (M. Bandeira), 1930; Den-báu (trad.), 1932; Modinha triste (A. de Oliveira), 1934; Acuti-parú, 1934; Dona Janaína (Bandeira), 1935; 13 canções de amor (Corrêa jr, R.C. Guarnieri, A. Mariano, F. de Matos, C. Ricordi, C. Plastina, C. Campos, trad.), 1936–7; Vai, Azulão (Bandeira), 1939; Madrigal (Bandeira), 1942; Declaração (F. Pati), 1942; Quando embalada, modinha, 1948; Para acordar teu coração (S. de Campos), 1951; 5 poemas de Alice (A.C. Guarnieri), 1954; 2 canções (C. Brand), 1955; Se eu pudesse (R.C. Guarnieri), 1957; Não adianta dizer nada (C. Meireles), 1957; O amor de agora (D. Milano), 1959; Onde andaré (P. Bonfim), 1959; Eu sinto dentro do peito ... , 1961; Toada, 1964; 2 canções de Renata, 1967; Tríptico de Ieda, 1967; 3 epigramas, 1968; Súplica, 1969; E mô kanceô, 1971; Seria tão fácil, 1972; 2 canções de Menotti del Picchia, 1972; 2 canções (Intermezzo, Deslumbramento), 1974; Es na minha vida, 1975; Poemas da nega (12 songs), 1975

chamber

Sonata no.1, vn, pf, 1930; Str Trio, 1931; Str Qt no.1, 1932; Sonata no.2, vn, pf, 1933; Wind Qnt, 1933; Str Qt no.2, 1944; Sonata no.3, vn, pf, 1950; Sonata no.2, vc, pf, 1955; Sonatas nos.4–5, vn, pf, 1956, 1959; Str Qt no.3, 1962; Sonata no.6, vn, pf, 1965; Homenagem a Villa-Lobos, ww ens, 1966; Ave Maria, str qt, 1974; Sonatina, vn, pf, 1974; Pf Trio, 1989

piano

Canção sertaneja, 1928; Dansa brasileira, 1928; Toada, 1929; Chôro torturado, 1930; Lundu, 1935; Tocata, 1935; Valsinha, 1971; Em memória de um amigo, 1972; 10 momentos, 1980s

Sonatinas, nos.1–4, 1928, 1934, 1937, 1958

Ponteios, 5 vols., 1931–5, 1947–9, 1954–5, 1956–7, 1958–9

Valsas, nos.1–10, 1934, 1935, 1936, 1943, 1948, 1949, 1954, 1954, 1957, 1959

Estudos, nos.1–3, 1949, no.5, 1950, no.4, 1954, nos.6–9, 1962, nos.10–12, 1964, nos.13–14, 1969, no.15, 1970, nos.16–17, 1970s, nos.18–20, 1980s

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GERARD BÉHAGUE

Guasco, Carlo

(*b* Solero, Alessandria, 13 March 1813; *d* Solero, 13 Dec 1876). Italian tenor. He qualified as a surveyor, trained with an unknown teacher and, briefly, with Giacomo Panizza, and made his début at La Scala in 1837 as the Fisherman in Rossini's *Guillaume Tell*. He went on to sing the lyric tenor parts of Bellini and Donizetti, creating Riccardo in the latter's *Maria di Rohan* (1843, Vienna) and – in the same poetic vein – Oronte in Verdi's *I Lombardi* (1843, Milan). Only under protest did he undertake, in Venice (1844), the more forceful title role in *Ernani*, which Verdi till then could not cast satisfactorily; though hoarse several nights running, he succeeded well enough to go on to create Foresto in *Attila* (1846, Venice). His voice was said to be penetrating and incisive. Between 1844 and 1848 he sang several times in Madrid and St Petersburg, once in London, and at Nice and Marseilles. He retired in 1849 but sang again in Paris and Vienna in 1852–3; by then he was in vocal decline.

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JOHN ROSSELLI

Guascogna, Mathieu [?Johannes].

See [Gascongne, Mathieu](#).

Guastavino, Carlos (Vicente)

(*b* Santa Fe, Argentina, 5 April 1912). Argentine composer and pianist. In his early years, he studied the piano with Esperanza Lothringer and later with his cousin Dominga Iaffei Guastavino. He studied chemical engineering at the Universidad del Litoral, before going to Buenos Aires in 1938, having received a grant from the Santa Fe Ministry of Public Instruction to study music at the National Conservatory. But on arriving there, instead of entering the conservatory, he elected to take private lessons with Athos Palma (composition) and Rafael González (piano). His earliest published songs and piano pieces date from around this time, as does his only stage work, the ballet *Fue una vez*. Beginning in the mid-1940s, Guastavino's music gained increasing local and international

acclaim thanks to his own performances and those by other artists, such as the pianists Rudolf Firkušný and Inés Gómez Carrillo. In 1948 Guastavino went to London, where he stayed for two years on a grant from the British Council. He performed his songs and piano music throughout Great Britain and Ireland, and in 1949 Walter Goehr and the BBC SO played his *Tres romances argentinos*. Later tours included trips throughout Latin America and, in April 1956, to China and the former Soviet Union. Guastavino's concert appearances declined during the 1960s as he focussed increasingly on composition and accepted various interim teaching positions in Buenos Aires, including spells at the National (1959–73) and Municipal (1966–73) Conservatories. Disillusioned by the neglect of critics and colleagues and possibly depressed over the death of his mother, Guastavino stopped composing abruptly in 1975. He began writing again in 1987 on the encouragement of Carlos Vilo, whose vocal chamber ensemble gave many performances of Guastavino's songs. He wrote or arranged numerous works for Vilo's group before retiring from composition for good in 1992.

Guastavino came of age artistically during the 1940s, an era of strong nationalist sentiment in Latin America, and even after the movement's decline in the 1960s, most of his works show at least some nationalist influence. They also demonstrate a tender nostalgia for Argentina, its people, and especially its wildlife in such works as *Pajaros* (1974) and *Diez Cantilenas argentinas* (1958). Guastavino also draws on *gauchesco* and Indian traditions, invoking Argentine folk idioms in the *Cuatro canciones argentinas* (1949), and in piano pieces such as *Gato* (1940), *Bailecito* (1940) and *Pampeano* (1952). He voiced strong objections to contemporary musical trends, and his own music never diverges from tonal harmony and traditional forms. As his output in large-scale genres is slight, Guastavino is best known for his piano pieces, chamber music and, above all, songs – art songs, songs for schoolchildren ('canciones escolares') and choral arrangements of his own songs. The early songs, especially *Se equivocó la paloma* (1941) and *La rosa y el sauce* (1942), are still among those most often performed and recorded. His longest and most fruitful collaboration began around 1963 with the Argentine poet León Benarós, whose poetry forms the basis of more than 60 songs. Of these some of the finest are found in *Flores Argentinas* ('Argentine Flowers', 1969), a cycle that displays Guastavino's characteristic melodic lyricism and sensitive text-setting, as well as his strong inclination towards texts on themes of nature. The discography of his works has grown steadily since the early 1980s and features such artists as Ameling, Berganza, Carreras and Cura. Notable instrumental works include *Diez cantilenas argentinas* for piano, the series of *Presencias* (for various media) and the Clarinet Sonata (1971).

WORKS

(selective list)

songs

for solo voice and piano: Arroyito serrano (Guastavino), 1939; Gratiud (Guastavino), 1939; Propósito (Guastavino), 1939; Balada (G. Mistral), 1940, unpubd, rev. 1989; Campanas (F. Silva), 1941; Piecescitos (Mistral), 1941;

Pueblito, mi pueblo (Silva), 1941; Se equivocó la paloma (R. Alberti), 1941; Manitas (Mistral), 1942, unpubd, rev. 1989; Por los campos verdes (J. de Ibarbourou), 1942; La rosa y el sauce (Silva), 1942; Anheló (D. Zerpa), 1942; El vaso (Mistral), 1942; Cita (L. Varela), 1943; Paisaje (Silva), 1943; Riqueza (Mistral), 1943; Seis canciones de cuna (Mistral), cycle, 1943; Las nubes (L. Cernuda), cycle of 3 songs, 1944; 7 canciones (R. Alberti), cycle, 1944; Déjame esta voz (Cernuda), 1944; 3 canciones (Cernuda), cycle, 1945; La nube (M. Altolaguirre), 1945, unpubd, rev. 1989; El prisionero (anon.), 1947; Canción de Navidad (Silva), 1947; Esta iglesia no tiene (P. Neruda), 1948

4 canciones argentinas (anon.), cycle, 1949; 3 canciones (J. Iglesias de la Casa), cycle, 1950; Sonetos del ruiseñor (Varela), S, fl, cl, pf, 1951; Siesta (Silva), 1953; El labrador y el pobre (anon.), 1954; Canción de Navidad no.2 (C. Vicent [Guastavino]), (1955); La primera pregunta (El adolescente muerto) (N. Cortese), 1956; Ombú (N. Mileo), 1956, rev. 1989; Mi canto (Mileo), 1956; Los días perdidos (A.M.C. Aguirre), 1961; Soneto a la armonía (Aguirre), 1962; Milonga de dos hermanos (J.L. Borges), 1963; La tempranera (L. Benarós), 1963; Zamba del quiero (I. Malinov), 1964; Severa Villafañe (Benarós), 1964; Adiós quebrachito blanco (A. Yupanqui) (1964); Noches de Santa Fe (G. Eizenberg) (1964); Ojos de tiempo (A. García) (1964); Romance de la Delfina (Eizenberg) (1964)

En el pimpollo más alto (Benarós), 1965; Ay! Que el alma (Benarós), 1965; 4 canciones coloniales (Benarós), cycle, 1965; En el río feliciano (anon.); 15 canciones escolares (Benarós), cycle, (1965); Romance de José Cubas (Benarós), 1965; En la mañana rubia (Yupanqui) (1965); Yo, maestra (García) (1965); A un árbol (L. Furlain), 1966; Canción de cuna del Chacho (Benarós), 1966; 12 canciones populares (Benarós, A. Vázquez, Eizenberg, H.L. Quintana, García, Yupanqui), cycle (Buenos Aires, 1968); Edad del asombro (Quintana), cycle of 3 songs (1968); Flores argentinas (Benarós), cycle of 12 songs, 1969; Los ríos de la mano (J. Pedroni), cycle of 10 songs, 1973; Canciones del alba (Benarós), cycle of 4 songs, 1973; Pájaros (Benarós), cycle of 10 songs, 1974; 4 sonetos de Quevedo (F. de Quevedo y Villegas), cycle, 1975; Elegía para un gorrión (García), 1975; Familia (M.A. Romero), 1988; Yegua (Romero), 1988

other vocal

Indianas no.1 (A. Vázquez, I. Aizenberg, J.F. Basso, Benarós), SATB, pf, 1967; Indianas no.2 (E. Apesteguía, A.M.C. Aguirre, Benarós, Basso), TTB, pf, 1968; More than 60 choral arrs. of songs; Despedida (Benarós), Bar, female chorus, male chorus, orch, 1972

More than 60 choral arrs. of songs

instrumental

Ballet: Fue una vez (1), Buenos Aires, Colón, 27 Nov 1942, lost

Orch: Sinfonietta, 1944, withdrawn; 3 romances argentinos, 1949, unpubd; Romance de Santa Fe, pf, orch, 1952, unpubd

Chbr: Str Qt, 1948, withdrawn; Sonata, A, vn, pf, 1952, withdrawn; Presencia no.6 'Jeromita Linares', gui, str qt, 1965; Tonada y cueca, cl, pf, 1965; Presencia no.7 'Rosita Iglesia', vn, pf, 1965; Sonata no.1, gui, 1967; Sonata no.2, gui, 1969; Arroz con leche, 4 gui, 1970, unpubd; Sonata, cl, pf, 1971; Presencia no.8 'Luis Alberto', ob, cl, hn, bn, pf, 1971; Presencia no.9, eng hn, pf, 1972; Sonata no.3, gui, 1973; Sonata, trbn/hn, pf, 1973; Introducción y allegro, fl, pf, 1973

Pf (solo unless otherwise stated): Bailecito, 1940; Gato, 1940; Tierra linda, 1940; la Siesta, 1942; Sonatina, g, 1945; Sonata, cl, 1947; 3 romances argentinos, 2 pf, 1948; 3 sonatinas, 1949; Estilo, 1952; 10 preludios, 1952; Pampeano, 1952; La tarde en rincón, 1953; Las niñas, 1953; Suite argentina, 1953; Romance de Cuyo,

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JONATHAN KULP

Guatemala,

Republic of (Sp. República de Guatemala).

Country in Central America. It is bordered at the north and west by Mexico, at the north-east by Belize and at the south-east by El Salvador and Honduras. The capital is Guatemala City.

I. Art music

II. Traditional music

GERARD BÉHAGUE (I), LINDA O'BRIEN-ROTHER (II)

Guatemala

I. Art music

In pre-Columbian times the culture of the Mayas spread over most of the present territory of Guatemala. After the Spanish Conquest (1523–4) Guatemala rapidly became a significant centre of music. The musical life of the country has always been concentrated in the capital, Guatemala City. Its cathedral had, from the time of its construction (1534, seven years after the foundation of the city), a regular organist and a *chantre* to conduct and

intone. Hernando Franco worked in Guatemala from 1554 to 1573, before moving to Mexico in 1575, and two of his works, a five-part *Lumen ad revelationem* and a five-part *Benedicamus Domino*, are in the cathedral archives. The colonial archives of S Miguel Acatán, other smaller communities in the Huehuetenango province and Guatemala City Cathedral give ample evidence of the splendour of the country's early musical life. They contain works by composers active in other Spanish colonies (such as Juan Gutiérrez de Padilla, Torrejón y Velasco, Zumaya and Salazar), several manuscripts of some of the greatest Spanish and Flemish Renaissance composers (Morales, Guerrero, Victoria, Ceballos, Isaac, Compère, Mouton, Sermisy) and works with both vernacular and Spanish texts by local *maestros de capilla*, such as Francisco de León and Tomás Pascual.

Records of late colonial composers are more precise. Among several *maestros de capilla* of the late 18th and early 19th centuries were Esteban de León Garrido, Miguel Pontaza (1747–1807) and Vicente Sáenz (1756–1814), who wrote the popular *Villancicos de Pascua*. The Sáenz family was important in local music in the early 19th century. Benedicto Sáenz, father (d 1831) and son (1815–57), were cathedral organist and *maestro de capilla* respectively, and were both influential music teachers. The son also contributed to the diffusion of Italian opera in Guatemala.

The first native composer to draw on Guatemalan folk idioms was Luis Felipe Arias (1870–1908), a pianist who wrote mainly for his own instrument. Jesús Castillo employed Indian subjects and musical themes directly in his instrumental works (*Oberturas indígenas*, *Suites indígenas*, *Tecúm Umán*) and in his operas *Quiché Vinak* (1917–25) and *Nicté* (1933, unfinished). In 1941 he published his important study *La música Maya-Quiché*. His younger brother Ricardo Castillo, who studied in Paris in the 1920s, wrote in an impressionistic style and turned to national sources only later; his many works include incidental pieces such as *Ixquic* and *Quiché Achí* (both 1945), and the ballet *Paal Kaba* (1951), which won him wide recognition.

The most representative figures of the next generation were Salvador Ley, who cultivated an imaginative national style, and Enrique Solares who lived for some time in Europe and turned to serial techniques after the mid-1950s. Younger composers who came into prominence in the 1960s include Joaquín Orellana and Jorge Alvaro Sarmientos. More recently, avant-garde trends in Guatemalan composition have been limited, partly because of the lack of support from official music and cultural institutions in the country. A number of composers, however, have renewed efforts towards new techniques and aesthetics. As well as the influential work in the 1970s of composers such as Jorge Sarmientos, Joaquín Orellana and Enrique Anleu-Díaz, other names have emerged subsequently, including Humberto Ayestas, Rodrigo Asturias, Igor de Gandarias, Igor Sarmientos, Pablo Alvarado, Antonio Crespo, William Orbaugh and Dieter Lenhoff. These composers are, as a rule, also active performers, conductors and music researchers, and cultivate different contemporary styles.

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Guatemala

II. Traditional music

The traditional music of Guatemala is a product of two contiguous rural cultures: Ladinos or creoles of Spanish language and musical heritage, and the Maya, who constitute more than 50% of the population and maintain one of the strongest indigenous music traditions of North and Central America. A small population of Garífuna or black Caribs lives on the Caribbean coast, especially in Puerto Barrios and Livingston, and has a distinct musical tradition.

1. Ladino music.
2. Maya music.
3. Garífuna music.

Guatemala, §II: Traditional music

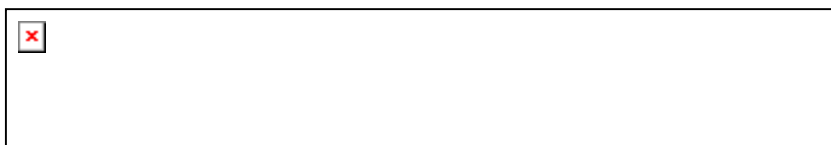
1. Ladino music.

Ladino music flourishes in the large Ladino populations concentrated in urban centres, the south coast (in the departments of Retalhuleu, Escuintla, Santa Rosa and Jutiapa) and the eastern lowlands (in Chiquimula, Jalapa, El Progreso, Zacapa and southern Izabal). Their music shows a long-standing and pervasive influence from Spain as well as more recent influences from Mexico, Colombia, the other Central American and Caribbean countries, and the popular music of the USA. The direct influence of Maya music on Ladino styles is comparatively small although there is a common folk repertory performed by both Ladino and Maya musicians, with some differences in interpretation.

The Guatemalan marimba is the most popular folk instrument with both Ladinos and the Maya and has come to be a symbol of the independence of the Guatemalan Republic. The marimba is believed to be of African origin, introduced during the early colonial period by African slaves. The earliest form of the marimba is a xylophone consisting of a keyboard of parallel tuned wooden bars or percussion plates suspended above a trapezoidal framework of cords which pass through threading pins and the nodal points of each key. Beneath each key hangs a tuned resonator of calabash. The keys are struck with wooden mallets (*baquetas*, *pallilos*,

bolillos) with raw rubber tips (fig.1). Technological improvements of the marimba took place in the last quarter of the 19th century by adding *cajones harmónicos*, wooden box resonators constructed to resemble gourds, to form the *marimba sencilla*. The addition of a second row of chromatic keys to this keyboard to form the *marimba doble* followed. Later, the keyboard of the *marimba doble* was extended to six and a half octaves (*marimba grande*), and a smaller, five-octave marimba (*marimba tenor*) was combined with it to form an ensemble. A variety of other instruments are added to the ensemble to form the *marimba orquesta*, or simply, *marimba*.

The most popular and widespread form is the *son guatemalteco* (also called *son chapín*), the national dance of Guatemala. The *son guatemalteco* is played by marimbas, singly or in ensembles, and by ensembles of six- and twelve-string guitars, *guitarrillas* and maracas. It accompanies a couple-dance in which the partners dance together without touching, emphasizing the *son* rhythm with *zapateado* or foot-stamping which relate the dance to Spanish flamenco style. The *son guatemalteco* is often sung by a male duet, trio or quartet, to a pastoral or folkloric text with strophes usually of four octosyllabic lines. Each *son* contains two or three different but related melodies, which are repeated and combined, more freely in instrumental versions than in vocal. The *son guatemalteco* is characterized by a homophonic texture, major tonality, predominantly diatonic melody, triadic harmony and a moderate to rapid 6/8 metre with accents on the third and fifth beats in the rhythmic line and *zapateado*, allowing frequent hemiola, as in [ex.1](#). An opening motif beginning on the fifth beat is common.



Also widely heard are locally composed *corridos* which closely resemble Mexican *corridos* in form and style. In Guatemala *corridos* are sung to the accompaniment of six- or twelve-string guitars and sometimes *guitarrilla* and harp, or marimba ensembles, though marimbas more frequently perform *corridos* as instrumental solos. *Corrido* texts are narrative and topical, often political, and may have 20 to 30 strophes. Frequently texts are anonymous and distributed in public places, intended to be sung to familiar melodies. Guatemalan *corridos* are predominantly diatonic and major, with triadic harmonic structure and homophonic texture.

Also popular are the *corridos*, *canciones rancheras* and *huapangos* of the Mexican *marachi* band repertory, adapted for the instruments of the Guatemalan marimba and string ensembles, as are also the *vals*, *marcha* and a wide range of internationally popular styles.

[Guatemala, §II: Traditional music](#)

2. Maya music.

The various language groups of the Guatemalan Maya belong to the Mamean, Quichean and Kekchian branches of the Maya family, inhabiting respectively the western and north-central, south-central, and north-eastern highlands. Their traditional music displays stronger influences from

Spanish colonial music than from its more ancient Maya roots. However, the reverence with which they regard their ancestral heritage, the source of their mythology, ritual, arts and music, discourages the modification of traditional ways, and accounts for the preservation of some instruments and stylistic elements of their ancient music. Music is an essential part of public and private rituals and celebrations of rites of passage and events in the Maya agricultural calendar as well as Christian and secular calendars. Notable occasions for the public performance of instrumental music are the numerous dance–dramas performed annually at village festivals, or the frequent processions in which the images of the saints are carried through the streets. The more abundant, but less researched, private ritual music includes vocal as well as instrumental forms.

There are many sources for pre-Columbian Maya music, including numerous archaeological remains of instruments, portrayals of instruments and ensembles in sculpture and murals and on painted vessels, three pre-Columbian written codices, and Maya and Spanish literature of the early colonial period which describes Maya culture at the time of contact. Still in use among the highland Maya, and integral to indigenous ritual, are a variety of idiophones and aerophones of types found in pre-Columbian sources, whose musical style is still predominantly autochthonous, although little of a wholly indigenous character is to be found.

The *tun* (also called *c'unc'un* or *tunkul*), a horizontal percussion tube with two vibrating tongues, and known as a 'slit-drum', is common in the highlands. The *tun* is struck with a plain or rubber-tipped mallet or antler, producing two pitches, approximately a 4th apart. Two *tuns* of different sizes are sometimes played together.

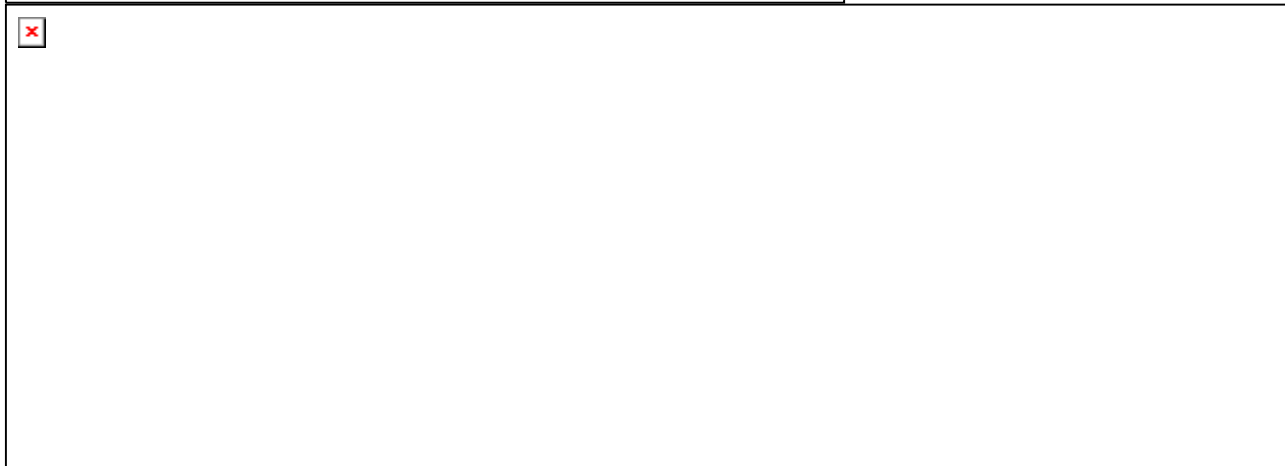
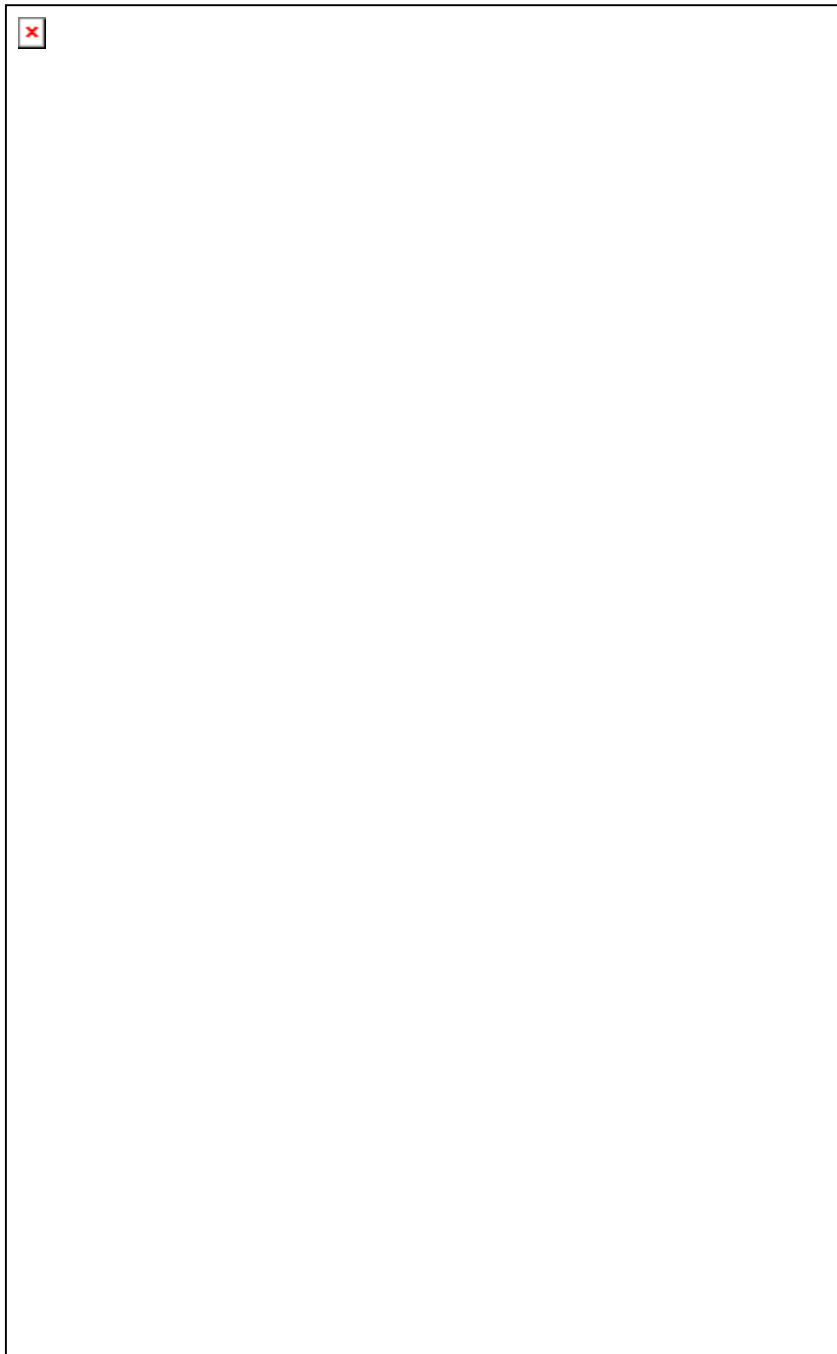
The tortoiseshell gong beaten with bone, stick or antler, is used by the Ixils of El Quiché in the *baile del venado* ensemble, together with the *tun* and long, wooden, bark or metal trumpets. (A confusion in the literature arises from the use in Quichean languages of the word *tun* or *tum* to refer both to the slit-drum and to the trumpet). The tortoiseshell gong is also commonly used in the originally Spanish Christmas processions, *posadas*. An ensemble of *tuns* and trumpets is used for the accompaniment of the ancient dance-drama, *Rabinal Achí*, of the Quichés of Rabinal. Pre-Columbian ocarinas and whistles unearthed by Maya agriculturalists are regarded as sacred and powerful, and may be used during shamanic curing. Conch-shell trumpets are also known, but are rare. Metal clapper-bells, bone rasps and vessel stick-rattles of gourds, pottery or metal filled with seeds or pebbles, called *chin-chines*, are used in dance-dramas and processional ensembles (fig.2).

The cane flute combined with a European drum is common as a processional ensemble. The flute, called *xul*, *zu* or *tzijolaj* but also referred to in written sources by the Spanish word 'pito', is an end-blown, open duct flute of cane, usually having six tone-holes and ranging from a few centimetres to a metre in length. The *k'jom* (Spanish *tambor*, *tamborón*), a cylindrical double-headed drum of the European type, has replaced older Maya types. To this ensemble a trumpet may be added, or a *tun* may replace the *tamborón*. The Tzutujils and Cakchiquels of the region of Lake Atitlán use a side-blown cane *xul*, closed at the embouchure end by a

hollow ball of black beeswax. Into this ball, which has a mirliton, rattlesnake rattles are inserted. This instrument, in ensemble with a small *marimba sencilla* played by two men, is used for the *baile del venado*. This ensemble is notable because it demonstrates the African roots of the marimba ensemble. The side-blown mirliton flute, of which a single example was found in 1971, resembles Central African prototypes and the marimba music is similar in some elements to certain African marimba styles. Of uncertain provenance are the *zambomba*, a friction drum with fixed stick, and the *caramba* or *zambumbia*, a monochord musical bow with gourd resonator.

Notable features in the playing styles of these instruments in ensemble are their complex rhythmic patterns, independent but related to the other instruments in the ensemble; a heterophonic texture in which the leading melodic voice is imitated by secondary voices in their different ranges (sometimes almost simultaneously, as when the *marimba sencilla* is followed by the mirliton *xul*, or after a delay, as in trumpet duets); an essentially non-Western tonal and harmonic character, with residual traces of Hispanic styles; and formulaic opening and closing motifs appended to the piece, in contrasting or free rhythm.

Vocal music that is predominantly indigenous in its musical and ritual character includes prayer- and curing-chants of shamans and midwives, sung to simple melodic formulae in the native language. More elaborate melodies are known among the Tzutujils, who, having acquired their songs in dreams, often accompany them on a five-string guitar (ex.2). Musically these songs resemble the *son guatemalteco*, modified, however, by the asymmetrical rhythms and free intonation typical of Maya style (ex.3). Narrative songs and laments, courting, rain, planting and magic songs correspond to events of the life cycle and the agricultural calendar. The partly improvised poetic texts of both prayer-chants and songs preserve and transmit native mythology.



The Spanish Conquest in 1523–4 was soon followed by nearly a century of intense missionary activity, during which Spanish music, instruments and

styles, both ecclesiastical and secular, were introduced to the highland Maya. This period was followed by three centuries of relative isolation, during which some elements of Spanish culture, particularly religion and music, were modified and incorporated into the Maya way of life.

Central and north-eastern highland string ensembles, called *zarabandas*, derive from a colonial prototype, and usually include one or more three- or four-string *rabels* or violins to play the melody, some rudely constructed of half a calabash, or of wood with deerskin sides, and played with loose horsehair bows; one or more six-string guitars or five-string *guitarrillas* or *tiples*, or the now disappearing twelve-string *bandurria*, *bandola* or *bandolin*; and an *arpa*, a diatonic frame harp with 28 to 32 strings, manual tuning action and a wide resonator box, often beaten with a padded stick by a musician who alternately beats a snare drum (fig.3). The *arpa* may provide melody as well as rhythm and bass, in which case it may be played with a wooden plectrum. To this ensemble may be added an *adufe* (a square, double-skin frame drum, often with an interior rattle) or an accordion. Also common are harp, violin or guitar solos with *adufe* accompaniment.

In the 1970s the typically Indian *marimba de tecomates* began to disappear, though it is still in use as a solo instrument or in combination with the *chirimía*, a shawm of Spanish introduction, and the *xul* and *tamborón*. The more common *marimba sencilla* is used for festive dancing, processions and dance-dramas. To it are added, when available, double bass, *chirimía* or *xul*, saxophones, trumpets, accordion, bass and snare drums, cymbals, bells and one or more vocalists.

Zarabanda string ensembles and marimba ensembles share common styles and repertoires, playing the typical genres *son guatemalteco*, *barreño* and *corrido*, as well as traditional ritual music. *Chirimía* and drum ensembles (fig.4) accompany the very prevalent *baile de la Conquista*. Large ensembles of up to eight *chirimías*, eight *xuls* and four or five drums sometimes play for large festivals.

Vocal music stemming from colonial Spanish liturgical music is used for Catholic ceremonies that have been incorporated into Maya ritual. Examples of Latin and Spanish hymnody, psalmody and plainchant, such as the yearly singing of Tenebrae in some villages, have been found.

Guatemala, §II: Traditional music

3. Garífuna music.

A black Carib population known as the Garífuna inhabits the Caribbean coast from Belize to Islas de la Bahía in Honduras. In Guatemala they live mainly in the urban centres of Livingston and Puerto Barrios. They stem from the indigenous Arawak of the island of St Vincent and from African slaves, and came to Central America in the late 18th century. Their culture and musical traditions are distinct and separate from those of the rest of Guatemala.

The principal instrument of the Garífuna is the *garaón*, a wooden membranophone about 60 cm in length and slightly conical, with a deer-skin head. The *garaón primera* is larger and plays a more virtuoso role than

the *garaón segunda*. An ensemble is formed with the *sísira* (*chíchira*), a spiked gourd rattle containing seeds or stones, and sometimes a conch-shell trumpet (*weiwintu*). A vocal soloist and chorus complete the ensemble. The audience participates with clapping, commentary and sometimes dancing. This ensemble plays for religious festivals and processions. The repertory and style are Afro-Cuban, including the forms *punta*, *parranda*, *yakunú*, *jungujugu* and *samba*. Further definition and documentation of forms and repertory is needed.

The Garífuna also play a fusion of popular and Caribbean styles on electric guitar, electric bass and keyboard with drums and percussion, sometimes adding trumpet, trombones, saxophones and voices. Vocal music is mainly responsorial between a small group or soloist and chorus. The *punta* is the best known Garífuna dance-song genre, with texts that may be topical, erotic or moral and serve as social regulators.

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Guayrinet.

See [Garinus](#).

Guazzi, Eleuterio

(*b* Parma, 22 Feb 1597; *d* ?Venice, before Nov 1622). Italian composer and singer. He sang in various court and ecclesiastical institutions in Parma from 11 October 1613 until at least June 1615 (with a short period

of singing in S Maria Maggiore, Bergamo, from December 1614 until February 1615) and again from 1 August 1618 until May 1622. He sang tenor in the chapel of S Marco, Venice, from 17 April 1617 and again from May 1622 until his death. His only known music is the posthumously published *Spiritosi affetti ... libro primo*, for one and two voices and continuo (Venice, 1622). Of the 21 pieces in this volume all but three are monodies, and 14 of these are simple strophic arias. The solo madrigals, romanesca and duets contain extensive coloratura befitting the work of a virtuoso singer. Occasionally Guazzi employed striking chromatic gestures in both madrigals and arias.

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NIGEL FORTUNE/ROARK MILLER

Gubanshī, Muhammad al-

(*b* Baghdad, 1901; *d* Baghdad, 1989). Iraqi singer. He was a specialist of the urban and classical repertory of the 'Iraqi *maqām*' and its associated forms. Born to a family of merchants, he had an informal education and learnt the *maqām* by attending gatherings of *maqām* masters and watching their performances in the coffee-houses of old Baghdad.

Al-Gubantchī was the first to reinstate the importance of the text and emphasize the importance of clear diction. In 1936 he ceased to use the accompaniment of the traditional *shalghī al-baghdādī* ensemble in favour of the new Middle Eastern *takht* ensemble. He created new Iraqi *maqāms* which are still in use at the beginning of the 21st century as part of the repertory. Al-Gubanshī chose to perform the *pesta* songs which follow the *maqām* singing rather than leave their performance to the instrumentalists.

Al-Gubanshī was always treated with reverence and respect. Being a wealthy merchant, he did not consider himself as a professional musician, and was not regarded as such. This gave him freedom to decide where and how he should perform. Between the 1920s and 40s he made more than 100 78 r.p.m. recordings. In 1932 he represented Iraq at the Cairo Congress for Arab Music, where he obtained fame and decorations. In Baghdad he participated extensively in musical life, regularly performing in religious rituals such as the *mawlid nabawī* and the Sufi *dhikr* and concerts arranged by professional groups and individuals. He also performed in radio and television programmes. He was the first nonconformist innovator of the *maqām* during the 20th century.

SCHEHERAZADE QASSIM HASSAN

Gubaydulina, Sofiya Asgatovna

(b Chistopol', 24 Oct 1931). Russian composer. She first studied at the Kazan' Conservatory with Grigory Kogan (piano) and Al'bert Leman (composition), graduating in 1954, and then studied composition at the Moscow Conservatory with Nikolay Peyko (1954–9). She became a member of the Composers' Union in 1961 and finished postgraduate studies with Shebalin in Moscow in 1963. She then worked at the Moscow experimental studio for electronic music (1969–70) and was a member of the Astrea improvisation group (with Viktor Suslin and Vyacheslav Artyomov, 1975–81, and with Suslin and his son Aleksandr from 1991). In 1990 she joined the committee which awarded the State and Lenin prizes; she has herself been a recipient of numerous prizes and awards, including the Koussevitzky Prize (1990 and 1994), the State Prize of Russia (1992), the Kulturpreis des Kreises Pinneberg (1997) and the Premium Imperiale, Japan. One of the foremost Russian composers of the second half of the 20th century, philosophical, spiritual, religious and poetic ideas often serve as the impetus behind her works. She considers that religion and music share a common goal, namely of 'restoring the legato of life, re-ligio'. 'There is no more serious reason for composing music', she has said, 'than spiritual renewal'. Although her works are frequently large-scale in conception, they are nonetheless subtle in their economic employment of means and material. Her style, which cannot conveniently be categorized within the usual boundaries of avant garde and traditional, was established in 1965 with the *Pyat' étyudov* ('Five Studies'), for harp, double bass and percussion.

Gubaydulina's Tatar extraction and her birth in the Tatar Republic have had a profound effect on her work, which has been regarded as a synthesis of various features of the Eastern and Western traditions. The cantata *Noch' v Memfise* ('Night in Memphis') sets ancient Egyptian verse, while Tatar and Japanese connections in *Po motivam tatarskogo fol'klora* ('On Tatar Folklore Themes') for dömbiras and piano, and *Rano utrom pered probuzhdeniyem* ('Early Morning before Waking') for seven kotos are explicit. Although Eastern folk instruments are frequently used, actual folk traditions are not always drawn on; in *Yubilyatsiya* ('Jubilation') Chinese, Uzbek, Tajik and Chukchi instruments are employed while the language remains essentially Western. The improvisations performed by Astrea also draw on Eastern traditions.

Gubaydulina's Western orientation is evident in her choice of Latin, Italian and German texts and titles; it is frequently the case that a work's title sums up the content and meaning of a particular composition. Many characteristics of her writing are rooted in Western concepts; dichotomy, opposition, antinomic principles of Greek tragedy, the philosophy of Kant and 20th-century linguistic theory have all played significant roles in the formation of her aesthetic. Ideas based on opposition lie at the heart of many of her works including *Vivente – non vivente*, *Svetloye i tyomnoye* ('Light and Darkness') and *In croce* which can mean both 'On the Cross' and 'Cross-wise'. In the 12-movement symphony *Slishu ... umolklo ...* ('I Hear ... Silence ...'), the dramatic scheme is based on the juxtaposition of two 'macrothemes' – a static theme in the major, symbolizing the divine

and eternal, and dynamic, dramatic music representing the earthly strivings of humanity. This tendency towards symbolism is a feature of many of her works. Her interest in various traditions of Western culture is reflected in Introitus for piano and orchestra, *Offertorium* for violin and orchestra and *Raduysya* ('Rejoice') for violin and cello, which were all conceived as parts of or complete settings of the mass. As they had for Schütz and Haydn before her, the last utterances of Christ formed the impetus behind *Sem' slov na kreste* ('The Seven Words on the Cross') for cello, bayan and strings. Gubaydulina often chooses subject matter common to both Western and Russian Orthodox traditions (*Alleluja* contains a quotation of an early Russian psalm); in doing this she simultaneously continues and expands the Russian tradition.

Gubaydulina employs a wide range of rhythmic systems, articulatory structures and methods of sound production; her harmonic language synthesizes the diatonic (sometimes in the form of flageolet triads), chromatic and micro-intervallic (in the form of quarter tones and glissandos). In her conception of rhythm, not only pitches but also rests have significance; the contrast between sound and silence is a leading compositional principle behind *Slishu ... umolklo ...*, in which there is not only a culmination point for sound (in the orchestra) but also one for rests (in a solo for the conductor's beat). Her rhythm is frequently governed by numeric considerations, especially the Fibonacci series, as in *Perception, V nachale bih ritm* ('In the Beginning there was Rhythm') and *Quasi Hoketus*. She has classified means of articulation (along with related uses of texture, melody and rhythm) according to a special parameter – 'the parameter of expression' (a term devised by V.N. Kholopova). For example, in *Sem' slov na kreste*, the upper string parts are marked 'consonant expression' (played legato and with a consistent texture), while the cello and bayan are marked 'dissonant expression' (with pizzicato in the cello and with leaps and clusters in the bayan). Such attention to expression and execution in her work has attracted many leading artists including the Kronos Quartet, the Arditti Quartet, Gidon Kremer, Mark Pekarsky, Valery Popov, Simon Rattle, Mstislav Rostropovich, Gennady Rozhdestvensky and Vladimir Tonkha.

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(selective list)

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chamber

4 or more insts: Pf Qnt, 1957; Concordanza, chbr ens, 1971; Str Qt no.1, 1971; Quattro, 2 tpt, 2 trbn, 1974; Misterioso, 7 perc, 1977; Yubilyatsiya [Jubilation], 4 perc, 1979; Sad radosti i pechali (Garten von Freuden und Traurigkeiten) [Garden of Joy and Sadness] (Tanzer), spkr (ad lib), fl, va, hp, 1980; Descensio, 3 trbn, 3 perc, hp, hpd/cel, cel/pf, 1981; V nachale bñh ritm [In the Beginning there was Rhythm], 7 perc, 1984; Str Qt no.2, 1987; Str Qt no.3, 1987; Chyot i nechet (Pari e dispari) [Even and Odd], 6 perc, hpd, 1991; Meditation über den Choral 'Vor deinen Thron tret ich hiermit' von J.S. Bach, hpd, 2 vn, va, vc, db, 1993; Rano utrom pered probuzhdeniyem [Early in the Morning Before Waking], 7 koto, 1993; Str Qt no.4, with tape, 1993; In Erwartung [In Anticipation], sax qt, 6 perc, 1994; Quaternion, 4 vc, 1996

2–3 insts: 5 étyudov, hp, db, perc, 1965; Vivente – non vivente, synth, tape, 1970; Muzika dlya Klavesina i udarnikh instrumentov iz kolleksii Marka Pekarskogo [Music for Hpd and Perc from M. Pekarsky's Collection], 1972; Rumore e silenzio, hpd/cel, perc, 1974; Sonata, db, pf, 1975; Tochki, linii i zigzagí [Dots, Lines and Zigzags], b cl, pf, 1976; Trio, 3 tpt, 1976; Duo-Sonata, 2 bn, 1977; In croce, vc, org, 1979; Raduysya [Rejoice], sonata, vn, vc, 1981; Quasi hoquetus, bn, va, pf, 1984; Str Trio, 1988; Silenzio, bayan, vn, vc, 1991; Tantsovshchik na kanate [Dancer on a Tightrope], vn, pf, 1993

Solo: Pf Sonata, 1965; Perc Sonata, 1966; Org Sonata, 1969, rev. as Detto no.1, org, perc, 1978; 10 étyudov (10 preludii), vc, 1974; Svetloye i tyomnoye [Light and Darkness], org, 1976; De profundis, bayan, 1978; Et ex-specto, sonata, bayan, 1986; Slíshish' li tí nas, Luidzhi, vot tanets, kotoriy stantsuyet dlya tebya obiknovennaya derevyannaya treshchotka [Do you Hear us, Luigi, This is the Dance that the Ordinary Wooden Rattle will Make for You], perc, 1991; Ritorno perpetuo, hpd, 1997

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VALENTINA KHOLOPOVA

Gubert [Hubert], Nikolay Al'bertovich

(*b* St Petersburg, 7/19 March 1840; *d* Moscow, 26 Sept/8 Oct 1888). Russian teacher and critic. After studying with his father he entered the St Petersburg Conservatory at the age of 23, studying theory with Zarembo and orchestration with Anton Rubinstein. At the conservatory he formed a lifelong friendship with Tchaikovsky, a fellow student. After graduating from the conservatory in 1868 he was appointed director of the classes of the Imperial Russian Music Society in Kiev (1869–70); he also worked for a short time as an opera conductor in Odessa. In 1870 he became professor of music theory at the Moscow Conservatory, where he was the only witness to the disastrous occasion when Tchaikovsky played his First Piano Concerto to Nikolay Rubinstein. In 1881 he succeeded Rubinstein as director of the conservatory, but resigned two years later. However, he returned to the staff in 1885 and continued to teach until his death. Though not an outstandingly brilliant teacher or administrator, his diligence and loyalty helped to establish the reputation of the Moscow Conservatory. He replaced Laroche as music critic of the *Moskovskiye vedomosti*, in which his lively and informed articles appeared regularly during the 1870s and 1880s (occasionally neglectful of his work, he received some assistance from Kashkin and Tchaikovsky); he also contributed to several other journals, notably the *Sovremennaya letopis'*. Gubert was reputedly a fine pianist. His wife Aleksandra (1850–1937) was also a pianist who arranged many of Tchaikovsky's orchestral works for piano.

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JENNIFER SPENCER

Gubitosi, Emilia

(*b* Naples, 3 March 1887; *d* Naples, 18 Jan 1972). Italian composer and pianist. At Naples Conservatory she studied the piano with Beriamino Cesi, Fromesco Simonetti and Costantino Palumbo and composition with C. De Nardis and Nicola D'Arienzo. She began her career as a concert pianist in Italy and abroad, later working as a music administrator with her husband, the composer Franco Michele Napolitano. In 1918 she founded the Associazione Musicale A. Scarlatti in Naples with the aim of promoting

knowledge of early Italian music and musical culture more generally. She established the symphony orchestra there and directed the associated choir school. From 1914 to 1957 she taught theory and *solfeggio* at Naples Conservatory.

Most of her compositions are large-scale. Her piano concerto is a prime example of the way she took a lead from the late Romanticism of Martucci, with its sound grasp of orchestral technique and its Wagnerian and Brahmsian reminiscences. Her chamber music and songs, including settings of poems by Sergio Corazzini, have a simple clarity of structure and are more lyrical and spontaneous in their inspiration. She also transcribed and arranged a good deal of 17th- and 18th-century vocal music.

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(selective list)

Stage: *Gardenia rossa* (op, 1), Naples, Conservatorio c1906, *Ave Maria* (bozzetto lirico, 1, A. Menotti Buja), Naples, Mercadante, 1906; *Nada Delwig* (op, 1, F. Verdinois), Pistoia, Mabellini, 1910; *Fatum* (op, 4, Verdinois), unperf.

Vocal: *Redemisti nos*, chorus, org, c1930; *Ninna nanna*, S, chorus, orch, 1934; *Sonata in bianco minore* (S. Corazzini), vv, female chorus, small orch, 1936; *Il flauto notturno* (A. Graf), 1v, fl, orch, 1961

Orch: *Pf Conc.*, 1917; *Allegro appassionato*, vn, orch (1925); *Corale sinfonico*, org, orch (1925)

Chbr and solo inst: *Dittico*, vn, pf, c1937; *Notturmo*, vn, pf, 1937; *Colloqui*, fl, hp, vc/va, 1963; *Fantasia*, hp, 1963; *Dialogo*, vc, pf, 1964; *Elegia*, vc, org, 1964

Songs, 1v, pf; arrs. of E. de' Cavalieri, Purcell, A. Scarlatti, D. Scarlatti, Arne, Caldara, Pergolesi, Cherubini and others

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P. Adkins Chiti: *Donne in musica* (Rome, 1996), 277–8

ROBERTA COSTA

Gudehus, Heinrich

(*b* Altenhagen, nr Celle, 30 March 1845; *d* Dresden, 9 Oct 1909). German tenor. He studied with Malvina Schnorr von Carolsfeld at Brunswick and with Gustav Engel in Berlin, where he made his *début* in 1871 as Nadori in Spohr's *Jessonda*. After further study, he reappeared at Rīga (1875) as Raoul in *Les Huguenots*. From 1880 to 1890 he was engaged at Dresden, making his *début* there as Lohengrin. He sang Parsifal at the second performance of Wagner's opera at Bayreuth (1882), returning there as Tristan (1886) and Walther (1888). In 1884 he appeared at Covent Garden, singing Walther, Max (*Der Freischütz*), Tannhäuser and Tristan, and sang at the Royal Albert Hall in the first concert performance in England of Parsifal. He made his New York *début* at the Metropolitan in 1890 as Tannhäuser, also singing Raoul, Lohengrin, John of Leyden (*Le prophète*), Florestan, Walther, Siegfried, Siegmund and Tristan. On his return to Europe he was engaged at the Berlin Royal Opera House, remaining there until his retirement in 1896. One of the second generation of Wagnerian heroic tenors, he was also much admired in the dramatic French repertory.

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I. Kolodin: *The Story of the Metropolitan Opera* (New York, 1953)

H. Rosenthal: *Two Centuries of Opera at Covent Garden* (London, 1958)

G. Skelton: *Wagner at Bayreuth* (London, 1965, 2/1976/R)

ELIZABETH FORBES

Gudewill, Kurt

(*b* Itzehoe, Holstein, 3 Feb 1911; *d* Kiel, 29 July 1995). German musicologist. He studied musicology with Schering, Moser and Blume at Berlin University and with Vetter at Hamburg University, with philosophy and phonetics as secondary subjects; in 1935 he took the doctorate in Hamburg with a dissertation on Schütz. In 1936 he became research assistant and lecturer at the musicology institute of Kiel University, where in 1944 he completed the *Habilitation* in musicology with a study of the formal structure in 15th- and 16th-century German lied tenors. In 1945 he was appointed lecturer in musicology at Kiel University and in 1948 began contributing to the first edition of *Die Musik in Geschichte und Gegenwart*. In 1952 he became supernumerary professor there and in 1960 research fellow and professor. In 1956 he became co-editor of *Das Chorwerk* (with Blume), and director of the new Schütz collected edition; that same year he was also made vice-president of the Internationale Heinrich Schütz-Gesellschaft, of which he was president, 1976–88.

Gudewill was an authority on the 16th-century German lied, and produced several studies of the classification of melodic types. He discussed Lutheran church music of the 17th century, particularly that of Heinrich Schütz and Melchior Franck, from the view-points of compositional development, church history and history of ideas. He also carried out research into the music history of Schleswig-Holstein and promoted modern music through the Arbeitskreis für Neue Musik, which he founded in 1957 and directed until 1991.

WRITINGS

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HANS HEINRICH EGGBRECHT

Gudmundsen-Holmgreen, Pelle

(b Copenhagen, 21 Nov 1932). Danish composer. The son of the sculptor Jørgen Gudmundsen-Holmgreen, he studied theory, musical history and composition with Høffding, Westergaard and Hjelmberg at the Royal Danish Conservatory, Copenhagen. Following his final examinations in 1958 he was employed as a technical assistant at the Royal Theatre, Copenhagen (1959–64), and taught composition at the Jutland Conservatory, Århus (1967–72). He has also been a board member of Det Unge Tonekunstnerselskab, of the music committee of the Statens Kunstfonds (1974–7) and of its council (1986–90 and 1994–7). He was chairman of the Selskab til Udgivelse af Dansk Musik (1982–3). He has received several awards, including the Carl Nielsen Bursary (1973), the Nordic Council Prize for *Symfoni, Antifoni* (1980), the Professor Ove Christensen Honorary Prize (1990) and the Edition Wilhelm Hansen Composer's Prize (1996).

He made his début as a composer in 1955, and in his earliest works was influenced by Nielsen, Holmboe and Bartók; around 1960, along with several Danish composers including Nørgård and Nørholm, he adopted Darmstadt serialism. The ISCM Festival in 1960 had made a great impression on him, and the serialism already discernible in the String Quartet no.3 (1959) was now given full rein. He composed several serial works, including *Chronos* (1962) for 22 musicians, where the influence of Ligeti is clear in the rhythmic and textural writing, and the Symphony (1962–5). Around the mid-1960s, however, he abandoned serialism and the homogeneity such structuring entailed, and sought completely different paths. Journeys abroad brought him into contact with southern European folk music, particularly that of Spain and Greece. Elements of this found their way into a number of works, as did some of the features and sounds of jazz. In *Collegium Musicum Koncert* (1964) he tried out a collage technique which he then displayed in *Frère Jacques* (1964). In this work fragments of material are assembled in a way that empties them of meaning, making the work seem absurd and directionless. Samuel Beckett became an important source of inspiration, and terms such as absurdism have been attached to Gudmundsen-Holmgreen's work from this period.

These stylistic features were combined in the composer's search for an ever more simple and anonymous form of expression which aimed to liberate musical material from the composer's personal attitudes and feelings. This was an endeavour he shared with several other contemporary composers, and was termed New Simplicity (Ny Enkelhed). Key works from the period are *Je ne me tairai jamais. Jamais* for choir and chamber orchestra (1966) – its title and text are from Beckett – and the orchestral work *Tricolore IV* (1969), in which absurdity and simplification are carried to their extreme; it consists of only three blocks of sound. This work caused a scandal at its performance at the ISCM Festival in Basle in 1970.

Despite carrying his musical material to this degree of simplification, Gudmundsen-Holmgreen has nevertheless developed a varied and versatile means of expression. In the orchestral work *Spejl II* ('Mirror II', 1973), the composer returned to a form of collage, now combined with a special 'grid' technique, by means of which quotations are filtered through a particular symmetrical note row (for example, one related to Messiaen's 2nd mode), and through scales which can be found in both Skryabin and Stravinsky. The rhythmic parameter is also controlled structurally. This was achieved at first using the Fibonacci series, which had already been employed in *Tricolore IV*. In the percussion concerto *Triptykon* (1985), and in *Concerto grosso* for string quartet and symphonic ensemble (1990), the grid for pitches is supplemented by one for durations.

The combining of quotations (more often archetypes than actual quotations from works) with structured sections points to one of his central compositional principles: block construction. This way of applying the material offers a very useful tool not only for liberating musical elements from their traditional context but also for – in the composer's words – 'reconquering' them for use in a contemporary musical statement. Gudmundsen-Holmgreen's works differ from postmodernism, as he does more than just choose freely from the history of music: he consciously makes the meaning of the individual elements problematic by placing them within musical spaces set up and bounded by the 'grid' technique. An affinity is thus revealed between the compositional methods of Stravinsky (a composer to whom Gudmundsen-Holmgreen often makes reference) and the combining of cultural artefacts in Pop Art. For the composer, the reconquest of basic musical elements also involves formal elements. Here he has turned in particular towards cumulative developmental structures, which he has challenged since the mid-1960s through the polarity of dynamic–static, which is found in many of his works, and is seen particularly clearly in one of his most significant works *Symfoni, Antifoni*, which also summarizes many other lines of development in his output. This dialectic is also prominent in *Concerto grosso*, where it is carried through with consistency and dexterity. *Concerto grosso* also features a strictly implemented polyrhythm, a device he has used since *Triptykon* as what he calls 'the weapon in the battle' against the harmonic structures. Finally, symmetry can be said to be an essential feature in his music. As well as being reflected in his use of the pitch grid, it often applies also to the arrangement of the rhythmic parameter, and to certain formal aspects. His output is extensive and versatile. As well as orchestral and chamber works, it includes several choral pieces and works for non-traditional instruments,

such as *Plateaux pour deux* (1970) for cello and two old car horns. After 1980 he was increasingly drawn to the string quartet genre; this may at first seem paradoxical, but should be viewed more as an extension of his 'reconquest of the material'.

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(selective list)

Orch: Chronos, 22 insts, 1962; Sym., 1962–5; Collegium Musicum Konzert, chbr orch, 1964; Frère Jacques, chbr orch, 1964; Mester Jakob, chbr orch, 1964; Repriser, chbr orch, 1965; Piece by Piece, chbr orch, perc, 1968; Tricolore IV, 1969; Spejl II [Mirror II], 2 sax, orch, 1973, rev. 1975; Symfoni, Antifoni, large orch, 1977; Triptykon, perc, orch, 1985; Concerto grosso, str qt, sym. ens, 1990, rev. 1995; For cello og orkester, 1996

Choral: Je ne me tairai jamais. Jamais (S. Beckett), 3 S, 3 A, 3 T, 3 B, nar, chbr orch, 1966; Eksempler [Examples], SATB, 1970; 3 poèmes de Samuel Beckett, SATB, 1986; Skabelsen – den 6 dag [The Creation – the Sixth Day] (A. Sunesøn: *Hexaëmeron*), double SATB chorus, vn, 1991; Blaes på Odysseus [Blow on Odysseus], 4vv, actor, SATB, 4 t trbn, 2 b trbn, 2 perc, 1998

Solo vocal: 3 sange til tekster af Politiken (texts from Copenhagen newspaper *Politiken*), A, perc, gui, vn, va, vc, 1967; Songs Without, Mez, 1976; Turn, S, b fl, gui, hp, 1993

Chbr: Str Qt no.2 (Quartetto facile), 1959, rev. 1972; Str Qt no.3 (5 Short Studies), 1959; Str Qt no.4, 1967; Kanon for 9 instrumenter, 1967; Plateaux pour deux, vc, perc, 1970; Terrace in Five Stages, ww qnt, 1970; Passacaglia, cl, pf, tabla, vn, vc, 1977; Praeludium til Din Tavshed [Prelude to Your Silence], fl, b cl, pf, elec gui, 2 perc, va, vc, 1978; Din Tavshed [Your Silence] (V. Grønfeldt), S, fl, cl, pf, elec gui, 1 perc, va, vc, 1978; Str Qt no.5 (Step by Step), 1982, rev. 1986; Str Qt no.6 (Parting), 1983, rev. 1986; Str Qt no.7 (Parted), 1984; Str Qt no.8 (Ground), 1986; reTurning, fl, cl, 1 perc, hp, pf, 1987; Territorialsang, b cl, vc, prep pf, 1995, rev. 1997

Solo inst: Udstillingsbilleder [Pictures at an Exhibition], pf, 1968; Solo for elec gui, 1972; Spejl III [Mirror III], org, 1974; Octopus, org (4 hands), 1989, rev. 1992

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ERIK H.A. JAKOBSEN

Gueden, Hilde

(*b* Vienna, 15 Sept 1917; *d* Klosterneuburg, 17 Sept 1988). Austrian soprano. She studied at the Vienna Conservatory and first appeared at the Volksoper in 1935 in Stolz's operetta *Servus servus*. She then went to Zürich, making her operatic début there in 1939 as Cherubino. In 1941 she was engaged at the Staatsoper in Munich. At Strauss's suggestion she sang Sophie in *Der Rosenkavalier*, first in German and then in Italian (1942, Rome). She sang Zerlina at Salzburg in 1946 and was then engaged at the Vienna Staatsoper, where she sang until 1973. She made her London début at Covent Garden with the Vienna company in 1947, returning in 1956 as Gilda, the role of her Metropolitan début in 1951. In 1948 she appeared at the Edinburgh Festival with the Glyndebourne company as Despina and Zerlina. In nine seasons at the Metropolitan she sang Susanna, Zdenka, Mimì, Micaëla and Anne Trulove in the American première of *The Rake's Progress* (1953). In 1954 at Salzburg she sang Zerbinetta, displaying a newly acquired coloratura technique. She scored further successes as Aminta in Strauss's *Die schweigsame Frau* (1959, Salzburg) and in the title role of his *Daphne* (1964, Vienna). Gueden's vocal and dramatic abilities made her a much sought-after artist in modern works including Britten's *The Rape of Lucretia* and Blacher's *Romeo und Julia*, in both of which she sang at Salzburg. Her recordings, including Sophie in Erich Kleiber's *Der Rosenkavalier*, Rosalinde in Karajan's second recording of *Die Fledermaus*, Hanna Glawari in Stolz's *Die lustige Witwe* and Eva in Knappertsbusch's *Die Meistersinger*, adumbrate her winning ways as regards tone and phrasing.

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HAROLD ROSENTHAL/ALAN BLYTH

Guédon de Presles, Mlle

(*b* early 18th century; *d* c1754). French composer, singer and actress. She may have been the daughter of Honoré-Claude Guédon de Presles. She spent most of her life in Paris, where she worked at the court theatre as a singer, actress and composer under the name 'Mlle Guédon'. Her song 'Sans une brillante fortune' appeared in Ballard's *Meslanges de musique latine* (Paris, 1728); more songs by her appeared during the next four years, alongside those of other women, in anthologies printed in The

Hague (*Nouveau recueil de chansons choisies*, 1729) as well as Paris (*Meslanges*, 1728–32). Between 1742 and 1748 the *Mercure de France* published several of her *airs*. She sang regularly in concerts at court, in the *chapelle* as well as in the *musique de chambre*, where Honoré-Claude had previously been employed. On 10 June 1748 she appeared in the entrée *La vue* from Mouret's *Ballet des Sens*, and from this time onwards sang many secondary roles at the Théâtre de la Reine, Paris. The more notable operas in which she appeared were Collasse's *Thétis et Pélée* (September 1748), Mouret's *Prologue des Amours des dieux* (November 1748), Campra's *Tancredi* (December 1748) and Lully's *Bellérophon* (March 1749). Mlle Guédon's name also appears in details of three opera performances in the dauphine's salon (Lully's *Armide* in March 1749, Campra's *Hésione* in May 1750 and Lully's *Phaéton* in August 1750). She also appeared in revivals of Campra's *L'Europe galante* at Fontainebleau (1750–51) and Compiègne (1751–2), *Les éléments* by Lalande and Destouches (1751), and Lully's *Roland* (1751). Her name appears for the last time in the performance details of *Iphigénie en Tauride* by Campra and Destouches (December 1753).

NICHOLAS ANDERSON

Guédon [Guesdon] de Presles, Honoré-Claude [Prêles, Honoré- Claude de]

(*b* late 17th century; *d* c1730). French composer and singer. At some time he lived at Versailles in the Avenue de St Cloud, and he probably died in Paris some time after 1729. A royal commission in 1723 granted him a ten-year privilege to publish his works with Ballard, beginning with *Pièces tant vocales qu'instrumentales*. The document describes him as *Ordinaire de la musique de la chambre et de la chapelle*. Guédon de Presles appears to have been a singer as well as a composer; a report by Dufrény notes that on 9 November 1722, while the better forces of the Académie Royale were at Fontainebleau, the actors who remained in Paris gave a performance of Lully's *Persée* at the Palais Royal, attended by the king, with Signor Guédon in the part of Mercury. If not a permanent member of the cast, he must have been accustomed to stand in for regular singers in their absence.

Guédon's first published compositions date from 1715, when a number of *airs sérieux* and *airs à boire* appeared in a collection. In 1724 Ballard published a volume of Guédon's cantatas as part of a commission which included sonatas, motets and songs (which had appeared in 1720–21). Guédon's *Cantates françaises* (published in several volumes, of which the first contained his most important compositions, *Céfale*, *L'Amour dévoilé*, *Calipso* and *Plainte*), largely follow the accepted conventions of the period, such as are found in the cantatas of contemporaries like Clérambault, Bernier and Morin. In *Calipso*, Guédon's most impressive cantata, there are two singers, one taking the role of narrator, the other representing the characters. The narrator explains the love of Ulysses for a nymph,

commenting on the arrival of 'Gloire' who, out of jealousy, has devised a plan to abduct the hero. Interspersed with the commentary, in the form of recitative, are several da capo arias. Most of the cantatas have a continuo accompaniment to which two violins are generally added in the ritornellos. Sometimes a flute is substituted in order to emphasize the pastoral quality of a particular aria. The instrumental sections are not confined to the accompaniment of the arias, but act as interludes between them, and in the case of *Calipso* there is even an overture. There is nothing original in his harmonies, but Guédon's cantatas possess a sense of drama, and fine characterization.

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NICHOLAS ANDERSON

Guédrón [Guesdrón], Pierre

(*b* province of Beauce, Normandy, ?after 1564; *d* ? Paris, 1619–20). French composer, singer and singing teacher. A reference to his voice breaking while among the singers of the chapel of the Cardinal of Lorraine at the Puy d'Evreux in 1583 suggests that he can hardly have been born before 1565. After the cardinal's assassination in 1588, he joined the royal chapel. Two years later, when Henri IV reorganized the court musical establishment, he was transferred permanently to the secular sphere, in the first place as *maître des chanteurs de la chambre*. Then began an impressive rise through court musical circles. In 1601, he succeeded Claude Le Jeune as *compositeur de la chambre du roi* and in 1603 was described in addition as *valet de chambre du roi* and *maître des enfants de la musique* (he sold the latter title in 1613 to his son-in-law, Antoine Boësset, with a heavy discount by way of dowry). In 1604 he appears to have become *maître en la musique de la chambre de sa majesté*, and to have achieved the supreme position of *surintendant des musiques de la chambre du roi* in 1613. In 1617 he occupied the same office in the musical establishment of the queen mother. His last book of *airs* (1620) was published posthumously under Boësset's supervision; he must therefore have died earlier that year or late in 1619. He was widely admired as a singer, teacher and composer during his lifetime, and also by theorists such as G.B. Doni, Mersenne and Bacilly writing well after his death. His *airs* rapidly found their way into print, and he was the most commonly represented composer of *airs de cour* in foreign sources well into the 1630s. He was married to Gillette Duguay (Dugué), but there is no evidence of any of their eight or more children (three of them boys) having pursued musical careers.

Guédrón appears to have concentrated exclusively on composing various forms of the *air de cour*. He also wrote poetry (including some *vers mesurés*) and set his own texts. Otherwise he collaborated with François de Malherbe or with other, more minor poets of his day. There are about 200 surviving *airs*, mostly in six printed collections (1602–1620). Many of

these are duplicated in anthologies for voice and lute, usually printed in advance of the ensemble versions, and a few songs, mostly *récits*, appear only in this form. 21 of the lute-song versions appear in anthologies arranged 'by the composers themselves', suggesting that Guédron was a competent lutenist. The first print devoted to him appeared in 1602, but his songs were already prominent in manuscript and other collections dating from the 1590s. The songs in his *Airs de cour* of 1608 were the principal source for the first French anthology of lute-songs arranged by Gabriel Bataille (RISM 1608¹⁰), and his *airs* continued to feature in such anthologies until 1620. From early in his career Guédron provided vocal music for the *ballet de cour*, a reflection of his talent as a musical dramatist. From his *Deuxième livre* (1612) onwards *airs de ballet* are common, many of them drawn from the most celebrated productions of the day. For example, the second book contains pieces from the *Ballet de monseigneur le duc de Vendosme* (1610), the *Ballet de madame, soeur du roy* (?1613) and the *Ballet du maître à danser* (1609). The *Troisième livre* (1617) contains pieces from the *Ballet du triomphe de Minerve* and the *Ballet de monsieur le prince Condé* (both 1615), while the *Quatrième livre* (1618) draws on *airs* from the *Ballet du roy, ou Ballet de la délivrance de Renaud* (1617) as well as the *Ballet des princes* (1618) and a *Ballet de la reyne* (1617).

Guédron's songs reveal a remarkable flair for both attractive, simple melodies (*Adieu bergère pour jamais*, 1602 and 1608) and expressive, dramatic settings (*Quel excès de douleur*, 1620), and while later *air de cour* composers brought the genre to a peak of elegance and refinement, few matched Guédron in either melodic invention or expressivity. He was one of the first composers to write expressive, sung *récits* for the *ballet de cour*, and was alone among his contemporaries in approaching the intense, declamatory style of Italian monody. Many of his *airs* show the ametrical rhythmic flexibility characteristic of the genre, in part at least a legacy of 16th-century *musique mesurée*, often combined with a disregard for prosody that can be interpreted as a defect of the style, or as one of its charms. In the later songs especially, however, Guédron showed the concern for matching word and musical accent that eventually preoccupied Lully and his contemporaries, at times with great subtlety (*Cessez mortelz*, 1612). His ensemble settings, while essentially harmonic in style, contain an effective variety of texture and part-writing, and some show early evidence of continuo support for one or two voices juxtaposed with full ensemble 'refrains' (*Berger que pensés vous faire*, 1617).

Guédron's songs were given sacred contrafacta in collections such as *La pieuse alouette* (1621⁹) and *La philomèle séraphique* (1632³, 1632⁴, 1640⁵). His *airs* also reappeared in English sources such as Robert Dowland's *A Musicall Banquet* (1610), and Filmer's *French court-aires* (1629), and many were given solo instrumental arrangements. Variants on one song, *Est-ce Mars* (1612), appear frequently in English lute manuscripts as 'The French Tune', and Scheidt and J.P. Sweelinck were among those who wrote keyboard variations on it.

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ballets

all performed in Paris; airs and a few texts by Guédrón

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Ballet des Bacchantes, 1608

Ballet de la reyne, 1609

Ballet du maître à danser, 1609

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Ballet de madame, soeur du roy, ?1613

Ballet de la sérénade, 1613, doubtful

Ballet des Argonautes, 1614

Ballet de monsieur le prince Condé, 1615

Ballet du triomphe de Minerve, 1615

Ballet de la reyne, 1617

Ballet du roy, ou Ballet de la délivrance de Renaud, 1617

Ballet des princes, 1618

Ballet du roy sur l'aventure de Tancrède en la forest enchantée, 1618

Ballet de M. le Prince, 1620

airs

including airs from the ballets

Airs de cour, 4–5vv (Paris, 1602), 1 ptbk lost; rev. as *Airs de cour* (Paris, 1608)

2e livre d'airs de cour, 4–5vv (Paris, 1612)

3 ème livre d'airs de cour, 4–5vv (Paris, 1617)

4 ème livre d'airs de cour, 4–5vv (Paris, 1618), 1 ptbk lost

5 ème livre d'airs de cour, 4–5vv (Paris, 1620), 3 ptbks lost

Airs arr. 1v and lute: 9 in 1603¹⁵, 38 in 1608¹⁰, 9 in 1609¹³, 2 in 1610²⁰, 19 in 1611¹⁰, 10 in 1613⁹, 11 in 1614¹⁰, 12 in 1615¹¹, 5 in 1617⁷, 14 in 1617⁸, 7 in 1618⁹, 19 in 1620¹¹, 17 (in Eng. trans.), in 1629¹¹

Airs, 1v: 1 in 1608⁷, 3 in 1608⁹, 11 in 1615⁸, 2 in 1615⁹, 40 in 1615¹², 14 in 1617⁹, 8 in 1619¹⁰, 18 in 1620¹⁰

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JONATHAN LE COCQ

Gueinz, Christian

(*b* Kohlo [now Kolo], nr Guben, 13 Oct 1592; *d* Halle, 3 April 1650). German schoolmaster, author, music theorist and lawyer. He studied theology and philosophy at Wittenberg and obtained his master's degree in 1616. After teaching at Cöthen for three years he studied law at Jena. In 1623 he was engaged as advocate by the church authorities at Wittenberg, where at the same time he lectured at the university. From 1627 until his death he was headmaster of the Gymnasium at Halle. There in 1630 he was involved with Samuel Scheidt in a dispute over competence, as often happened between headmasters and Kantors in the 17th and 18th centuries. This case was unusual, however, in that Scheidt, as director of music, had to conduct the school choir yet did not belong to the teaching staff. Gueinz, who himself taught music in the school, claimed disciplinary authority over the pupils, and he prevailed. Apart from numerous school textbooks on other subjects, he wrote several treatises on music and led disputations on it. *Pars generalis musicae*, which is based on Calvisius, Baryphonus, Schneegass and above all Lippius, deals with the mathematical foundations of music, demonstrates the intervals on the monochord and teaches the possibilities of rhythmic variation. The lost *Pars specialis musicae* must have been a complementary book more concerned with practical matters. (W. Serauky: *Musikgeschichte der Stadt Halle*, ii/1, Halle and Berlin, 1939/R)

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MARTIN RUHNKE

Guelfi, Antonio

(fl 1631). Italian composer. He is known only by his *Madrigali ... con cinque voci et il basso continuo* op.1 (Florence, 1631). It appears from the dedication that he was a pupil of G.B. da Gagliano and that his education was paid for by Alessandro Buon del Monti, the dedicatee. Only two of the partbooks are extant. (L. Bianconi: 'Weitere Ergänzungen zu Emil Vogel's "Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500–1700"', *AnMc*, no.9, 1970, pp.142–202, esp.167)

COLIN TIMMS

Guénin, Marie-Alexandre

(b Maubeuge, Nord, 20 Feb 1744; d Etampes, 22 Jan 1835). French violinist and composer. He is often confused with François Guénin, also a violinist (1728–89); see La Laurencie. He began studying the violin at the age of six and showed such talent that his father sent him to Paris, probably about 1760. There he studied the violin with Capron and Gaviniés and composition with Gossec. In 1771 Guénin became a first violinist in the orchestras of the Opéra and the Concert Spirituel. He made his début as a soloist in 1773 at the Concert Spirituel, performing with Capron a *Simphonie concertante* by Davaux. During the following years he performed *simphonies concertantes* with Carl Stamitz, Monin, Bertheaume, Paisible, Le Duc *le jeune* and other well-known violinists, and also performed his own symphonies.

From 1777 Guénin was the assistant director of the Concert Spirituel and in the same year he was appointed director of music for the Prince of Condé. He is also thought to have taken part in concerts of the Prince of Rohan-Guéméné and the Duke of Polignac. In 1778 he became a violinist in the Musique du Chambre du Roi (in an 1802 statement of his services to France, he claimed that he had been the principal violinist of this organization for ten years, as well as director of the Concerts de la Reine). He was employed to organize an orchestra for the Count of Montrevel in 1780 and in the same year succeeded C.J.F. Despréaux as principal violinist at the Opéra. In 1784 he was appointed professor of violin at the new Ecole Royale de Chant et de Déclamation; this institution evolved into the Paris Conservatoire, and Guénin maintained his position there until the reform of 1802. As a freemason and member of the Loge Olympique de la Parfaite Estime, according to Cotte, he played second violin in the orchestra of the Société Olympique in 1786. He retired from the Opéra in 1801, and his location and activities between 1802 and 1808 are not known. By 1808 he had joined the musical establishment of Carlos IV of Spain; he later went to Marseilles as part of the abdicated ruler's entourage. From 1814 to 1816 he played second violin in the Musique du Roi of Louis XVIII. During his final years he lived with his married daughter at Etampes; he continued until 1822 to play with members of the Société Académique des Enfants d'Apollon, which he had joined in 1766.

He began publishing his own works in Paris around 1768, and after 1786 those of other composers too; ten years later, however, he seems to have

ceased his publishing activities altogether. His symphonies opp.4 and 6 were very popular in France and Germany; they have no minuets and contain structural features typical of the Mannheim School. A skilful violinist, Guénin's compositional style is characterized by brilliant upward runs, and a special concern for timbre and sonority.

Guénin's son, Hilaire-Nicolas Guénin (*b* 1772), was a pianist and composer in Paris. He was a pupil at the Ecole Royale de Chant in 1786, and in 1808–9 was working as a publisher. His compositions include romances and a piano arrangement of the overture and airs from the ballet *Télémaque*.

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Guerau [Garau Femenia], Francisco

(*b* Palma de Mallorca, 25 Aug 1649; *d* Madrid, 25 Oct 1722). Spanish guitarist, singer, composer and priest. In 1659 he was admitted to the royal chapel in Madrid as a *cantorcico* (choirboy) and became a *cantor* (adult chorister) in 1669. From 1693 to 1701 he was chamber musician and *maestro de capilla* of the Colegio de Niños Cantores. His loyalty to Philip of Anjou was rewarded in 1700 when he was made a chaplain in the royal chapel. His brother Gabriel (?1653–1720) was also a singer.

Guerau's *Poema harmónico compuesto de varias cifras por el temple de la guitarra española* (Madrid, 1694/R) includes 27 compositions and an introduction to the principles of tablature notation and ornamentation. The pieces are all variation sets of various types. Most are *passacalles*, but there are also other typically Spanish dances (*jácaras*, *marizápalos*, *españoletas*, *folías* etc.). Guerau's style is characterized by its sobriety and by the use of *punteado* (plucked) technique rather than the more common *rasgueado* (strummed). He specified no particular tuning for his pieces; according to Strizich (*Grove6*), the music suggests *A/a–d/d'–g/g–b/b–e'*, as prescribed by Ruiz de Ribayaz.

The *Poema* is comparable in importance to the works of Gaspar Sanz and Ruiz de Ribayaz for Spanish guitar music of the period, and Guerau's music was highly regarded by his contemporaries. Santiago de Murcia, for instance, praised his *passacalles* in his *Resumen de acompañar la parte con la guitarra* (Madrid, 1714). The music's charm is matched by the beauty of the original 1694 edition. Guerau's other extant compositions (all in *E-Mn*) are *Que lleva el Sr. Sgueva* for three voices, and two *tonos humanos*, *O nunca, tirano amor* and *Alerta que de los montes*, this last one from the zarzuela *Los celos hacen estrellas* composed collectively with Juan Hidalgo (music) and Juan Vélez de Guevara (text). Only the text of the *tono Un corazón desdichado* (*US-NYhsa*) is extant.

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Guerini, Francesco

(*b* Naples; *d* ?London, *f*1740–70). Italian violinist and composer. Gerber said he was in the service of the Prince of Orange at The Hague from 1740 to 1760. The title-pages of his opp.4 and 5 describe him as 'M. Guerini de Naples [or Napolitano], musicien de l'Ambassadeur d'Hollande'. He settled in London in the early 1760s and probably remained there until his death. His music, elegant but disappointingly predictable, seems to have had a widespread reputation; works of his were published in Holland, Paris, London and Edinburgh.

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6 solos, vc, hpd, op.9 (London, c1765)

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PETER PLATT

Guérout, Guillaume

(*b* Rouen, early 16th century; *d* c1565). French poet, translator and publisher. He is reputed to have gone to Geneva when he was young, to join the Calvinists, but his first published work was printed in Paris: a setting by Janequin of one of his *chansons spirituelles*, *Hellas, mon Dieu, ton ire*, published by Attaignant in 1545. In 1546 his translations of the *Te Deum* and Psalm cxxiv were printed in Geneva as an appendix to two of Calvin's sermons; in the same year he published a prefatory quatrain in the *Chrestienne resjouissance* of Eustorg de Beaulieu. Denounced for bawdiness and swearing against Calvin and his pastors, he was imprisoned briefly in 1549 and thereafter took refuge in Lyons. By 1547 he had contributed a dedicatory poem to Loys Bourgeois' settings of psalm translations by Marot printed by Beringen of Lyons, while in 1548 a volume of his *chansons spirituelles* set to four-part music by Didier Lupi Second was published, also by Beringen (*Premier livre de chansons spirituelles*). One of Guérout's poems in this volume is *Susanne ung jour*, perhaps the most popular *chanson spirituelle* of the entire 16th century, set again and again by Catholic as well as Protestant composers. Between 1550 and 1553 he worked as an editor for Balthazar Arnoullet (to whom he was related by marriage), who printed a series of his books on emblems, topography and natural history.

After his involvement in the publication of Michel Servet's ultra-heretical *Christianissimi restitutio* at Vienne, Guérout returned to Geneva, where he collaborated with his uncle, Simon Du Bosc, in publishing a number of volumes of monophonic and polyphonic psalm translations, *chansons*

spirituelles and motets. During this time a quarrel arose between Guérout and Théodore de Bèze over the merits of each other's psalm translations, and this engendered an exchange of vitriolic verse between the two men; this quarrel may have led Guérout to leave Geneva once more for Lyons in November 1556. Between 1557 and 1560 he was involved in lawsuits against Robert Granjon, with whom he had collaborated to publish the music of Barthélemy Beaulaigue (see Guillo, 415–19). The music of two songs in the *Tiers livre de chansons spirituelle* (Paris, 1553²²) is attributed to 'Guérould', but is actually by Lupi Second, and it seems that the publishers took the name of the poet and applied it to the music.

After visiting Paris in 1559, when his *chansons spirituelles* were reprinted (without music) by Nicolas Du Chemin, he issued his *Lyre chrestienne* with Simon Gorlier at Lyons in 1560; his last publication, some verses for the *Figures de la Bible*, was published by Guillaume Roville in 1564

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HOWARD MAYER BROWN/FRANK DOBBINS

Guerra, Juan Luís

(b Santo Domingo, 6 July 1956). Dominican composer, vocalist and bandleader. Among the most commercially successful Latin American popular musicians in the early 1990s, Juan Luís Guerra is known for innovations in the popular Dominican *merengue* dance style. He came to worldwide notice with his song *Ojalá que llueve café en el campo* which took a peasant prayer, that it might 'rain' coffee in the countryside, setting it to an upbeat *merengue* rhythm. He gained fame with his adaptation of the working-class genre of *bachata* in the album *Bachata rosa* (1990), which sold over 3.5 million records internationally, a Latin music milestone. Observers credit Guerra for fusing upbeat dance rhythms with sophisticated lyrics and a philosophy about the role of music, and its relationship to politics, as on the album *Areíto*.

Conservatory trained, Guerra had links with the continental Latin American *nueva canción* (new song) movement going on to study jazz at the Berklee School of Music in Boston. In 1984 he co-founded a vocal quartet called 4:40 (the name alludes to the standard Western tuning of A being equal to 440 cycles per second), highly influenced by the US jazz choral group Manhattan Transfer. 4:40 expanded into a full *merengue* band in 1989, fusing traditional styles with jazz, rock and pop influences. Through the

1990s, Guerra (a white musician) began to emphasize *merengue's* African roots, through the incorporation of elements from Central African *soukous*. Although some critics question his representations of Afro-Dominican culture, Guerra's message has had a moderate impact on racial attitudes in his country, and he has generally been viewed as a musician with a conscience.

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LISE WAXER

Guerra-Peixe, César

(*b* Petrópolis, 18 March 1914; *d* Rio de Janeiro, 26 Nov 1993). Brazilian composer, violinist and conductor. He began violin studies in 1925 with Gáio Omacht at the Escola de Música S Cecilia in his native city, continued privately with Paulina d'Ambrósio, then in 1931 enrolled at the Escola Nacional de Música in Rio de Janeiro, where he also studied harmony and chamber music performance. In 1934 he settled in Rio, playing in light orchestras and writing popular pieces and arrangements for broadcasts and recordings. He studied orchestral conducting with Edoardo de Guarnieri in São Paulo and composition with Newton Pádua at the Conservatório Brasileiro in Rio (1938–43). In 1944 he came into contact with Koellreutter, who exerted a deep but temporary influence, and Guerra-Peixe participated actively in Koellreutter's *Musica Viva* group. He abandoned serialism in about 1949, however, and began field investigations into north-east Brazilian folk music, on which he published *Maracatus do Recife* (Rio de Janeiro, 1955). Several articles on related subjects were subsequently published in the *Revista brasileira de folclore*. Moving to São Paulo after several years in Recife, he worked in radio, and from 1959 headed the music section of the Comissão Paulista de Folclore. On his return to Rio in 1963 he joined the National SO as a violinist and taught orchestration and composition privately in both Rio and Belo Horizonte. He became a member of the Academia Brasileira de Música, and received awards including the Joaquim Nabuco Foundation's Medal of Merit (1982), the Medal Koeler of the city of Petrópolis (1984), the Shell Prize (1986), the Vitae Fellowship (1992) and the National Prize of Music of the Ministry of Culture (1993).

Guerra-Peixe's 12-note serial works are skilful and independent, displaying a particular concern with timbre. Though this music reflects a decisively anti-nationalist attitude, he came to think that atonality was not

incompatible with nationalism. As he moved towards the latter, however, so he withdrew from the earlier tendency; the transition is evident in the suites for guitar and for flute and clarinet. Later pieces are markedly, but not exclusively, nationalist. The *Sinfonia Brasília* is among his best works, while the school hymn *Fibra de herói* (or *Bandeira do Brasil*) was used throughout the country. During the late 1970s and 80s, Guerra-Peixe endeavoured to revitalise the national content of his music without relying on folk or popular sources. Among the remarkably original works which he produced during this period, compositionally his most active, are the *Variações opcionais* for violin and accordion (1977), *Metais e percussão* (1984), *Tributo a Portinari* for orchestra (1992) and numerous piano, guitar and vocal pieces.

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(selective list)

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GERARD BÉHAGUE

Guerre des Bouffons.

See [Querelle des Bouffons](#).

Guerrero, Antonio

(*b* Seville, c1700; *d* Madrid, 1776). Spanish composer and guitarist. He was a member of one of Spain's most remarkable theatrical families; his brother Vincente was a musician, his brother Manuel an actor and author. Antonio was married three times, each time to women connected with the stage. By 1733 he was a guitarist and musician in Madrid theatrical companies. He was important in the early development of the Spanish musical theatre: a document of 1787 says that before 1749 Guerrero, José Nebra and others began to make additions to the witty verses sung during the second intermission of a comedy, called a *baile de bajo* because the voices were accompanied by a guitar and viol. The *Comedia del arca de Noe* contains a *baile* prefaced 'Voz y Baxo con violines, trompas, para el bayle intitulado La huerta de Casani ... Del sigr Antonio Guerrero. 1752', one of the earliest pieces with all the characteristics of a *tonadilla*. Guerrero added music to at least five comedies based on the work of Calderón de la Barca, including *El lucero de Castilla* (1752). His lyric *sainete*, *Los señores fingidos* (1753), consists of two linked *tonadillas* (in J. Subirá, *La tonadilla escénica*, iii). From 1757 until 1762 Guerrero served as first musician for the Príncipe theatre, and from 1762 until his retirement he alternated between the Príncipe and the Cruz. He may have been self-taught, and perhaps wrote some of his own librettos; his music seems to be based on popular tunes.

His daughter Manuela made her début in 1773, and was a popular singer in Madrid; a manuscript (*E-Mn* 1189) contains 11 famous seguidillas sung by 'Manuela'. A Rosalía Guerrero (*d* 1767) made her début in 1756 and sang in the première of Pablo Esteve's first *tonadilla* in 1760. Vincente Guerrero (*d* Madrid, 1758) was second musician at the Príncipe for many years; his daughter, Maria, a singer in the capital and in the provinces, was by 1769 an impresario in Zaragoza and Barcelona, where she played the principal role in the première of Ramón de la Cruz's *El filosofo aldeano*. Manuel Guerrero was director of a theatre company and the author of serious books and plays; Subirá has credited him with a few *tonadillas* composed between 1753 and 1754.

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ELEANOR RUSSELL

Guerrero, Francisco (i)

(*b* Seville, ?4 Oct 1528; *d* Seville, 8 Nov 1599). Spanish composer. He was second only to Victoria as a major Spanish composer of church music in the second half of the 16th century.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

ROBERT STEVENSON/R

Guerrero, Francisco

1. Life.

Guerrero studied music with his elder brother Pedro in Seville and, about 1545, with Morales, perhaps in Toledo. He taught himself the vihuela, harp, cornett and organ. On 3 April 1542 he was engaged as a contralto by Seville Cathedral at an annual salary of 12,000 maravedís. He remained there until 1546, when, at the age of only 17, he was invited, on the recommendation of Morales, to become *maestro de capilla* of Jaén Cathedral. He was awarded half the revenues of a prebend there on 12 April of that year, and after some delay he arrived to take up his duties in July. He was entrusted with the boarding, lodging and instruction of the six choirboys, but he neglected this duty and was sentenced on 30 August 1548 to be dismissed; he was, however, absolved and was reinstated on 3 November. On 27 June 1549 he was granted ten days' leave to visit Baeza, the home town of Ramis de Pareia, and was again excused on 26 August so that he could visit Seville; he accepted a prebend as a singer from the cathedral there and did not return to Jaén. In September 1551 and

again in February 1554 the Málaga Cathedral chapter offered him the post of *maestro de capilla*. To retain his services, the Seville chapter on 11 September 1551 appointed him associate to the aging *maestro de capilla*, Pedro Fernández. On 1 June 1554 the chapter also obtained a papal brief that granted Guerrero tenure and gave him the right to succeed Fernández. During this period he acquired a widespread reputation as a composer, and he published collections of his music at Seville, Venice, Paris and Leuven. In 1557 or 1558 he presented an anthology of his motets to Charles V at Yuste, and the friars there sang one of his masses for the emperor (for further discussion see Rees). In August 1561 he travelled to Toledo with two ornate manuscripts as gifts; one of these, a book of *Magnificat* settings, is Codex 4 at Toledo Cathedral. On 2 January 1566 the Seville Cathedral authorities granted him leave of absence for 50 days so that he could present a copy of his newly published *Liber primus missarum* to the young King Sebastián of Portugal. He spent some time at Córdoba in April 1567 serving on a jury for the selection of the cathedral's *maestro de capilla*, and between 15 May 1570 and January 1571 he toured Spain in the royal retinue that welcomed Princess Anna, daughter of the Emperor Maximilian II, at Santander and escorted her to Segovia, where she became the fourth and last wife of King Felipe II.

After nearly 23 years as Fernández's assistant, Guerrero at last became *maestro de capilla* of Seville Cathedral on 9 March 1574. He continued to travel, and on 7 January 1579 the cathedral chapter granted him a year's leave of absence to visit Rome. He eventually set out in April 1581, having spent the intervening period preparing two large collections of his music, which were published in Rome in 1582 and 1584. He arrived in Rome in October 1581 and did not leave for home until 31 October 1582. The Seville chapter, seeking a worthy associate for him, on 14 August 1587 invited Sebastián de Vivanco, *maestro de capilla* at Segovia Cathedral, to visit Seville; on 29 February 1588 the choirboys were entrusted to his care, but he left less than a month later.

In 1588 Guerrero resumed his travels. He accompanied the cardinal of Seville, Archbishop Rodrigo de Castro, to the royal court, where he kissed Felipe II's hand. The party then went on to Italy. Guerrero remained in Venice for a week, then embarked for the Holy Land on 14 August; after visiting the island of Zante (now Zákynthos), Jaffa, Jerusalem, Bethlehem and Damascus, he returned to Venice on 9 January 1589. He remained there for six weeks preparing for publication of his second book of motets and his *Canciones y villanescas espirituales*, both of which appeared there later that year. He then sailed for Marseilles via Genoa. His ship was twice boarded by pirates, who threatened his life and exacted a ransom; on his return to Spain he visited the shrine at Montserrat. He resumed his duties at Seville Cathedral shortly before 9 August 1589. The cost of publishing his music and the depredations of the pirates placed him in serious financial difficulties, and his attempts to extricate himself were unsuccessful. He again assumed responsibility for the care of the choirboys on 7 December 1590, but at the age of 62 he was unable to cope with the housekeeping problems involved. On 21 August 1591 he was committed to a debtors' prison. The cathedral chapter secured his release on 2 September by agreeing to pay his creditors 280 ducats; they also engaged Alonso Lobo to look after the choirboys. In 1590 he

published what proved to be a popular book about his journey to the Holy Land, and in the prologue he wrote that each year, when composing Christmas *chansonetas* and villancicos for the cathedral services, he longed to return there. On 11 January 1599 he obtained another year's leave in order to do so. His delay in starting out proved fatal, for he died from the plague that struck Seville in the late summer. His portrait (see [illustration](#)) and biography were published by Pacheco (who was Velasquez's father-in-law): he was the only Spanish composer to be so honoured.

[Guerrero, Francisco](#)

2. Works.

Guerrero included in his collections, sometimes in revised versions, works already published in earlier ones. This gives the impression that he wrote more music than he actually did, though he did publish more motets than either Morales or Victoria and nearly as many masses as the latter. There are in fact 18 masses by him, and he published some 150 other liturgical pieces and motets; there are also several such works in manuscripts and printed anthologies of the period. He was the only composer to publish widely abroad while making his career in Spain – indeed all his collections after the first were published abroad. His music was widely performed, not only in Spain but also for more than two centuries after his death in Latin America.

Guerrero, unlike his teacher Morales and unlike Victoria, was a prolific composer of secular songs. His poets ranged from the best mid-century Andalusians such as Gutierre de Cetina and Baltasar del Alcázar to the greatest Spanish dramatist of the age, Lope de Vega. In company with most of his Spanish contemporaries, he saw nothing inappropriate in fitting songs originally composed to secular texts with alternative sacred texts, and indeed published many such pieces in 1589. The moods that he captured include ecstasy, gaiety, melancholy, longing, submission and repose. As befits the wide variety of his secular and sacred texts, he moved at will from one mood to another in a repertory so vast that, according to Pacheco, he wrote no less than a page of music for every day that he lived. Both in his own epoch and for more than two centuries after his death he remained a favourite composer in Spanish and Spanish-American cathedrals because he wrote eminently singable, diatonic lines and wove his melodic strands through a functional harmonic fabric that often anticipates 18th-century harmonic usage. Much more than either Morales or Victoria his works were copied and recopied for cathedral use in the New World after 1700. To prove how proleptic was his harmonic sense, his *Magnificat secundi toni* when published in 1974 from an anonymous 18th-century copy in Lima Cathedral was mistakenly taken to be an 18th-century work. His *Ave virgo sanctissima*, a five-voice motet first published in 1566, became so popular that he was regarded as the quintessential composer of the perfect Marian motet. It was all the more remarkable in that its intense emotion was generated within the confines of a canonic structure. As in all Guerrero's many canonic feats, the voices move so smoothly and effortlessly, and the harmonic impulse remains so clear throughout, that its technical complexities may pass the listener by.

For a page from Guerrero's *Canticum beatae Mariae*, see [Phalèse](#), illustration.

[Guerrero, Francisco](#)

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Acceptus Iesus, 4vv, 1570, G vi, 42; Alma redemptoris mater, 4vv, 1584, G iii, 9; Ambulans Iesus, 5vv, 1555; Ascendens Christus in altum, 5vv, 1597, G vi, 46; Ave Maria gratia plena, 4vv, 1555, G iii, 1; Ave Maria gratia plena, 8vv, 1570, G iii, 21; Ave regina caelorum, 4vv, 1584, G iii, 10; Ave virgo sanctissima, 5vv, 1566, G iii, 14; Beata Dei genitrix, 6vv, 1585, G iii, 19; Beatus Achatius oravit, 5vv, 1555; Beatus es et bene tibi erit, 4vv, 1570; Beatus es et bene tibi erit, 5vv, 1555; Beatus Iohannes locutus est, 4vv, 1589; Beatus vir, 4vv, 1584; Canite tuba in Syon, 4vv, 1570, G vi, 23; Cantate Domino, 5vv, 1570, ed. M. Imrie (London, 1981); Caro mea vere est cibus, 4vv, 1589, G vi, 41; Clamabat autem mulier, 4vv, 1570, G vi, 34; Conceptio tua, 5vv, 1555; Conditor alme siderum, 4vv, 1584, ed. B. Turner (Lochs, Isle of Lewis, 1999); Confitebor tibi, 4vv, 1584; Cum audisset Iohannes, 4vv, 1589; Cum turba plurima, 4vv, 1570

Dedisti Domine habitaculum, 4vv, 1555; Dedisti Domine habitaculum, 4vv, 1570; Dicebat Iesus turbis, 4vv, 1570, G vi, 27; Dixit Dominus (tone 1), 4vv, 1584; another version (perhaps that from 1559) in GCA-Gc; Dixit Dominus Petro, 5vv, 1555; Ductus est Iesus, 4vv, 1570, G vi, 43; Ductus est Iesus, 5vv, 1555; Dulcissima Maria, 4vv, 1555, G iii, 2; Dum aurora finem daret, 4vv, 1589; Dum complerentur dies Pentecostes, 5vv, 1555; Dum esset rex, 5vv, 1589; Duo Seraphim, 12vv, 1589, ed. B. Turner (London, 1978); Ecce ascendimus Hierosolimam, 4vv, 1555, G vi, 33; Ecce nunc tempus, 4vv, 1570; Ego flos campi, 8vv, 1589, ed. M. Imrie (Lochs, Isle of Lewis, 1998); Ego vox clamantis, 4vv, 1589; Elisabeth Zacharie, 5vv, 1570; Erunt signa in sole, 4vv, 1589; Et post dies sex assumpsit Iesus, 5vv, 1555, G vi, 38; Exultata est, 4vv, 1589, G iii, 6

Gabriel archangelus, 4vv, 1555, G iii, 5; Gaude Barbara, 6vv, 1589; Gaudent in coelis, 5vv, 1570; Gloria et honore coronasti eum, 5vv, 1589; Glorioso confessor Domini, 4vv, 1555; Glorioso confessor Domini, 4vv, 1570 (with text variants); Hei mihi domine, 6vv, 1582, ed. M. Imrie (London, 1978); Hic est discipulus ille, 5vv, 1589; Hic vir despiciens mundum, 5vv, 1570; Hoc enim bonum est, 5vv, 1555; Hoc est praeceptum meum, 5vv, 1570, G vi, 25; Ibant Apostoli gaudentes, 4vv, 1589; In conspectu angelorum, 5vv, 1589; In exitu Israel, 5vv, 1584; In illo tempore assumpsit Iesus duodecim discipulos, 4vv, 1570, G vi, 26; In illo tempore cum sublevasset Iesus, 5vv, 1555; In illo tempore erat Dominus Iesus, 4vv, 1555, G vi, 35; In illo tempore erat Dominus Iesus, 4vv, 1570, G vi, 36; In passione positus Iesus, 5vv, 1555; Inter vestibulum, 5vv, 1555, G ix; Iste sanctus pro lege, 4vv, 1570; Istorum est enim, 4vv, 1589

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Pange lingua, 4vv, 1584, G vi, 40; Pange lingua, 8vv, 1589; Pastores loquebantur, 6vv, 1585; Pater noster qui es in coelis, 4vv, 1555, G vi, 29; Pater noster qui es in coelis, 8vv, 1555, G vi, 30; Peccantem me quotidie, 5vv, 1555; Per signum crucis, 4vv, 1589, G vi, 37; Petre, ego pro te rogavi, 4vv, 1589, ed. B. Turner (London, 1980); Pie pater Hieronymus, 6vv, 1589; Post dies octo venit Iesus, 5vv, 1597;

Prudentes virgines, 5vv, 1570; Quae est ista formosa?, 4vv, 1555, G iii, 3; Quasi cedrus exaltata sum, 4vv, 1555, G iii, 4; Quasi stella matutina, 4vv, 1570; Qui se exaltat, 8vv, 1584; Quis vestrum habebit amicum, 5vv, 1570; Quomodo cantabimus canticum Domini, 5vv, 1589; Recordare Domine, 5vv, 1570; Regina caeli, 4vv, 1555, G iii, 11; Regina caeli, 8vv, 1584, G iii, 22

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24 works in *E-GRmf* 975, some *unica*, incl.: Arbor decora fulgida, 4vv; Benedictus, 4vv; Christe potens Rey, 5vv; Dilexi quoniam, 4vv; Dixit Dominus (tone 4), 5vv, Dixit Dominus (tone 6), 6vv; Gloria Patri, 4vv; Laetatus sum, 5vv; Nobis datus, 4vv; O Maria, 4vv; Pange lingua, 3vv, also intabulated in 1554²³;

18 works in *GCA-Gc* 2A (of which 17 *unica*): Christe redemptor, Christe redemptor ... conserva, Conditor alme siderum, Deus tuorum militum, Doctor egregie, Exsultet caelum, Hostis Herodes, Huius obtentu, Jesu corona virginum, Lauda mater, O lux beata Trinitas, Quicumque quaeritis, Salve regina (same as in *Gc* 4), Sanctorum meritis, Tibi Christ splendor, Tristes erant apostoli, Urbs beata, Ut quaeant laxis, Vexilla regis

6 works in *GCA-Gc* 3: Arbor decora, Exsultet caelum, Exsultet caelum laudibus, Iste confessor, Placare Christe, Tu Trinitatis unitas

4 works in *GCA-Gc* 4: Lamentations, Salve regina, 2 settings (= 1555, 1570), Vexilla regis; all ed. in MRM, ix (1996)

3 works in *GCA-Gc*, partbooks: Dixit Dominus, Lauda Jerusalem (2 settings; anon., possibly by Guerrero)

Dic nobis Maria, *GCA-Gc* 1; O crux ave, *GCA-Gc* 2B

Motets in *E-Asa*, *Sc*

Fecit potentiam, 2vv; Pater noster, 4vv; Sacris solemniis, 3vv; Suscepit Israel, 2vv; intabulated in 1554²³

other sacred

Magnificat settings, 1563; 9 Magnificat, 1584; 7 Magnificat also in *GCA-Gc* 2B

Te Deum, 5vv, 1584; Te Deum, 8vv, 1589

Passionarium secundum quatuor evangelistas, 4–5vv, *E-Sc*; 2 ed. in E and P

secular vocal

5 songs, 5vv, *E-GRmf* 975; 2 also anon. in Archivo de la iglesia colegial, Lerma

11 songs, 3–5vv, *E-Mmc*

instrumental

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Guerrero, Francisco

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Guerrero (Marín), Francisco (ii)

(b Linares, 7 July 1951; d 19 Oct 1997). Spanish composer. Taught initially by his father and by Juan Alfonso García, he later studied in Palma de Mallorca, Granada and Madrid. He soon became prominent as an organist and pianist, and he worked for the Laboratorio Alea and the classical music channel of Spanish National Radio. He was awarded the Manuel de Falla prize for composition (1970) and took part in the Encuentros de Pamplona (1972). A year later he represented Spain at UNESCO's International Composers' Tribune, and he was commissioned to write *Jondo* for the Italia Prize (1974).

One of the most promising figures of Spanish music in the second half of the 20th century, Guerrero's rigorous writing and energetic diligence were rewarded by international, and particularly European, recognition while he was still young. His music exploits chaos theory and its associated logical structures, and his researches (stimulated from 1985 by contact with scientists, mathematicians and architects) bore fruit in *Nur* (1990) and *Sahara* (1991). Various pieces of chamber music stand out alongside the orchestral works, among them the series of seven pieces that comprise *Zayin*, composed between 1983 and 1997 at the request of the Arditti Quartet. Its title derives from the seventh letter of the Hebrew alphabet, which at the same time corresponds to the number seven in the cabbala. Among the projects left unfinished on his early death are the orchestration of Isaac Albéniz's *Iberia* suite, with only six of its 12 pieces concluded, and his own last orchestral work, *Coma Berenica*, commissioned by the government of Andalusia. Despite his early disappearance, Guerrero created his own school of followers, among them the composers Manuel Rodeiro, Carlos Satué and Juan Carlos Martínez Fontana.

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Orch: *Datura fastuosa*, str, 1974; *Antar Atman*, 1980; *Dunas*, str, 1991; *Sahara*, 1991; *Oleada*, str, 1993; *Coma Berenica*, 1997, unfinished

Vocal: *Anemos B*, 12vv, 1978; *Erótica*, C, gui, 1978; *Váda* (J. Guillén), 2 S, fl, ob, cl, b cl, perc, str qt, 1982; *Têyas*, 24vv, 1985; *Nur*, large chorus, 1989–90

Chbr: *Facturas*, 3 fl, vib, cel, 2 pf, vn, va, vc, 1969; *Actus*, 6 vn, 4 va, 2 vc, 2 db, 2 trbn, d bn, 1974; *Anemos A*, 5 hn, 3 tpt, 3 trbn, tuba, perc, 1975; *Acte préalable*, perc, 1977–8; *Anemos C*, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, tpt, trbn, perc, 1978; *Concierto da camera*, fl, b cl, str qt, 1978; *Ars combinatoria*, pic, ob, d bn, hn, tpt, trbn, 1979–80; *Zayin*, str trio, 1983; *Ariadna*, 10 vn, 5 va, 5 vc, 1984; *Rhea*, 12 sax, 1988; *Zayin II*, str trio, 1989; *Delta cephei*, 2 cl, vn, va, vc, 1991–2; *Zayin III*, str trio, 1993; *Zayin IV*, str qt, 1993–4; *Zayin V*, str trio, 1994; *Zayin VII*, 1997

Solo inst: *Opus I Manual*, pf, 1976; *Eine kleine Nachtmusik*, gui, 1979; *Pâni*, hpd, 1981–2; *Zayin VI*, any inst, 1995

El-ac: *Diapsalmata*, 1972; *Jondo*, 10 male vv, 3 tpt, 3 trbn, perc, tape, 1974; *Cefeidas*, 1990; *Hyades*, 1v, 3 insts, live elecs, 1994

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MARTA CURESES

Guerrero (y Torres), Jacinto

(*b* Ajofrín, Toledo, 16 Aug 1895; *d* Madrid, 15 Sept 1951). Spanish composer. He was a choirboy at Toledo Cathedral, then studied at the Madrid Conservatory with Benito Laparro and Conrado del Campo. He joined the orchestra of the Teatro Apolo as a violinist and was later its conductor. His early compositions included a symphonic poem and religious music, but his future path in popular music was determined by the huge success of a song, *Himno a Toledo*. *La alsaciana* (1921) established him in the field of the zarzuela and was followed by many more. *Los gavilanes* (1923) was performed simultaneously at five theatres in Barcelona and has remained one of the most performed of all zarzuelas, along with *La montería* (1922), *El huésped del sevillano* (1926) and *La rosa del azafrán* (1930). He later composed music for films and revues; his stage works number about 200 in all. His broad, rich melodies have kept him to the fore among 20th-century zarzuela composers. Guerrero also organized travelling zarzuela companies to perform in Spain and abroad, and he was at one time president of the Sociedad General de Autores de España.

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(selective list)

all zarzuelas; for more detailed list see GroveO

El camino de Santiago, 1919, collab. E. Fuentes; La hora del reparto, 1920/21; La alsaciana, 1921; El rey nuevo, 1922; La montería, 1922; Los gavilanes, 1923; Don Quintín el Amargao, 1924; El huésped del sevillano, 1926; Martierra, 1928; La rosa del azafrán, 1930; La fama del tartanero, 1931; El ama, 1931; La canción del Ebro, 1941; Loza lazana, 1942; Tiene razón don Sebastián, 1944; El canastillo de fresas, 1951

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R. Alier and others: *El libro de la zarzuela* (Barcelona, 1982, 2/1986 as *Diccionario de la zarzuela*)

Guerrero, Joseph

(fl 17th century). Spanish writer on the guitar. He is known only as the author of a short treatise on the five-course guitar entitled *Arte de la guitarra*, which survives as the first four folios of an undated manuscript (E-Mn 5917) copied by D. Macario Fariñas del Corral. The first two folios are incomplete and the treatise contains no music. The text is divided into ten rules, several of which refer to a table of guitar chords now lost. It employs Castilian *rasgueado* notation, in which the chords are represented by the numbers 1–9, the sign ‘+’ and the letter P, the same system as that used by Briçefño and Ruiz de Ribayaz. The ninth rule explains the signs and symbols of mensural notation and the tenth includes four sketches of the guitar, showing the instrument with ten pegs (which suggests double strings on all five courses) and nine frets. (M.J. Yakeley and M. Hall: ‘El estilo castellano y el estilo catalan: an Introduction to Spanish Guitar Chord Notation’, *The Lute*, xxxv, 1995, 28–61)

MONICA HALL

Guerrero, Pedro

(b Seville, c1520). Spanish composer. He was an elder brother and the first teacher of Francisco Guerrero (i); he was probably also a choirboy at Seville Cathedral. Guerrero emigrated to Italy, and in about 1560 may have sung in the choir of S Maria Maggiore, but he never sang in the papal choir as has previously been believed. He was no longer in Italy when his brother Francisco first arrived there in October 1581; he may be the prebendary at Osuna collegiate church ordered by the chapter on 15 March 1586 not to go with Alonso Lobo (then also an Osuna prebendary), ‘to sing at any burial service except for a member of the chapter or one held in the Osuna collegiate church itself’.

Guerrero's reputation in Italy is demonstrated by Vincenzo Galilei's choice of only him and Morales to represent Spain among the musical examples included in the second edition of *Fronimo* (1584). Several of his settings of Spanish texts were published as intabulations by Fuenllana, Vincenzo Galilei and Pisador. His four-voice motets are of outstanding quality.

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sacred

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secular

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ROBERT STEVENSON

Guerrero Díaz, Félix

(b Havana, 13 Jan 1916). Cuban conductor and composer. He studied with his father and later with Amadeo Roldán, César Pérez Sentenat and Pedro San Juan, among others. In 1947 he continued his studies at the Juilliard School of Music in New York and in France with Boulanger, Eugène Bigot and Enescu.

As a conductor he has worked in many different musical styles, both popular and more refined, but he has directed his efforts mainly towards opera, and in this he has achieved significant results. In 1961 he was appointed conductor of the Teatro Lírico Nacional orchestra, and since 1979 he has directed the orchestra of the Gran Teatro de la Habana. He has also led numerous orchestras abroad. Among his most important works as a conductor is the recording he made with the Madrid Chamber Orchestra of his own arrangement of Ernesto Lecuona's three zarzuelas – *María la O*, *Rosa la china* and *El Cafetal*.

As a composer he is notable for his fine use of orchestral colours, and his themes, which have a distinctly personal feel, reflect the sensuality and vigour of Cuban Music. In 1988 he was awarded the prize of the Unión Nacional de Escritores y Artistas de Cuba.

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Inst: Pequeña suite cubana no.1, orch, 1944; Homonaje a Songoro Cosongo, orch,

1950; Sonatina, va, pf, 1952; Son no.6, vn, orch, 1954; Concertino, cl, orch, 1968; Cuadros sonoros, tpt, orch, 1970; Poema, fl, orch, 1971; Sergio Rachmaninoff in memoriam, pf, orch, 1972; Postludio a la memoria de Adolfo Guzmán, orch, 1973; Tríptico campesino, vn, orch, 1973; 10 danzas cubanas al estilo tradicional, pf, 1975; Habanera simple, 1v, pf, 1984; Pequeña canción negra, vn, pf, 1984; Gui Conc.

Vocal: Son del buen aguero (J.E. Guerrero), 1969; 5 canciones, 1v, pf, 1975; Vocalise, S, orch, 1984

Film scores: Crónicas cubanas, 1966; Tulipa, 1967

ALBERTO ALÈN PÉREZ

Guerrieri, Agostino

(*fl* mid-17th century). Italian composer. He was a singer at Milan Cathedral before 1650 and a pupil of its director of music, Antonio Maria Turati. His only known work, *Sonate di violino* op.1 (Venice, 1673), contains chiefly church sonatas in three or four movements. Parts for double harp, theorbo and bass viol are included in several of them, the rest being for violins and organ continuo. Two suites and a set of variations on the Ruggiero bass, as well as two sonatas by Turati, also appear in this volume. Guerrieri dedicated one sonata to a Genoese nun, giving rise to the unsubstantiated claim that he held a musical post in Genoa.

ELEANOR SELFRIDGE-FIELD

Guerrini, Guido

(*b* Faenza, 12 Sept 1890; *d* Rome, 14 June 1965). Italian composer, conductor and critic. He studied at the Bologna Liceo Musicale with Torchi and Busoni. After teaching in Bologna (1920–24) and Parma (1925–8), he became the director of the Florence Conservatory (1928–47), the Bologna Conservatory (1947–9) and the Conservatorio di S Cecilia (1950–60). His earlier music combines high seriousness, at times somewhat academic, with luxuriant chromatic harmony reminiscent of Bax or, more significantly, Alfano. The textures and orchestration sometimes suggest Strauss, as does Guerrini's interest, around 1920, in the symphonic poem; and there are indications, too, of Ravel's influence. The most substantial and imaginative of his early works is his second published work in the genre, *L'ultimo viaggio d'Odisseo*, which shows his harmony and orchestration at their most evocative. Also notable, in this early period, are the chamber compositions: the Violin Sonata is typical, combining succulent chromaticism with reiterative thematic developments. In time Guerrini's academicism grew more pronounced, while his tendency to romantic indulgence was tempered by a new, architectonic sobriety. His best work after 1930 is in religious music: the gravely expressive *Missa pro defunctis*, though conservative, is free from the tiredness that mars much of Guerrini's later output. On a different line of development, the *Sette variazioni sopra una sarabanda di Corelli* may, in their ingenious rethinking of material from the remoter past, reflect the influence of his teacher Busoni.

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(selective list)

Ops: Zalebi, 1915 (G. Campajola), unperf., unpubd; I nemici (dramma, 3, Guerrini), Bologna, Comunale, 19 Jan 1921, La vigna (op burlesca, 3, Guerrini and A. Testoni, after A.F. Grassini), 1923–5, Rome, Opera, 7 March 1935; L'arcangelo (L'isola di finale) (leggenda drammatica, Guerrini, after V. Hugo: *La légende des siècles*), 1930, Bologna, Comunale, 26 Nov 1949; Enea (mito, 3, A. Anglei, after Virgil), Rome, Opera, 11 Feb 1953

Vocal: Le fiamme sull'altare, S, 2 hps, str, 1919; Bacco ubbriaco, B, orch, 1938; Il lamento di Job, B, pf, tam-tam, str, 1938; Missa pro defunctis 'alla memoria di G. Marconi', solo vv, chorus, orch, 1938–9; La città beata, La città perduta, solo v/vv, chorus, orch, 1942; Nativitas Cristi, solo vv, chorus, orch, 1952; Vigiliae Sulamitis, Mez, orch, 1953; 4 masses, much other music incl. many songs

Orch: Visioni dell'antico Egitto, sym. poem, 1919; L'ultimo viaggio d'Odisseo, sym. poem, 1921; Poemetto, vc, orch, 1924; Preludio a corale, orch, org, 1930; 3 Pezzi, pf, perc, str, 1931; Danza degli spiriti, 1932; 2 tempi di concerto, pf, orch, 1936; 7 variazioni sopra una sarabanda di Corelli, str, pf, 1940; Tema con variazioni, pf, orch, 1954 [version of solo pf work]; Canzone e ballo forlivese, chbr orch, 1952; 7 variazioni su un'Allemanda di John Bull, 1962–3

Chbr and solo inst: Pf Trio no.1, 1920; Str Qt no.1, 1920; Sonata, vn, pf, 1921; Str Qt no.2, 1922; Pf Trio no.2, 1926; Pf Qnt, 1927; Str Qnt, 1950; Str Qt no.3, 1959; pf pieces, incl. Tema con variazioni, 1942

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Catalogo delle opere di Guido Guerrini al suo settantesimo anno di età e curriculum della sua vita a cura dell'interessato, come saluto e ricordo agli amici (Rome, 1961) [incl. list of works and bibliography]

J.C.G. Waterhouse: *The Emergence of Modern Italian Music (up to 1940)* (diss., U. of Oxford, 1968), 710ff

JOHN C.G. WATERHOUSE

Guersan, Louis

(*b* c1700; *d* Paris, 20 Oct 1770). French violin and viol maker. He was one of the most important French viol makers of his time. His shops were located on the rue l'Evesque in 1725, and in 1730 on the rue des Fossés-Saint Germain, 'near the Comédiens-Français', as some of his labels indicate. He also repaired string instruments for the Opéra. He is known to have built violins, violas, cellos, violas d'amore and guitars, but he was

especially prolific in building the five-string pardessus de viole. At least two dozen of the latter survive, dating from about 1745 to 1763. Most are viol-shaped, and some have striped backs and ribs of two woods; some also have scrolls or decorative heads carved by La Fille. Their tone is characteristically sweet and flute-like. Some of his later pardessus are violin-shaped (called *quintons*). String length for the two types of pardessus ranges from about 30.5 to 32 cm. One of his violas d'amore is in the Royal Ontario Museum in Toronto.

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MARY CYR

Guesdron, Pierre.

See Guédron, Pierre.

Guest, George (i)

(*b* Bury St Edmunds, 1 May 1771; *d* Wisbech, 10/11 Sept 1831). English organist and composer. His father was Ralph Guest (1742–1830), an organist in Bury St Edmunds. A gifted boy singer, he became a chorister at the Chapel Royal under Nares and Ayrton, where he attracted the patronage of the king. He was principal treble at the Three Choirs Festival (1783) and at the Handel Commemoration of 1784. In 1787 he was appointed organist of Eye, Suffolk, and two years later he was elected organist of Wisbech at a salary of £40 per annum. The organ, which had been built in 1711 but little used, was restored by the town corporation at a cost of £500. Guest was required to instruct the schoolboys in singing, and his salary was raised to £50 in 1809. He retained the position until his death. He also directed the Wisbech Volunteer Band for some years. After his brief period in the national limelight, Guest was content to remain a local musician, and was prominent in East Anglian musical circles. A number of his compositions for local festivals, for his band and for his church choir were published in London, and had some circulation outside East Anglia. (*SainsburyD*)

WORKS

all published in London

16 Pieces or Voluntaries, org, op.3 (c1795)

A New(–6th) Troop, Composed for the Wisbech Volunteer Band (c1800); pubd as

score and pf arr.

The Afflicted African (cant., W. Cowper), 1v, str qt (c1800)

A Morning and Evening Hymn (1806)

A Second Grand Bugle-Horn Piece, or Sixth Troop (1810)

A Parody on the Christian Doxology, 3vv (1810)

A Slow Movement and Favorite Air, pf (c1810)

4 Fugues, org, op.13 (c1815)

A Selection of Hymns as sung ... in the Parish Church of Wisbech St Peter, op.14 (1817)

Anthems in 19th-century anthologies

Songs and glees pubd singly

NICHOLAS TEMPERLEY

Guest, George (Howell) (ii)

(*b* Bangor, 9 Feb 1924). Welsh choral conductor, organist and teacher, who for 40 years (1951–91) was director of the choir of St John's College, Cambridge. His early experience of church music, as a chorister in Bangor and Chester cathedrals, led firstly to the post of sub-organist at Chester under Malcolm Boyle, then (following war service in the RAF) to an organ scholarship at St John's (1947–51) under Robin Orr, whom he succeeded. His teachers at Cambridge included Boris Ord and Thurston Dart. He himself became a university lecturer (1956–82) and university organist (1974–91). His honours have included a Lambeth MusD (1977), presidency of the Royal College of Organists (1978–80) and a CBE (1987).

Guest's legacy of over 60 recordings with the St John's choir (including notable performances of Haydn, Mozart, Beethoven, Fauré, Duruflé, Langlais, Victoria, Palestrina, Byrd, Taverner and Tye) demonstrates wide musical sympathies, which were also reflected in the service lists at St John's, and were shared with a wider audience through numerous radio broadcasts and international concert tours. His commissions of new works (by Tippett, Howells, Lennox Berkeley and others) have enlivened the Anglican choral repertory, and his influence on performance style, and especially on boys' singing tone, has been widespread. He favoured an extrovert approach to singing, often powerfully emotional, with much dwelling upon the texts and their meaning. He encouraged his choristers to vary their tone quality, depending on the style of music being performed, and was not afraid of wide dynamic range, vibrato or 'continental tone'. Guest trained several generations of choristers, choral scholars and organ scholars, many of whom have themselves become leading musicians.

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S. Webb: 'The Sound of St John's', *Gramophone*, xlvii (1969–70), 1578–83

JONATHAN RENNERT

Guest [Miles], Jane Mary [Jenny]

(*b* Bath, c1762; *d* Blackheath, 20 March 1846). English pianist and composer. She began studying music while a child in Bath, where she

remained an admired and frequent performer from her prodigy years through adulthood. In 1776 she travelled to London for further study with J.C. Bach and began performing there three years later. She ran her own series of subscription concerts at Tottenham Street Rooms in 1783–4, around which time she also performed in the Hanover Square concerts and at Willis's Rooms. Observers praised her playing for its brilliance, facility and expressiveness. Guest attracted the support of royalty and of London's upper class, as evidenced by her participation in William Beckford's coming-of-age celebrations at Fonthill in 1781 and the extensive subscription list to her six sonatas op.1 (1783). In 1789 she married Abram Allen Miles and subsequently published under her married name, Mrs Miles. She eventually gained the patronage of George III and was appointed music instructor to Princesses Amalie and Charlotte in 1804 and 1806, respectively.

Guest's approximately two dozen extant works reflect the changes in musical taste that occurred during the 60-year span of her creative life. Consequently, her op.1 contains numerous elements of the *galant* style popular in London during the 1780s, with the lightly textured, two-voiced keyboard part clearly dominating the duo. Her next published instrumental work, the *Sonata for Piano Forte with an Accompaniment for the Violin (ad libitum)* (1807), employs more pianistically idiomatic writing, larger dimensions and fuller texture. The slow movement, an unaccompanied set of variations on Purcell's catch *Under this stone*, is particularly appealing. Between 1820 and 1830 Guest composed at least 15 works, ten vocal and five for piano, attractive examples of salon music. The piano pieces, with their more imaginative use of thematic material, bolder harmonic language and virtuoso flair, most convincingly demonstrate her talents as a composer. According to Sainsbury she also composed several piano concertos, which she performed in Rauzzini's concerts in Bath during the 1790s. These, however, are not extant, and were probably never published.

WORKS

all published in London

Kbd (for pf unless otherwise stated): 6 sonatas, hpd/pf, acc. vn/fl, op.1 (1783); Sonata, pf, vn ad lib (1807); Introduction, and March [from Rossini: Ricciardo e Zoraide] (?1820); La Georgiana: Introduction and Waltz (1826); La jolie Julienne: Polacca (1826); La Jeannette: Introduction and Original Air (1828); Divertimento ... in Which is Introduced the Favorite Round 'Hark the Bonny Christ Church Bells' (1829)

Vocal (all for 1v and kbd unless otherwise stated): Marion, or Will ye gang to the burn side (?1820); The Bonnie Wee Wife (1823); Brignall Banks, glee, 4vv, pf (1825); Jessica (?1825); Come buy my garlands gay (1826); Di te non me fido, 2vv, pf (1827); The Fairies Dance, 2vv, pf (1829); Dalton Hall (?1830); Fair one, take this rose (?1830); The Bonnie Lassie (?1830); Yes! I'll gang to the Ewe Bughts (1830); The Field Daisy (1842)

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1987), 798–806
D.M. Raessler: 'Jane Mary Guest', *MR*, xlix (1988), 247–53

DANIEL M. RAESSLER

Guetfreund, Peter [Bonamico, Pietro]

(*b* c1580; *d* Salzburg, 1625). ?German composer and singer, active in Austria. He is first mentioned in 1588 as an alto in the Kapelle (which was directed by Lassus's son Ferdinand) of Count Eitelfriedrich IV of Hohenzollern-Sigmaringen at Hechingen, Baden-Württemberg. He was a member of the Kapelle of Prince-Archbishop Wolf Dietrich von Raitenau at Salzburg in 1602, when Stadlmayr was its director. In 1608 he was himself promoted Kapellmeister. In 1613 the new prince-archbishop, Marcus Sitticus, replaced him with Francesco Turco, but he was back in the post a year later and remained in it until his death. Like the more famous Stefano Bernardi, his successor in Salzburg, he was an important figure in early Baroque music in Salzburg. His output consists principally of sacred works (example in Schneider, appx, no.31), including polychoral writing, and a few were still in the repertory at Salzburg in Mozart's time. They include two motets, respectively for two and three voices and continuo (RISM, 1624¹) and a posthumously assembled manuscript collection, possibly intended for publication, comprising 70 motets for five to eight voices in two volumes (one in *A-Sd*, the other in *Wn*); there are also a few other pieces by him (in, for example, *Sd*, *Ssp* and *D-Mbs*).

Guetfreund and his family adopted the italianized form of their name, and two of his sons and a grandson were musicians at Salzburg under the Italian form. There is a five-part *Miserere* by one of the sons, Johann Franz (in *A-KR*).

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T. Jasinski: 'Contrapunctus fractus w twórczosci wokalne kompozytorów niemieckich pierwszej polowy XVII wieku' [Contrapunctus fractus in the vocal music of German composers writing in the the first half of the 17th century], *Muzyka*, xxxiii/4 (1988), 49–66 (with Eng. summary)

E. Hintermaier: *Katalog des liturgischen Buch- und Musikalienbestandes am Dom zu Salzburg*, ii (Salzburg, 1992)

JOSEF-HORST LEDERER

Guevara, Pedro de Loyola

(fl 1575–82). Spanish theorist. Fétis stated that he was a priest at Seville Cathedral, but he is identified only as an inhabitant of Toledo in his one surviving publication, *Arte para componer canto llano, y para corregir y emendar la canturía que esta compuesta fuera de arte, quitando todas las opiniones y dificultades que hasta ahora à avido, por falta de los que la compusieron* (Seville, 1582). First licensed in 1575, it was apparently inspired by the 1570 missal and breviary of Pope Pius V then being adopted throughout Spain. Unlike many of his Spanish contemporaries, Guevara was eager to see chant purged of its old ‘errors’. He was sharply critical of earlier Spanish theorists (Juan Bermudo, Gonzalo Martínez de Bizcargui, Luis de Villafranca and others, some unknown today) and poked fun at their complex rules and theoretical digressions: he proposed a series of 20 ‘avisos’ that would avoid such complexities and lead to correct plainchant. The subjects he discussed include text-setting, the structures and affections of the modes, cadences, melodic progressions and chromatic alterations. Of particular interest is his criticism of the embellished style used at Toledo called ‘melodía’, which he equated with Mozarabic chant and characterized as ‘Moorish clamour’ (f.28v). In the preface he described a larger work of his, no longer extant, entitled *De la verdad*; its six books included discussion of plainchant, polyphony, proportions, counterpoint and composition.

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ALMONTE HOWELL

Guevara Ochoa, (Julio) Armando

(b Cuzo, 17 Feb 1926). Peruvian composer. As a child he studied the violin with Roberto Ojeda in Cuzco, and by the age of nine he was already performing his own compositions publicly. Later, in Lima, his tutors were Chávez Aguilar, Fava Ninci and Holzmann. He went on to study composition, the violin and conducting in Boston, New York and, with Enescu and Boulanger, in Paris. Back in Peru, the symphony orchestra in Lima dedicated a concert to his music, including the first performance of his Violin Concerto; he subsequently undertook a great number of tours internationally, performing his own compositions. He was twice awarded the Duncker Lavalle prize.

Guevara Ochoa is probably the most prolific Peruvian composer of his generation. His markedly nationalist style, characteristic of early 20th-century Peruvian music and the Cuzco school of composers, exhibits an extensive use of indigenous folk elements, mainly from the Cuzco area,

and popular melodies and forms. He went on to develop a personal harmonic, sometimes polytonal, vocabulary, together with a sureness of craft, particularly in orchestration.

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Syms.: Los andes; Morro de Arica; Junín y Ayacucho; A la gloria de Grau; Ricardo Palma, 1983; A Tupac Amaru; Las Américas

Other orch: Sym. Poem, 1951; Trilogía peruana; Estampas peruanas, str; Vn Conc.; Koricancha; Danza peruana no.1; Recuerdos limeños; El drama del Ande; Lima de antaño; Feria andina; Kukuli; Harawi; Hn Conc., hn, str

Chbr and solo inst: Wind Qnt; Lamento indio, vn, pf; Huayno, vn, pf; La puna, vn, pf; Danza peruana, vn, pf; Partitas peruanas nos.1 and 2, vn; Cantorces caprichos, vn; Danzas rituales del Cuzco, gui

Songs: Acomayo; María Angola; Un recuerdo y un vals; 4 canciones; Ecos de la cordillera; Harawi

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E. Pinilla: 'La música en el siglo XX', *La música en el Perú* (Lima, 1985), 174–6

J. CARLOS ESTENSSORO

Guézec, Jean-Pierre

(*b* Dijon, 29 Aug 1934; *d* Paris, 9 March 1971). French composer. He studied at the Paris Conservatoire (1953–63) with Rivier, Milhaud and, most importantly, Messiaen, whose teaching affected him deeply. His first works aligned him firmly with the post-Webern avant garde; he soon attracted attention for his extremely refined style, his subtle handling of timbre, the originality of his formal conceptions and primarily for what he described as 'a certain feverish atmosphere which reflects the agitation and unrest of the world in which we live'. These qualities remained in evidence throughout his brief career. While following with interest the explorations of his contemporaries in the areas of indeterminacy and music theatre, he did not share these concerns, declaring himself opposed to any use of theatrical devices in concerts and favouring an 'aesthetic of precision' in form and notation.

Guézec sought to transfer to music certain ideas drawn from 20th-century painting. Characteristic of this approach is the *Suite pour Mondrian* (1963), one of his first orchestral works, in which combinations of surfaces (such as are found in that painter's work) are projected in time and coloured by clearly differentiated musical material. Similar concerns reappear throughout his oeuvre, many pieces having titles suggestive of visual art. *Architectures colorées*, which was first performed at the 1964 Warsaw Festival, consists of seven connected sections, each formed from strongly characterized zones: zones of isolated notes, of glissando lines, of harmonics or small semitone or quarter-tone clusters. *Textures enchaînées*, whose scoring for wind and percussion was dictated by the needs of open-air performance, consists of 15 sections, each characterized by a particular texture. The textures are defined by the way in which

elements are combined vertically and horizontally, and by the way in which they are selected from particular categories (homogeneous, heterogeneous, dynamic, static etc.). A similar structural procedure was applied to the voice in *Reliefs polychromés* and *Couleurs juxtaposées II*. In these pieces Guézec used no text, but produced a rich variety of vocal colours by his choice of phonemes, achieving effects comparable to those of his instrumental works. He won the Berkshire Music Center Composition Prize in 1963, and the Grand Prix de la Promotion Symphonique was awarded to him by the SACEM in 1968. From 1969 until his death he was professor of analysis at the Paris Conservatoire.

WORKS

(selective list)

Inst: Suite pour Mondrian, orch, 1963; Architectures colorées, 15 insts, 1964; Ensemble multicolore, 18 insts, 1965; Yvonne, Princesse de Bourgogne (incid music, W. Gombrowicz), 1965; Forme, orch, 1966; Saül (incid music, A. Gide), 1966; Assemblages, 28 insts, 1967; Textures enchaînées, 16 insts, 1967; Successif-simultané, 12 str, 1968; Trio, vn, va, vc, 1968; Couleurs juxtaposées I, 2 perc, 1969; Forme-Couleurs, 2 hps, 10 insts, 1969; Much Ado about Nothing (incid music, W. Shakespeare), 1969; Onze pour cinq, 5 perc, 1970

Vocal: 3 poèmes (H. Michaux), 1v, pf, 1961; 5 pièces, chorus, orch, 1964; Reliefs polychromés, 12-pt chorus, 1969; Couleurs juxtaposées II, S, T, 1971; 30 mesures pour Colette Herzog, S, pf, 1971

Principal publisher: Salabert

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O. Messiaen and others: 'Pour le souvenir de Jean-Pierre Guézec', *Courrier musical de France*, no.34 (1971), 55–7

BETSY JOLAS

Gugel', Aleksandr (Oleksandr)

(b Vilnius, 24 Jan 1961). Ukrainian composer. He graduated in 1981 from the Kotlyarevsky Institute in Khar'kiv where he studied with V. Bibyk then taught at the music colleges named after Lyatoshyns'ky (1988–94) and Rimsky-Korsakov (from 1986) as well as playing the flute in a regimental orchestra (1984–6). His works have been performed at many international festivals, starting with the Almeida, London (1989), Alternativa, Moscow (1989 and 1990), Euphonia, Zagreb (1990), and Ol Ysbreker, Amsterdam (1991). His essentially postmodern and economical aesthetic embraces meditative lyricism within structures which often conceal a dramatic quality. Although his music could be described as minimalist – for its consonance

and absence of conflict – it differs from the work of most younger American composers in this field.

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(selective list)

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Incid music, children's pieces, str qt

LESYA LANTSUTA

Gugl, Matthäus

(*b* c1683; *d* Salzburg, bur. 17 April 1721). Austrian organist, composer and theorist. He became cathedral organist in Salzburg on 1 October 1717, succeeding Johann Baptist Samber, who probably had been his teacher. In 1710 Gugl's *Corona stellarum duodecim, id est Totidem litanie Lauretano-Marianae* was published at Salzburg as his op.1, and a *Missa Santissimae Trinitatis* (1712) survives in manuscript (in A-KR). Gugl also wrote a thoroughbass treatise, *Fundamenta partiturae in compendio data. Das ist: Kurtzer und gründlicher Unterricht, den General-bass, oder Partitur, nach denen Reglen recht und wohl schlagen zu lehren* (Salzburg, 1719). Despite its elementary character, it appeared in six published editions, the last one in Augsburg in 1805. The model for the work was apparently (see Federhofer) Samber's thoroughbass manual, *Manuductio ad organum* (Salzburg, 1704). Gugl's treatise, which he advises should not be studied by keyboard performers until they can play 'something at the keyboard, such as preludes, fugues, versets, or other *Galanterie*', contains 32 brief chapters of rudimentary instruction in the basic elements of music, the simple figures, cadences and the appropriate chords for the most common bass progressions. Though a beginner's manual, Gugl's treatise has an important place in the history of thoroughbass practice in Austria.

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GEORGE J. BUELOW

Guglielmi.

Italian family of musicians.

- (1) Jacopo [Marc'Antonio] Guglielmi
- (2) Pietro [Pier, Piero] Alessandro Guglielmi
- (3) Pietro Carlo Guglielmi [Guglielmini]
- (4) Giacomo Guglielmi

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JAMES L. JACKMAN, KAY LIPTON and MARY HUNTER/KAY LIPTON

Guglielmi

(1) Jacopo [Marc'Antonio] Guglielmi

(*b* Massa, 3 July 1681; *d* Massa, 1 July 1742). Conductor and composer. His father, Marc'Antonio, was a sergeant in the military, and it was his uncle, Pietro (*d* 1732), teacher of the children of Carlo II, Duke of Massa, who helped Jacopo obtain his position as *maestro di cappella* at the cathedral in Massa. Jacopo served as *maestro di cappella* to both Alberico III and Alderano Cybo, Duke of Massa, whose court sustained a musical programme of some splendour; this programme included opera productions, and Jacopo also served as music director of the theatre. Under Alderano Cybo he was transferred to Novellara, where he received 200 lire for composing psalms and singing in the Friday evening services at the college of S Pietro. His eldest son, Abate Domenico Guglielmi (1713–90), was first appointed organist (1744) and then *maestro di cappella* (1756) at Massa Cathedral; he was highly praised by his contemporaries.

Guglielmi

(2) Pietro [Pier, Piero] Alessandro Guglielmi

(*b* Massa, 9 Dec 1728; *d* Rome, 19 Nov 1804). Composer, son of (1) Jacopo Guglielmi. He was one of the most important figures in late 18th-century opera.

- 1. Life.
- 2. Reputation.
- 3. Works.

WORKS

Guglielmi: (2) Pietro Alessandro Guglielmi

1. Life.

Guglielmi was born into a family of musicians whose musical ties with Massa extended from the 16th to the 19th centuries. His father, (1) Jacopo Guglielmi, taught him the bassoon and the viola, which he later played in his father's theatre orchestra. He also learnt the keyboard from his brother, the Abate Domenico (1713–90), successively organist and *maestro di cappella* at the cathedral in Massa between 1744 and 1787. At an early age he attracted the attention of the Duke of Massa (Alderano Cybo), and later his widow, Ricciarda Gonzaga, whose patronage enabled Guglielmi to enter the S Maria di Loreto conservatory in Naples (in 1746, according to Gervasoni). According to Nerici, Guglielmi's first formal instruction came from Giacomo Puccini (1712–81), *maestro di cappella* of the cathedral in Lucca whose musicians were also in the service of the Duke of Massa. While at the conservatory, he became a pupil of Francesco Durante and by 1750 was serving as *primo maestrino*; he probably left in 1754.

Guglielmi's earliest known opera was a dialect comedy, *Lo solachianello 'mbroglione*, for the Teatro dei Fiorentini performed in winter 1757. Until 1763, when he received his first commission for an *opera seria* from the Teatro Argentina in Rome, he lived mostly in Naples, writing several comic operas each year for theatres there and in Rome. Surviving performance records indicate that he spent the next four years in northern Italy, probably mostly in Venice. Villarosa's claim that he taught at the Ospedaletto conservatory there is implausible. In autumn 1767 he and Felice Alessandri were engaged to go to London to share the post of composer and music director of the King's Theatre, where he made his *début* on 27 October, conducting the pasticcio *Tigrane*. Early biographers' reports that he spent part of the 1760s as *maestro di cappella* first at the Dresden court and then at Brunswick, (and perhaps Leipzig) have not been substantiated. Several of Guglielmi's comic operas were popular in Dresden between 1769 and 1785. A few of the replacement arias found in his operas performed in Eszterháza between 1778 and 1790 were copied on paper from Brunswick, and this may lend some validity to the suppositions about Guglielmi's presence there. It has also been suggested that Guglielmi was invited to Vienna in 1766 by Empress Maria Theresa to compose cantatas on poetry by Metastasio, or that he passed through Vienna en route from Italy to London in 1767, but it is unlikely that Guglielmi was ever in that city. He left London in 1772, and in the next four years he produced new operas in Venice, Rome, Turin and Milan. By autumn 1776 he had returned to Naples, where he remained until 1793, writing two to five operas, both serious and comic, almost every year. In Russia five of Guglielmi's operas were performed between 1778 and 1800, including his enormously popular *La sposa fedele* (under the title *Robert und Kalliste*). According to Sartori, in 1777 he was elected a member of the newly founded Nobile Accademia di Musica. On 3 March 1793 he succeeded Boroni as *maestro di cappella* at S Pietro in Rome, in July 1797 he also assumed those duties at S Lorenzo Lucina. Although much of his church music dates from this late period, he continued to write for theatres until the year before his death. He belonged to the Accademia di S Cecilia in Rome, and in 1799 he was inscribed a member of the arts and sciences section of the Istituto Nazionale created in Naples during the short-lived Parthenopean Republic. In 1801 he was admitted, with his contemporary Joseph Haydn, into the Institut National des Sciences et des Arts. Guglielmi died on 19 November 1804; his body was brought to the church of S Benedetto in Piscinola on 21 November, and a Requiem Mass was said the following day by the singers of the Cappella Giulia and the Cappella Sistina; on 26 November another Requiem was sung in S Pietro.

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2. Reputation.

Accurate judgments about Guglielmi are hampered by a lack of modern research as well as by conflicting contemporary accounts. He both attracted the friendship and patronage of influential people and inspired bitter personal enmity. The picture that emerges is of a difficult but fearless personality, manifesting itself as early as his schooldays, when, after a brief period of application, he lost himself in the urban dissipations of Naples. When Durante announced a competition for the best student fugue in eight real parts, no one considered him a possible contender, and his behaviour

became so disruptive that he was excluded from classes. Stung by this rebuke, he produced, after more than 30 hours' uninterrupted work, a composition instantly recognized as far superior to any other entry. In later years, when the well-known soprano Mara wished to embellish her part with the customary improvised *fioriture*, he remarked 'My job is that of composing, yours is to sing. Sing then, and don't spoil what I have composed'. Returning to Naples in 1776, after 13 years' absence, he found the comic stage in the hands of Paisiello and Cimarosa, whose popularity he immediately challenged. Paisiello in particular is said to have responded with fury, going to the extent of hiring clagues to disrupt the performances of new Guglielmi operas. According to a common anecdote, the three composers resolved their quarrel on the king's order and under the management of his minister, the Prince of Severo; this must have taken place between 1784 and 1787, not around 1780 as is often said. Similarly, the pact that the three allegedly made not to accept less than 600 ducats for new opera commissions must belong to the same period (although the account books of the Teatro S Carlo, extant throughout 1786, show that lesser sums were paid them there).

Until recently biographers have censured Guglielmi severely for his domestic conduct. He was married, probably about 1766, to the soprano known variously as Maria Leli or Lelia Acchiapati (or Acchiappati). Under the name of Acchiapati she sang in Milan in 1769 and was with her husband in London, first singing in 1770 as *seconda donna*. She had an unsuccessful season in Naples in 1777–8 as *prima donna* at the Teatro S Carlo, after which she disappeared from public notice. They had five children, of whom two achieved limited success as musicians: (3) Pietro Carlo Guglielmi composed about 45 operas (mostly comic) and (4) Giacomo Guglielmi was a tenor of some renown. It has also been reported that Guglielmi abandoned his family, leaving his children to be reared and educated by a family friend in Naples, but Giampaoli paints a picture of a caring family man and a generous philanthropist, especially with regard to his native city Massa. Guglielmi and his wife separated in 1784 but the family was reunited in Rome in 1793. Guglielmi also had the reputation of a fearsome duellist and of a tireless amorist, said late in life to have ruined himself financially in pursuit of the soprano Oliva, but his papal appointment in Rome may cast some doubt on the truth of such reports.

Burney wrote of Guglielmi's English visit that he 'never had great success here', but Petty's statistics show that while Guglielmi was in England, only Piccinni's *La buona figliuola* was more popular than Guglielmi's *I viaggiatori ridicoli tornati in Italia*. Burney also wrote that Guglielmi's lack of success seemed 'to have been fairly proportioned to the abilities he manifested, though he has since composed better and more successfully in Italy ... [he] had some Neapolitan fire, and brought over the new and fashionable musical phrases from Italy, but he wrote too fast and with little invention or selection of passages'. Ferrari expressed a similar opinion in stronger terms: 'Guglielmi was knowledgeable about dramatic music, but lazy, stingy, and without self-respect. He used to write completely two or three numbers for each opera, and then he had the voice parts of the arias and the ensembles orchestrated by his students or by copyists'. Ferrari, who went to Naples in 1784, was a pupil and close friend of Paisiello and thus not unbiassed. Such 'laziness' was then common practice among popular

composers, and the success of an opera often turned on the beauty and originality of a few pieces in it; a widely told anecdote relates how Guglielmi himself once turned indifference to acclaim by the substitution of a single trio.

La Borde was particularly impressed by the originality of Guglielmi's work and, while somewhat doubtful about his adoption 'of the licences of the modern style', felt that his composition was always 'correct' and its popular success 'approved by the schoolmen'. Gervasoni was 'stunned' by his musical learning, and described his style as 'truly harmonious, pure, natural', that highest term of late 18th-century praise, and 'pleasing'. An obituary (now in *F-Pi*), probably by his son (3) Pietro Carlo, notes that competition with Paisiello and Cimarosa helped him realize his compositional potential. The elegance, clarity, vivacity, grace and originality of his music are particularly commended. He was considered by most to be the equal of Cimarosa and Paisiello; the esteem in which he was held may be judged by the frequency of his commissions to write the important festive operas celebrating the royal namedays and other occasions of public rejoicing in Naples. He composed more than a dozen comic operas that were international successes, some of which remained in the repertory for 30 years. These include *Il ratto della sposa*, *La sposa fedele*, *L'impresa d'opera*, *La villanella ingentilita*, *La Quakera spiritosa*, *Le vicende d'amore*, *La virtuosa di Mergellina*, *La pastorella nobile*, *La bella pescatrice* and *La serva innamorata*, as well as the two oratorios often mounted in secularized stagings, the *azione sacra Debora e Sisara* and the *tragedia sacra La morte di Oloferne*. *Debora e Sisara* was almost universally regarded as one of the most sublime works of the late 18th century. Later even Stendahl, not an admirer, admitted Rossini's debt to Guglielmi. The wide distribution of complete surviving manuscripts attests to his popularity.

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3. Works.

Modern appreciation of Guglielmi's work has lagged behind that of some of his contemporaries. Although historians mention him mostly for his comic works, his *opere serie* command as much admiration as do those by other leading Italian composers of the time; they kept abreast of changing fashion and were even innovative. It is clear that he played an important role in the history of the genre during the mid-to-late 18th century. He introduced expanded ensembles, especially the duet and trio (by 1765 fixtures at the end of the first and second acts in his *opere serie*). The expansion of secondary characters' roles, the increased dramatic participation of the orchestra and the construction of scene complexes through the integration of chorus, dancers and accompanied recitatives show him among the most innovative of composers.

Guglielmi used a great variety of aria forms. By the 1760s *dal segno* arias had supplanted *da capo* arias, only to be succeeded by about 1770 by binary form arias. Scenes with arias or ensembles preceded by accompanied recitative occupied an increasing proportion of each act, especially those close to act endings or scene changes, allowing an increasing degree of organization of the act as a large-scale musical unit with carefully placed climaxes achieved as much by musical as by dramatic

means. Increasingly, this climax occurred with the ensemble finale, forcing changes in the traditional structure of the Metastasian libretto. By the time of *La morte di Cleopatra* (1796) the traditional dramaturgy of Guglielmi's early *opere serie* had been replaced by a more international form incorporating features from French opera and anticipating Romantic works of the 19th century: two-act construction, prominent structural use of the chorus (men for the first act, women for the second), frequent interior ensemble numbers, a shorter text and simplified action, and a freer flow between recitatives and set numbers: this was no longer a drama of moral reflection but one of rapidly moving sentiment and passion. It is not yet possible to determine how much of this shift Guglielmi pioneered, but he certainly participated in it.

To comic opera Guglielmi brought a superior talent, while following the formal fashions of the time. During the 1760s and 70s three-act works predominated, thereafter two-act ones, and he experimented with the French taste, new to Italy, for combining two one-act *farsette* into one programme. Over more than 40 years, he used in his *opere buffe* steadily more ensembles in each act, displaying great skill in the handling of many voices at the act endings. In the earlier operas the ratio of arias to ensemble numbers is about 3:1, as in *La sposa fedele* (1767), with 17 arias and five ensembles; by the early 1790s the ratio is almost 1:1, as in *La giardiniera innamorata* (1791), with 11 arias and 10 ensembles.

Guglielmi used conventional aria forms in his operas and oratorios, but his formal approach was flexible and underscores his overriding concern for dramatic situation and text. Among their most striking features is the motivic integration and derivation of ideas that illustrate Guglielmi's efficient construction and ability to elicit character and dramatic tone. Expanded compound binary forms became common in arias for comic and sentimental characters. Guglielmi had anticipated this as early as 1767 in *La sposa fedele*, where complex binary arias were assigned to lower-class characters who now assumed leading roles. Several of these arias, assigned to the *prima buffa* and *primo buffo*, combine serious and comic styles, contributing to the deliberate blurring of class. Allusions to the character's station can be gleaned from the aria structure, as in the two-tempo *rondò*, a form normally reserved for *opera seria* characters before 1780; during the 1780s, however, *rondòs* were also assigned to *buffo* characters.

Guglielmi's early ensembles tended to be of the 'chain' variety, a series of musically more or less discrete pieces, each with separate expressive effect; by the late 1770s, as the ensembles encompassed more action, this plan gave way to a great degree of internal organization, with complex cross-cutting and cross-referring of internal formal relationships. Guglielmi's ensemble finales have consistently been singled out for their inventiveness, progressive formal tendencies and vitality. Florimo credited him with infusing the *strettas* in his finales with *concertati*. Michtner judged his finales superior to those of his contemporaries and regarded them as the forerunners of Mozart's. Zanetti cited the motivic juxtaposition between singer and orchestra and the forward motion and calculated action that gives the impression of the rising confusion in keeping with the *imbroglio* dictated by convention. Many of Guglielmi's early finales (those composed

between 1763 and 1768) reveal a penchant for internal cross-references to character, through motivic, harmonic and instrumental associations (as in the act 1 and 2 finales of *Il ratto della sposa*). Other finales betray French influence, as in the Act 3 finale of *Le pazzie d'Orlando*, which Guglielmi labelled 'Coro en rondeau'. After 1780 the finales become increasingly complex, where a variety of musical styles underscore typical comic opera characters and themes, with disguise, magic, dance, ritual, macaronic text settings and *sotto voce* asides.

In the course of his *opera buffa* writing Guglielmi moved from the customary 'Italian' three-movement *sinfonia*, through, in the late 1770s, a one-movement 'French' type involving imitative counterpoint at the opening, to a one-movement 'Austrian' one in his late works – an Allegro preceded by a slow introduction. Contrasting key and thematic areas are clearly defined; central developmental sections, when included, are rudimentary. His orchestration was competent but perhaps the most conservative feature of his works; however, he showed an interest in orchestral innovation by endorsing Marescalchi's redistribution of the Teatro S Carlo orchestra in spring 1786.

Between 1793 and 1804, the period of his appointment as *maestro di cappella* at S Pietro in Rome, Guglielmi wrote a large amount of sacred music, mostly for the Cappella Giulia. Florimo judged him one of the finest Neapolitan composers of sacred works, an opinion that examination of the music supports. He wrote at least seven oratorios between 1764 and 1802, mostly for Lenten staged performances in Neapolitan theatres and at the Congregazione dell'Oratorio in Rome. *Debora e Sisara* was among the best-known oratorios of its time and was performed into the 1820s throughout Italy and north of the Alps. Various labels *azione sacra* and *opera sacra* during the late 18th century, many of Guglielmi's oratorios use the same styles and structures as his operas, with extended scene complexes, elaborate arias, battles and on-stage deaths. He was widely admired for his facility in counterpoint, and he brought to his sacred works the harmonic language of the 1790s and the sense of structure he had developed in handling the large-scale complexes and finales in his operas. According to Bustico, Guglielmi's sacred music was still sung in Rome at the beginning of the 20th century.

Guglielmi also wrote a number of instrumental chamber works, most during his time in London. In his sonata writing Newman placed him as a keyboard composer in the late Neapolitan school, together with Rutini, Vento, Cimarosa and Paisiello. For these works he regularly chose a two-movement form, a fast first movement followed by a minuet or rondo. Burney formed the mixed judgment that they 'are full of froth and common passages and have little other merit than *appearing* difficult, though of easy execution; and which, though pert, can never be called dull or tedious'. Newman shared this view, adding that while these pieces are sometimes repetitive and lack developmental interest, they are comfortably idiomatic for the keyboard, even to the extent of including dynamic directions for the new pianoforte, and that they use agreeable melodic material reminiscent of *opera buffa* tunes. Saint-Foix considered Guglielmi's piano quartets to be essentially keyboard sonatas with light string accompaniment: treble–bass textures with the upper or lower voice emphasized by reinforcement

from the other strings. Their melodic and rhythmic material again, in his opinion, derived from comic-opera musical thinking.

Guglielmi: (2) Pietro Alessandro Guglielmi

WORKS

operas

oratorios, cantatas, occasional works

sacred

instrumental

Guglielmi: (2) Pietro Alessandro Guglielmi: Works

operas

LKH	London, King's Theatre in the Haymarket
NC	Naples, Teatro di S Carlo
NFI	Naples, Teatro dei Fiorentini
NFO	Naples, Teatro del Fondo
NN	Naples, Teatro Nuovo
VB	Venice, Teatro S Benedetto
VM	Venice, Teatro S Moisè

Lo solachianello 'mbroglione (dg, D. Pignataro), NFI, wint. 1757

Il filosofo burlato (commedia per musica), NFI, wint. 1758

La ricca locandiera (int, ? A. Palomba), Rome, Capranica, carn. 1759, arias *US-NYp*

I capricci di una vedova [not I capricci d'una marchese] (dg), NFI, spr. 1759

La moglie imperiosa (commedia per musica, 3, ? A. Villani), NFI, aut. 1759

I due soldati (dg, A. Palomba), NN, wint. 1760

L'Ottavio (commedia per musica, 3, G. Federico), NN, wint. 1760

Il finto cieco (dg, P. Trinchera), NFI, sum. 1761

I cacciatori (farsetta, after C. Goldoni: *Li uccellatori*), Rome, Tordinona, 30 Jan 1762, *I-Af Bc, Fc, PAc*; ? also as *Gli uccellatori, D-DI*, songs (London, c1770–72)

La donna di tutti i caratteri (commedia per musica, A. Palomba), NFI, aut. 1762

Don Ambrogio (?int), NFI, wint. 1762

Tito Manlio (os, 3, G. Roccaforte), Rome, Argentina, 8 Jan 1763, *I-Rmassimo, P-La*

La francese brillante (commedia per musica, 3, P. Mililotti), NFI, sum. 1763

Lo sposo di tre e marito di nessuna (commedia per musica, 3, Palomba), NN, aut. 1763, *A-Wn, I-Bc*, collab. Anfossi

L'olimpiade (os, 3, Metastasio), NC, 4 Nov 1763, *P-La*; Venice, 1766, Act 1 [?new version] by Guglielmi, Act 2 by A.G. Pampani, Act 3 by F. Brusa

Le contadine bizzarre (farsetta), Rome, Capranica, 1763

Siroe re di Persia (os, 3, Metastasio), Florence, Pergola, 5 Sept 1764, *La*

Li rivali placati (dg, 3, G. Martinelli), VM, aut. 1764, *A-Wn, D-DI, Rtt. F-Pn, I-MOe, US-Wc*

Farnace (os, ? A.M. Lucchini), Rome, Argentina, 4 Feb 1765, *I-Rdp*

Tamerlano (os, 3, A. Piovone), Venice, S Salvatore, Ascension 1765, *P-La*

L'impresa d'opera (dg, 3, B. Cavalieri), Milan, Regio Ducal, aut. 1765, *A-Wn, D-DI, H-Bn, I-Fc, Tf* (Acts 2 and 3), *P-La*; also as *Il teatro in scena*; L'impresario dell'opera; ? *Gli amori teatrali, F-Pn*

Il ratto della sposa (dg, 3, G. Martinelli), VM, aut. 1765, *A-Wn, B-Bc, D-DI, Hs, F-Pn, H-Bn, I-MOe, P-La*; also as *La sposa rapita*; *Il vecchio deluso*; rev. London, 1768

Adriano in Siria (os, 3, Metastasio), VB, 26 Dec 1765, *La*

Lo spirito di contradizione (dg, 3, Martinelli), VM, carn. 1766, *A-Wn* (facs. in IOB, lxxxv, 1983)

Sesostri (os, 3, Pariati), Venice, S Salvatore, 7 May 1766, *P-La*; rev. (G. Bottarelli), LKH, 1768; also as *Le feste d'Iside*

Demofonte (os, 3, Metastasio), Treviso, Onigo, 8 Oct 1766, *La*
 La sposa fedele (dg, 3, P. Chiari), VM, carn. 1767, *A-KR, Wn, D-DI, Wa, F-Pn, GB-Lbl, I-GI, MOe, P-La*; Favourite Songs (London, n.d.); also perf. Berlin, 1777, as Robert und Kalliste, oder Der Triumph der Treue, *B-Bc, D-Bsb, DO, F-Pn, US-BEm, Bp*, abridged vs (Berlin and Leipzig, 1777); also as La Rosinella, ossia La sposa fedele; La fedeltà in amore; La sposa costante; La costanza di Rosinella [possibly 1st perf. Cremona, 1765]

Antigono (os, 3, Metastasio), Milan, Regio Ducal, Jan 1767, *F-Pn, I-Nc, P-La, US-Wc*
 Il re pastore (os, 3, Metastasio), VB, Ascension 1767 [not Turin, 1765], a pasticcio, *F-Pn, P-La*

Ifigenia in Aulide (os, Bottarelli), LKH, 16 Jan 1768, Favourite Songs (London, 1768)
 I viaggiatori ridicoli tornati in Italia (dg, Bottarelli, after Goldoni), LKH, 24 May 1768, Favourite Songs (London, 1768)

Alceste (os, 3, R. de' Calzabigi, rev. G. Parini), Milan, Regio Ducal, 26 Dec 1768, *F-Pn, P-La*
 Ruggiero (os, 5, C. Mazzolà, after L. Ariosto), Venice, S Salvatore, 3 May 1769, *P-La*; also as Bradamante e Ruggiero, *D-Mbs*

Ezio (os, 3, Metastasio), LKH, 13 Jan 1770, Favourite Songs (London, 1770), collab. Giordani, Sacchini and others; Rome, Argentina, 3 Jan 1774 [mostly new], *F-Pn*
 Il disertore (dg, 3, C.F. Badini, after M.-J. Sedaine), LKH, 19 May 1770, Favourite Songs (London, 1770)

L'amante che spende (dg, N. Tassi), VM, aut. 1770, cavatina *I-OS* (perf. 1771)
 Le pazzie di Orlando (dg, 3, Badini, after Ariosto), LKH, 23 Feb 1771; *CZ-K, D-Bsb, DS, F-Pn; GB-Lbl*, Favourite Songs (London, 1771); also as Orlando paladino; Orlando furioso

Il carnevale di Venezia, o sia La virtuosa (dg, Badini), LKH, 14 Jan 1772, Favourite Songs (London, 1772)
 L'assemblea (dg, 2, Bottarelli, after Goldoni: *La conversazione*), LKH, 24 March 1772

Demetrio (os, 3, Bottarelli, after Metastasio), LKH, 3 June 1772
 Mirandolina (dg, 3, G. Bertati), VM, carn. 1773, *D-DI*

La contadina superba, ovvero Il giocatore burlato (int), Rome, Valle, carn. 1774, *B-Bc, D-DI, P-La*; also as Il giocatore burlato
 Tamas Kouli-Kan nell'Indie (os, 3, V.A. Cigna-Santi), Florence, Pergola, 16 Sept 1774, *I-Fc, ?PAC*

Gl'intrighi di Don Facilone (int, 2), Rome, Valle, carn. 1775, *D-DI, I-MOe* (perf. 1776), *P-La*
 Merope (os, 3, Zeno), Turin, Regio, carn. 1775, *P-La*

Vologeso (os, 3, Zeno: *Lucio Vero*), Milan, Regio Ducal, 26 Dec 1775, *F-Pn, P-La* (Acts 2 and 3)
 La Semiramide riconosciuta (os, 3, Metastasio), NC, 12 Aug 1776, *F-Pn, ?I-Mc, Nc*
 Il matrimonio in contrasto (commedia per musica, 3, G. Palomba), NFI, sum. 1776, *F-Pn, I-Fc, Nc, Rdp* (inc.)

Artaserse (os, 3, Metastasio), Rome, Argentina, 29 Jan 1777, *P-La* [possibly 1st perf. Pistoia, Risvegliati, sum. ?1775]

Ricimero (os, after F. Silvani: *La fede tradita e vendicata*), NC, 30 May 1777, *F-Pn, I-Nc, P-La*
 I fuorusciti (commedia per musica, ?G. Palomba), NFI, wint. 1777, cavatina *I-Mc* and *Nc* [not trans. as Die beyden Flüchtlinge, by Paisiello]

Il raggiratore di poca fortuna (dg, G. Palomba), NFI, 1 Aug 1779, *F-Pn, ?I-Mc, Tf, US-Wc*

La villanella ingentilita (commedia per musica, 3, F.S. Zini), NFI, 8 Nov 1779, *F-Pn*; also as I due fratelli sciocchi, I fratelli sciocchi, Li fratelli Pappamosca, I due fratelli Pappamosca, La finta principessa [not as La villanella inciviltà; La contadina fortunata]

Narcisso (int, ? G. Palomba), Naples, Accademia di Dame e Cavalieri, 19 Dec 1779, *D-Bsb*

La dama avventuriera (commedia per musica, 3, G. Palomba), NFI, spr. 1780

La serva padrona (dg, ? after G. Federico), NFI, aut. 1780

Le nozze in commedia (dg, 3, G. Palomba), NFI, Jan 1781; also as Il medico burlato, *F-Pn, I-Rmassimo*

Diana amante (serenata, Metastasio: *Endimione*, rev. L. Serio), Naples, Accademia di Dame e Cavalieri, 28 Sept 1781

I Mietitori (commedia per musica, 3, Zini), NFI, 20 Oct 1781, *Rmassimo*

La semplice ad arte (commedia per musica, 2, G. Palomba), NFI, 12 May 1782, *I-Mc, Rmassimo*

La Quakera spiritosa (commedia per musica, 2, G. Palomba), NFI, sum. 1783, *A-Wn, F-Pn, H-Bn, ?I-Mc, Tf, Rmassimo* [possibly 1st perf. Monza, Arciducato, spr. ?1782]

La donna amante di tutti, e fedele a nessuno (commedia per musica, 3, G. Palomba), NFO, aut. 1783

Le vicende d'amore (int, 2, ? G.B. Neri), Rome, Valle, carn. 1784, *A-Wn, D-DI, Rtt, W, Wa, H-Bn, I-BZtoggenburg, US-Wc*; also as Der verliebte Zwist, *H-Bn*

I finti amori (commedia per musica, not G. Bertati), NFI, sum. 1784, *I-Nc*; also as L'impostore punito, *F-Pn* (1776, Parma), *I-GI, Rmassimo, P-La*

La finta zingara (farsa, 1, G.B. Lorenzi), NFI, 10 Jan 1785, *F-Pn, I-Mr, Rdp, P-La*; also as La finta zinghera, ossia Il solachianello; Il solachianello [not the same as in 1757]

Le sventure fortunate (farsa, ? Lorenzi), NFI, 10 Jan 1785, *I-Mc, P-La*

La virtuosa in Mergellina (dg, 3, Zini), NN, sum. 1785, *D-DI, F-Pn, GB-Lbl, I-BRq, Fc, GI, Mc, ?Mr, P-La, US-Wc*; also as Adalinda; La virtuosa bizzarra; Chi la dura la vince, ossia La finta cantatrice

Enea e Lavinia (os, 3, V. de Stefano or G. Sertor), NC, 4 Nov 1785, *D-Mbs, F-Pn* (perf. 1788), *I-Nc*

L'inganno amoroso (commedia per musica, 3, G. Palomba), NN, 12 Jun 1786, *A-Wn, B-Bc, I-GI, Nc, P-La, US-Wc*; also as Le due gemelli, *F-Pn*; Gli equivoci nati da somiglianza, Rome, 1787, excerpts *I-Mc*; Le nozze disturbate; L'equivoco amoroso, ossia Le due gemelle; Le due finte gemelle; Le due equivoci per somiglianza; Die Zwillingsbrüder

Le astuzie villane (commedia per musica, 3, G. Palomba), NFI, sum. 1786, *F-Pn, I-Rmassimo*

Lo scoprimento inaspettato (dg, 3, Stefano), NN, carn. 1787 [rev. from La coerede fortunata because of censorship]

Laconte (os, G. Pagliuca), NC, 30 May 1787, *F-Pn* (inc.), *I-Nc, US-Bp* (as Laocoonte)

La pastorella nobile (commedia per musica, 2, Zini), NFO, 15/19 April 1788, *A-Wn, B-Bc, D-DI, Wa* (perf. 1793), *F-Pn, I-Bc, CRg, Fc, GI, Mr, MOe, Nc, Rmassimo, US-Wc*, excerpts (Vienna, n.d.); also as L'erede di Belprato; Die Schöne auf dem Lande: Das adelige Landmädchen; Die adeliche Schäferin

Arsace (os, 3, after G. De Gamerra: *Il Medonte re d'Epiro*), VB, 26 Dec 1788, rondò *I-Fc*

Rinaldo (os, 2, G. Foppa, after T. Tasso), VB, 28 Jan 1789, *F-Pn, P-La*; also as Armida

Ademira (os, 3, F. Moretti), NC, 30 May 1789, *F-Pn, I-Nc*

Gl'inganni delusi (commedia per musica, 2, G. Palomba), NFO, 13 June 1789, *Rmassimo*

La bella pescatrice (commedia per musica, 2, Zini), NN, Oct 1789, *A-Wn, B-Bc; D-Bsb, DI, DO, DS, Mbs, SWI, Wa; F-Pn; I-Fc, MC, Mr, Nc, Rmassimo; US-Bp, Wc*; ov. and arias (Vienna, n.d.); also as La villanella inciviltà, La pescatrice

Alessandro nell'Indie (os, 3, Metastasio), NC, 4 Nov 1789, *B-Bc, F-Pn, I-Nc, US-Wc*

La serva innamorata (dg, 2, G. Palomba), NFI, ? July 1790, *A-Wn, D-Bsb, F-Pn, I-Fc* (as La serva bizzarre), *Mr, P-La, US-LOu*; rev. as La giardiniera innamorata, Vienna, court, 1791, *Wc*

L'azzardo (commedia per musica, 2), NFO, 9 Oct 1790, *I-Nc*

Le false apparenze (commedia per musica, G. Palomba), NFI, spr. 1791, *Rmassimo*

La sposa contrastata (commedia per musica, 2, Zini), NFO, aut. 1791, *F-Pn*

Il poeta di campagna (commedia per musica, 2, Zini), NN, spr. 1792, *A-Wn, Pn, I-CRg, Rmassimo, Vnm, US-Wc*; also as Lo sciocco poeta di compagna, *I-Fc*

Amor tra le vendemmie (commedia per musica, 2, G. Palomba), NN, aut. 1792, *F-Pn, US-Bp*

La lanterna di Diogene (dg, 2, N. Liprandi [A. Anelli], after Palomba), Venice, S Samuele, aut. 1793, aut. 1793; rev. (Palomba), NFI, ?aut. 1794, *B-Bc, D-DI, E-Bc, F-Pn, I-Fc, I-Mr, PI* (perf. Padua, 1810), *US-Wc*

Gli amanti della dote (farsa, 1, Zini: *L'ultima che si perde è la speranza*), Lisbon, S Carlo, carn. 1794

Admeto (?os, G. Palomba), NFO, 5 Oct 1794, *F-Pn*

La pupilla scaltra (dg, 2), VB, 8 Jan 1795, *I-Rmassimo*

Il trionfo di Camilla (os, 2, ? after S. Stampiglia), NC, 30 May 1795, *Fc, Li, Nc, Rmassimo, F-Pn*

La Griselda (os, G. Sertor), Florence, 1796

La morte di Cleopatra (os, 2, S.A. Sografi), NC, 22 Jun 1796, *F-Pn, I-Fc, Nc, Rmassimo*

L'amore in villa (dg, 2, G. Petrosellini), Rome, Casa di Sforza Cesarini, 1797

Ippolito (os), NC, 4 Nov 1798

Siface e Sofonisba (os, 2, A.L. Tottola), NC, 30 May 1802, *Nc*

MS operas attrib. Guglielmi: Le cantatrici villane, pubd duet *US-NYp*; La conte, *F-Pn*; La donna bizzarre, *Nc*; La donna re la fa, aria, *Nc*, excerpts *PAC*; I due baroni, arias *GI* (perf. Genoa, 1799 and 1804); Il giavatore; Mario in Numidia, aria *I-Mc*; ? Morte di Cesare, aria *Nc, PI, Rsc*; Pirro, aria *GI, Rsc* (perf. Genoa, 1790 and 1794); La scelta dello sposo (farsa), *B-Lc, D-Hs*; La serva astuta ed amorosa, *Fc*; Sposo in Periglio, aria *I-Mc*

Music in: Traetta: Armida, NC, 1763; 2 arias and 2 finales in Paisiello: Madama l'umorista, Modena, 1765; Tigrane, LKH, 1767, songs (London, 1767); Siface, LKH, 1767; Amintas, London, CG, 1769; arias in Gluck: Orfeo ed Euridice, LKH 1770, *B-Bc*; L'olimpiade, LKH, 1770; arias in Paisiello: La disfatta di Dario, NC, 1777, *F-Pn, I-Nc*; Il sacrificio di Jefe, NFO, 1790 [probably a pasticcio]; choruses in L. Ruspoli: L'AJace, Rome, Palazzo Ruspoli, 1801

Doubtful or false attributions: Scipione nella Spagna, Venice, 1746, by Galuppi; Der Lohn weiblicher Sittsamkeit, Hanover, 1755; La donna scaltra (int), Florence, Pallacorda, carn. ?1765; La pace tra gli amici, Brescia, 1766; Il matrimonio, Novara, 1770; La virtuosa, London, 1770; Il giuoco di picchetto, Coblenz, 1772 = Jommelli: La conversazione; La frascatana, Bologna, 1773; La locanda (Bertati), Casale,

1776; *La virtuosa alla moda*, Naples, 1780, *I-Gl*, ? by L. Caruso; *La vendammio* (burletta), Naples, 1790, *Gl*, *Rmassimo*; *Didone*, Venice, 1785; *La clemenza di Tito*, Turin, 1785; *L'impostore punito*, Milan, 1785, *F-Pn*; *Li cinque pretendenti*, ? Genoa, 1790; *Die Freundschaft auf der Probe* = Grétry: *L'amitié à l'épreuve*; *La schiava riconosciuta*, Fano, 1797 = ? *Il raggiratore di poca fortuna*; *La donna fanatica*, Madrid, 1798 = ? P.C. Guglielmi: *La sposa bisbetica*; *La sposa di stravagante temperamento*, Venice, 1798 = P.C. Guglielmi: *La sposa bisbetica*; *Amore in caricatura*, *Pn*; *Gli amanti teatrali*, *Pn*; *Il regno delle amazzoni*, *Pn*; *La muta per amore* (? G. Foppa), Faenza, 1804, ? by P.C. Guglielmi; *La statua matematica* (? Bertati), Ravenna, 1799, ? by P.C. Guglielmi; *Il matrimonio villano*, *Pn*; *La guerra aperta*, *Pn*, *US-Bp* (Act 2), ? by F. Ruggi

Guglielmi: (2) Pietro Alessandro Guglielmi: Works

oratorios, cantatas, occasional works

La madre de' Maccabei (componimento sacro, G. Barberi), Rome, Congregazione dell'Oratorio, c1759–66, ? 1 Nov 1764

Componimento drammatico per le faustissime nozze de S.E. il cavaliere Luigi Mocenigo colla N.D. Francesca Grimani (A.M. Borga), Venice, Palazzo Mocenigo, April 1766

Telemaco (componimento drammatico, G. Petrosellini), Rome, Palazzo Bracciano, in honour of visit by Archduke Maximilian of Austria, 5 July 1775, *I-Fc*, ?*PAc*

Cantata per il genetliaco della sovrana e l'inaugurazione delle adunanze di una nuova Società Filarmonica (G. Jacopetti), Massa, Ducale, 29 June 1776

Diana amante (Endimione) (serenata, L. Serio, after Metastasio: *Endimione*), Naples, Accademia di Dame e Cavalieri, 28 Sept 1781

La felicità dell'Anfriso (componimento drammatico, G. Pagliuca), Naples, S Carlo, commissioned to celebrate the return to health of Queen Caroline, 2 Oct 1783, *F-Pc*, *I-Nc*

Pallade (cant., C.G. Lanfranchi-Rossi), Naples, S Carlo, nameday of Ferdinando IV, 30 May 1786, *I-Nc*

Debora e Sisara (azione sacra, C. Sernicola), Naples, S Carlo, 13 Feb 1788, *B-Bc*, *D-Bsb*, *SWI*, *GB-Lbl*, *Ob*, *F-Pc*, *I-Bc*, *Fc*, *Gl*; as *Sisera e Debora*, *Mc*, *Mr*, *Nc*, *PAc*, Pisa, Bottini collection, *US-Bp*, *Wc*; rev., as secular dramma serio, as *Arsinoe*; *Arsinoe e Breno*; *Tomiri*, *GB-Lbl* (probably pasticcio, at least part of Act 2 by Anfossi)

La Passione de Gesù Cristo (orat), Madrid, Caños del Peral, Lent 1790; also as *L'agonia di N.S. Gesù Cristo*, *D-Bsb*; *Strofe per tre ore dell'agonia di N.S.I.C.*, *I-PAc* (attrib. P.C. Guglielmi)

Aminta (favola boschereccia, C. Filomarino), Naples, Accademia di Dame e Cavalieri, for wedding festivities of Austrian princesses, 16 Aug 1790, *US-Wc*

Il serraglio (cant., ?A.L. Palli), ?1790

La morte di Oloferne (tragedia sacra, after Metastasio: *Betulia liberata*), Rome, Palazzo Colonna, 22 April 1791, *D-MÜs*, *F-Pc*, *I-Fc*, *Gl* (as *Il trionfo di Giuditta*, ossia *Le morte di Oloferne*), *Mr* (as *Betulia liberata*), *Nc*

Gionata Maccabeo (orat), Naples, S Carlo, 28 Feb 1798, *GB-Lcl*, *I-Fc*, *Nc*

? *Il solenne trattenimento de' fratelli dell'Oratorio di S Filippo Neri sul monte di S Onofrio* (G.B. Rasi), Rome, S Onofrio, 1 June 1800

Il paradiso perduto, cioè Adamo ed Eva per il loro noto peccato discacciati dal paradiso terrestre (azione sacra, Rasi), Rome, Oratorio di S Maria in Vallicella, 1 Nov 1802

Cantata sacra (A. Grandi), Rome, Archiginnasio della Sapienza, for the annual reopening of the Accademia di Religione Cattolica, 2 Dec 1802; also as *S Dionigi Areopagita*

? L'Asmida (cant.), *F-Pc*; L'amore occulto (cant.), *I-Fc*, ? *PAc*; ? La morte di Abele (?orat); ? Le lagrime di S Pietro (?orat)

Guglielmi: (2) Pietro Alessandro Guglielmi: Works

sacred

Masses, mass sections: *Messa Pia solenne*, 4vv, org, 1794, *I-Rvat*; 2 untitled, 4vv, org, 1800, 1803, *Rvat*; 1, G, *CH-E*; *Requiem*, 4vv, orch, *I-Fc*; Ky, Gl, 5vv, insts, *D-Bsb*, *MÜs*; Ky, Gl, 4vv, insts, Ky, Gl, 4vv, orch, 2 Ky, Gl, 4vv, org, 2 Ky, Gl, 8vv, insts, all *MÜs*; Ky, Gl, 4vv, insts, org, Ky, Gl (*Massa Pastorale*), 4vv, org, 1804, Ky, 2 choirs, org, all *I-Rvat*; Cr, 3vv, *GB-Lbl*; Cr, 4vv, insts, *I-Rvat*; Cr, 4vv, *US-SFsc*; 5 Cr, 4vv, insts, Cr, 4vv, bc, Cr, 5vv, insts, Cr, 8vv, insts, all *D-MÜs*

44 psalms (in *I-Rvat*): 10 *Beatus vir*, 11 *Confitebor*, 3 *Credidi*, 3 *Dixit Dominus*, In convertendo, In te Domine, 4 *Laetatus sum*, 2 *Lauda Jerusalem*, 5 *Laudate pueri*, 4 *Miserere*

Hymns and seqs (in *Rvat*): *Ave maris stella*, 1799; *Deus tuorum*; *Exultet coelum*; *Fortem virili*; *la bone pastor*, 1799; *Jesu corona*, 1800; *Jesu nostra redemptio*, 1799; *Iste confessor*; *Lauda Sion*; *Lucis creator*; *Te lucis*; *O speme d'Israello*

Misereres: 3, 3–5vv, org, *Bsb*; others, *MÜs*, *I-Bc*, *Mc*, *Nc*

Other sacred works: 2 offs, vv, org, *D-Bsb*; *Christe redemptor*, 1795, *Incipit lamentatio*, 1799, *Incipit oratio*, Mag, 1802, Mag, 3 *Tantum ergo*, 1796, 1798, 1804, *TeD*, 29 grads, 32 offs, 102 ants, all *I-Rvat*; *TeD*, 4vv, insts, *D-MÜs*; Mag, 4vv, orch, *Bsb*; Mag, 8vv, str, org, *MÜs*; *Musica per l'agonia di N.S.*, 3vv, unacc., *MÜs*; *Responsory*, *Exaltare Domine*, *Alleluia*, *MEX-Pc*; *Cavatina*, *Te ergo quae sumus*, *Para el Te Deum de Jerusalem*, *Mc*; numerous works in *A-Wgm*, *CH-E*, *Zz*, *D-Bsb*, *DI*, *MÜs*, *F-Pc*, *GB-Lbl*, *Ob*, *I-Af*, *Bc*, *Mc*, *Md*, *US-Wc*

Guglielmi: (2) Pietro Alessandro Guglielmi: Works

instrumental

6 qts, hpd, 2 vn, vc, op.1 (London, ?1768); ed. P. Bernardi (Bologna, 1985)

A *Conversation Quartetto*, ob/fl, vn, va, vc (London, n.d.)

6 *Divertiments*, hpd, vn [op.2] (London, ?1770)

6 *Sonatas*, hpd/pf, op.3 (London, 1772/R)

The Favorite Scotch Divertisement, arr. pf (London, ?c1795)

Numerous *sinfonias*, notably in *D-SWI*, *I-Mc*, *Nc*; 6 qts, 2 hpd, *D-DI*; 3 *divertimentos*, hpd, vn, *D-Bsb*; *Trio*, D, 2 vn, b, *B-Bc*; 5 pf *sonatas*, *I-Mc*; *Toccatà*, hpd, *Mc*; 2 *toccatas*, *Nc*; 2 *concs.*, hpd, vn, *B-Lc*, *I-Nc*, 2 *capriccios*, hpd, *Fc*; *Sonata per gravicembalo*, *Nc*

Guglielmi

(3) Pietro Carlo Guglielmi [Guglielmini]

(*b* London, 11 July 1772; *d* Naples, 28 Feb 1817). Composer, eldest son of (2) Pietro Alessandro Guglielmi. Pietro Carlo spent most of his childhood in Massa; his first musical instruction came from his uncle, the Abate Domenico Guglielmi (*b* 26 Oct 1713; *d* 20 Jan 1790), organist and *maestro di cappella* at Massa Cathedral from 1744 to 1787. He probably also received some early instruction from his mother, the soprano Lelia Acchiapati. It is unlikely that, as has been suggested, he entered the S Maria di Loreto conservatory in Naples in 1782 or 1783 since he would have been only 11 years old; Giampaoli's suggestion of 1787 is more plausible. While there he studied singing, the keyboard and composition. In 1794 he was in Madrid where his first opera, *Demetrio*, had a successful première. By 1797 he had returned to settle in Naples for several years,

with theatrical commissions taking him to Rome, Palermo and, briefly in 1805, to Pavia and Venice. In 1806 he travelled between Naples and Rome; he returned to Massa in 1807, and soon after travelled to Lisbon where he remained for a few months. Between the spring of 1809 and November 1810 he settled in London, where he wrote operas and taught. He returned to his ancestral home in Massa and was in Rome in 1812. In 1813, during his tenure as house composer at La Scala, Milan, three of his operas had their premières and his reputation as a composer of international status was established. On his return to Massa in 1814 he composed a *Te Deum* in honour of the Archduchess Maria Beatrice d'Este; two years later he was made *maestro di cappella onorario* at her court. He continued to produce operas occasionally until his death in Naples in 1817 during a production of *Paolo e Virginia*.

Like his father, Guglielmi produced mainly comic operas, but he lacked much of his father's musical intelligence and originality. Even contemporary biographers dismissed him as a pale imitation, but his works were popular, as their number and their frequent revivals testify. His melodic invention is competent but unmemorable. Harmonic treatment is 'correct' for the period but unadventurous, and he had little of his father's flair for complex and exciting ensemble textures. His rhythmic treatment inclines to be foursquare, with monotonously regular phrasing. His most impressive work was probably the oratorio ('dramma sacro') *La distruzione di Gerusalemme* (1803, Naples), which exhibited more harmonic colour and a more carefully worked-out structure than his comic pieces customarily did.

WORKS

operas

opere buffe unless otherwise stated

NFI Naples, Teatro dei Fiorentini

NN Naples, Teatro Nuovo

Demetrio (os, 3, P. Metastasio), Madrid, Caños del Peral, 20 April 1794 [pasticcio]

Dorval e Virginia (op semiseria, 4, G.M. Foppa), Lisbon, S Carlos, 13 May 1795; as Paolo e Virginia (De Gamerra), Vienna, Kärntnertor, 2 March 1800; *I-Fc, Mr, Nc*

Griselda (os, 3, G. Sertor), Florence, Pergola, 27 Dec 1795, *Fc*

La sposa bisbetica (farsa, 2), Rome, Valle, carn. 1797, *Fc, Mr, Nc*

L'inganno per amore (2, F. Cammarano), NN, sum. 1797; as Lo sposalizio villano, Florence, Pergola, spr. 1799

Chi la dura la vince (2, D. Piccinni), NN, sum. 1798

I tre rivali (2), NN, sum. 1798

La fata Alcina (dg, 2, Foppa, after Bertati: *L'isola Alcina*), Rome, Alibert, carn. 1799; as Alcina, Venice, S Benedetto, June 1800

I raggiri amorosi (burletta, 2), Rome, Valle, spr. 1799, *F-Pn, I-Mr, US-Wc*; also as Il matrimonio villano (Il feudatorio)

I due gemelli (2), Rome, Valle, aut. 1799, *Wc*

Gli amanti in cimento (2, G. Palomba), NFI, carn. 1800, *I-Nc*; rev. as farsa, Venice, S Benedetto, 8 May 1804

Due nozze e un sol marito (2), Florence, Infuocati, aut. 1800, *F-Pn, I-Mr*

La fiera (2, Palomba), NFI, carn. 1801, *Nc, US-Bp*; also as La cantatrice di spirito, Genoa, 1807; as L'isola incantata, NN, 1813

Le convenienze teatrali (2, ? Palomba), Palermo, S Cecilia, 30 May 1801, *B-Bc, D-*

Mbs, I-Bc, Mr, Nc, US-SFsc

La serva bizzarra (2, G. Palomba), NN, spr. 1803, *A-Wn, I-Bc, Fc, US-Bp, Wc*; as Amor finto, amor vero, amor deluso, Trieste, 1813; also as Cameriera astuta, I raggiri della serva, La serva raggiratrice

Asteria e Teseo (op semiseria, 2), Naples, S Carlo, 13 Aug 1803, *I-Nc*

Il naufragio fortunato (2, G. Palomba), NFI, 1804, *Fc, Nc, US-Bp*

L'equivoco fra gli sposi (2, G. Palomba), NFI, 1804, *I-Fc, Mc, Nc*; as Tre sposi per una, Vienna, Kärntnertor, 19 Jan 1805

Ines de Castro (os, 2, F. Tarducci), Rome, Argentina, 2 Jan 1805

La fedeltà nelle selve (La villanella rapita) (2, Bertati), Pavia, Quattro Cavalieri, carn. 1805

La scelta dello sposo (farsetta, 1, Foppa), Venice, S Moisè, 24 April 1805, *B-Lc, D-Mbs, GB-Lbl, Lcm, I-Fc, Gl, Mr, US-Wc*; as I concorrenti alle nozze, Palermo, 1821; also as Li tre pretendenti, I tre pretendenti delusi

La donna di spirito (farsa, 1, G. Artusi), Padua, Nuovo, July 1805

La vedova contrastata (burletta, 2, Tarducci), Rome, Apollo, 28 Dec 1805, *I-Mr*; as La vedova capricciosa, Paris, Italien, 1810; also as La vedova in contrasto, La scelta del matrimonio, La contessa bizzarra, La contessina contrastata, La donna di genio volubile

Amor tutto vince (2, G. Palomba), NFI, 1805, *Fc, PAc, US-Wc*; as La donna di più caratteri, Bologna, 1806; as Don Papirio, Bassano, 1811; Da un Locanda all'altra La Pamela casada (after G. Rossi: *La Pamela maritata*), Madrid, Príncipe, 5 Feb 1806

La sposa del Tirolo (2, Palomba), NFI, spr. 1806, *I-Nc, US-Bp*

Il matrimonio in contrasto (G. Ceccherini), Naples, 1806

La guerra aperta, ossia Astuzia contro astuzia (2, B. Mezzanotte), Rome, Valle, carn. 1807, *D-DI, I-Fc, Mr, PAc*; as La scommessa, London, 1809, *US-Bp*

Amori e gelosie tra congiunti (2, G. Palomba), NFI, spr. 1807, *I-Nc*

Sidagero (os, S. Buonaiuti), London, King's, 20 June 1809, excerpt *GB-Lbl*

Romeo e Giulietta (os, Buonaiuti), London, King's, 20 Feb 1810, excerpt *Lbl*

Atalida (pasticcio, Buonaiuti), London, King's, 20 March 1810

Le nozze in campagna (2, Palomba), NN, spr. 1811, *A-Wn, I-Mr, Nc*

Oro non compra amor (2, A. Anelli), Senigallia, Condominale, Aug 1811; as Un vero amore non ha riguardi, ossia La villanella fortunata, Rome, Argentina, 1812; as Il pretendente burlato, Paris, Italien, 24 April 1819

Le due simili in una (2, Palomba), NN, 1811, *Nc*

Amalia e Carlo, ovvero L'arrivo della sposa (op semiseria, 3, A.L. Tottola), NN, 1812, *Nc*

L'isola di Calipso (os, 2, L. Romanelli), Milan, Scala, 23 Jan 1813, excerpt *GB-Lbl*

La presunzione corretta (2, L. Privaldi), Milan, Scala, 19 April 1813, *I-Mc*

Ernesto e Palmira (2, Romanelli), Milan, Scala, 18 Sept 1813, *Mc*

La moglie giudice del marito, Milan, Re, sum. 1814

Amore assottiglia l'ingegno, ossia Il tutore indiscreto (dramma buffo, J. Ferretti), Rome, Valle, 26 Dec 1814

Amore y innocencia, Madrid, Cruz, 20 July 1815

L'amore e dispetto (Palomba), Naples, Palazzo Maddaloni, 1816

Paolo e Virginia (os, 3, G.M. Diodati), NFI, 2 Jan 1817, *Nc, Mc* [? = Dorval e Virginia, 1795, rev. 1800]

Il biglietto d'alloggio, Crema, Jan 1817

Doubtful: La caccia d'Enrico IV (farsa), Pisa, *Fc*

sacred

La distruzione di Gerusalemme (dramma sacro, 2, ? Sografi), Naples, Fondo, Lent 1803, *GB-Lbl, Lcm, I-Af, Li, Nc,PAc, US-Wc*; also as *Il Sedecia*, Florence, 1807; as *Semira*, Barcelona, S Cruz, 16 Sept 1816

Il trionfo di Davidde (dramma sacro, 2, G. Caravita), Lisbon, S Carlos, Lent 1808

Te Deum, 5vv, orch, Massa, 30 May 1814, *I-MOe*

Doubtful: Messa solenne, Massa, 1816

Guglielmi

(4) Giacomo Guglielmi

(*b* Massa, 16 Aug 1782; *d* ? Naples, after 1830). Tenor, son of (2) Pietro Alessandro Guglielmi. According to Piovano he studied solfège with Ferdinando Mazzanti, voice with Piccinni's nephew and the violin with Capanna. After his début in 1805 at the Teatro Argentina, Rome, he sang, mostly in comic opera, at Parma, Naples, Florence, Bologna and Venice. He then went to Amsterdam and in 1809 to Paris for two years. By 1812 he had returned to Naples, to sing leading roles; he sang there again in 1819–20 and 1825. In 1820–21 he sang in Malta. His last stage appearance was probably in Parma in 1827 in an opera by Mercadante. After retiring from the stage he was held in considerable esteem as a teacher; among his pupils were Giulia Grisi and Enrico Tamberlik. Reports about his teaching ability circulated into the early 1830s and his singing method was published in Toulouse in 1842. He created the role of Don Ramiro in *La Cenerentola* (1817, Rome). Fétis judged his voice to be 'pleasant, but of weak power; he sang with more taste than spirit'.

Guglielmi

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Guglielmini, Pietro Carlo.

See [Guglielmi](#) family, (3).

Guglielmo Ebreo da Pesaro [Giovanni Ambrosio]

(*b* Pesaro, *c*1420; *d* ? after 1484). Italian dancing-master, theorist and choreographer. He was the son of Moses of Sicily, Jewish dancing-master at the Pesaro court. Two autobiographical chapters in his own treatises provide information about his career; he listed a number of major festivities (weddings, entries, visits of state, carnival celebrations etc.) for which he created the dances. The most brilliant courts of the period sought his services; some of the engagements, such as those at Camerino, Ravenna, Urbino, Milan and Florence, extended over several years. Perhaps for convenience or personal safety, or to enhance his standing in his profession, he converted to Christianity and assumed the name Giovanni Ambrosio; the treatise under this name, *F-Pn* it.476, is nearly identical with *F-Pn* it.973, the only securely dated exemplar (1463) of Guglielmo's manual. Guglielmo was at the Naples court from 1465 to 1467, and soon thereafter (*c*1469–79) as *maestro di ballare*, together with his son Pierpaolo, in the service of the Montefeltro in Urbino. About 1480 we find him in Ferrara as Isabella d'Este's dancing teacher. Guglielmo, who was knighted by the Emperor Frederick III in Venice in 1469, was praised by his contemporaries, among them the Poet Laureate G.M. Filelfo in his *Canzon morale ... ad honore et laude di maestro Guglielmo Hebreo*.

Like all 15th-century dance instruction books, Guglielmo's treatise, *De pratica seu arte tripudii vulgare opusculum*, is divided into two major

sections: the theoretical introduction and the dances themselves. Although he maintained that he was 'the devoted disciple and eager imitator of Domenico da Piacenza', his theoretical approach is quite different from that of his teacher. Whereas Domenico stressed the philosophy of dancing, Guglielmo was more practical. As an experienced teacher, he was familiar with the problems of his art and ready to provide solutions. His tests for the beginning *ballarino*, rules of behaviour on the dance floor (see illustration), and advice to the musicians and to those among his students who would like to try their hand at choreography show him to have been a keen and often witty observer of courtly life and manners. The number of dances varies from copy to copy, but two basic types of 15th-century court dance, *bassadanza* and *ballo*, as well as a few ballettos, are included. Like Domenico's *La Sobria* and *La Mercanzia* the charming balletto *Malgratiosa* is a miniature dance-drama. Besides Guglielmo's choreographies the treatise contains dances by Domenico, Giuseppe Ebreo (Guglielmo's brother) and Lorenzo de' Medici. The unusually large number of copies testifies to Guglielmo's fame.

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INGRID BRAINARD

Guglielmo Roffredi

(d 1190). Italian ?theorist. He was a *scholasticus* in charge of the S Martino cathedral school at Lucca and, from 1174 until his death, Bishop of Lucca. A large volume (*I-Lc* 614) containing treatises on the liberal arts as taught at Lucca has been ascribed to him (Seay); it ends with a *Summa musicae artis* in nine chapters (ed. Seay), much of which is drawn from the *Micrologus* of Guido of Arezzo. The final chapter, 'De diaphonia', based on chapter 18 of the *Micrologus*, describes a type of organum elsewhere outmoded, although it was quoted in part in a collection of treatises from Bologna University (*D-Bsb* theol.qu.261, f.48) and in full in an Italian manuscript copied in 1471 (*F-Pn* lat.7369). In spite of the ascription this summa cannot have been compiled by Guglielmo personally for it also appears in *I-PCsa* 65, begun in 1142; *Lc* 614 and *PCsa* 65 are probably copies of a third, early 12th-century manuscript, now lost. *Lc* 614 may not even have been copied at Guglielmo's request, and may date from the middle of the 12th century.

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MICHEL HUGLO

Guhr, Karl (Wilhelm Ferdinand)

(*b* Militsch [now Milicz], 30 Oct 1787; *d* Frankfurt, 22 July 1848). German conductor and composer. He studied in Breslau with Schnabel and Janitschek, and held conducting appointments in Nuremberg, Wiesbaden, Kassel and Frankfurt (1821–48). In Nuremberg 'he brought fire and life into everything' (*AMZ*, xi, 1809, col.411), and both there and in Kassel he raised mediocre companies to a new state of excellence. On his arrival in Frankfurt (1 March 1821) he immediately restored the standards that had dropped in the wake of Spohr's resignation two years previously: he was said to 'understand with virtuosity how to play the orchestra', which played like men awakening from sleep (*AMZ*, xxiii, 1821, col.275). Spontini described him as the leading music director in Germany, and Wagner, who admired his *Die Zauberflöte* in *Mein Leben*, also praised him as 'of high standing, secure, strong and despotic' (*Über das Dirigieren*). Berlioz was impressed by his *Fidelio*, and left a lively personal account of Guhr in his *Mémoires*, saying that 'everything about him suggests musical intelligence and purpose'. Guhr was a good violinist, of the Rode school until impressed by Paganini: he wrote *Über Paganinis Kunst die Violine zu spielen* (Mainz, 1831), and his Violin Concerto in E minor is sub-titled 'Souvenir de Paganini'. His operas include a new setting of Spontini's *La vestale* text as *Die Vestalin* (1814: long review, with music examples, in *AMZ*, xvi, 1814, cols.641ff, 662ff); the others are *Feodora* (1811), *Deodata* (1815; first given as *Das Gespenst*, 1808), *König Sigmar* (1818) and *Aladin* (1830). He also wrote a mass, a symphony, concertos, quartets and violin pieces.

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JOHN WARRACK

Gui, Vittorio

(*b* Rome, 14 Sept 1885; *d* Florence, 17 Oct 1975). Italian conductor and composer. He first learnt the piano from his mother, a former pupil of Sgambati, then studied composition at the Liceo di S Cecilia in Rome, also graduating in the humanities at Rome University. At the Teatro Adriano in Rome on 7 December 1907, he was called on at short notice to take over the conducting of *La Gioconda*, with a success that led to engagements in

Naples and Turin (where, in 1911, he made contact with Debussy). On Toscanini's invitation, Gui opened the 1923–4 season at La Scala with *Salome*. In 1928 he formed the Orchestra Stabile of Florence, the organization of which developed in 1933 into the celebrated Maggio Musicale festival. There he conducted such rare operas as Verdi's *Luisa Miller*, Spontini's *La vestale*, Cherubini's *Médée* and Gluck's *Armide*. He was invited by Bruno Walter to the Salzburg Festival in 1933 as its first Italian guest conductor, and won an international reputation not only in Italian opera but also in the works of such composers as Brahms, Debussy and Busoni. (He was perhaps the chief propagator of Brahms in Italy, in 1947 marking the 50th anniversary of Brahms's death by performing almost his complete symphonic and choral output.) His 1952 performances of Rossini's *Le comte Ory* at Florence initiated a new international success for that opera, as had his 1925 performances of the same composer's *L'italiana in Algeri* in Turin (with Supervia). He conducted in Vienna and Berlin during World War II, and in Japan in 1958. In Italy he continued to conduct after his 86th birthday, but withdrew from his promised participation in the reopening of the Teatro Regio, Turin, in 1973, having revived Rossini's seldom-heard *L'occasione fa il ladro* in that city the previous year.

Gui appears never to have conducted in North America but won a special following in Britain, where he won high praise for the warmth, buoyancy and attack of his performances. At Covent Garden, at that time under Beecham's direction, he first conducted *Rigoletto*, *Tosca* and *La bohème* in 1938. He returned there after the war only in the famous performances of *Norma* (with Callas) in 1952, having meanwhile appeared with the Glyndebourne Festival Opera at the Edinburgh Festival (first in *Così fan tutte*, 1948). At Glyndebourne itself he conducted from 1952 (*La Cenerentola*, *Macbeth*, *Così fan tutte*) every season until 1964. In 1952–3 he conducted the BBC SO and RPO in London. His recordings include those of Glyndebourne's 1953 production of *La Cenerentola*, the 1955 productions of *Le nozze di Figaro* and *Le comte Ory*, and the 1962 production of *Il barbiere di Siviglia*.

Gui won some regard as a composer in Italy, particularly with his fairy opera *La fata Malerba* (1927, Turin), written in an eclectic idiom and incorporating folksongs of various nationalities. His other works include the opera *David* (1907, Rome), a cantata *Cantico dei cantici*, 1921, a symphonic poem (with voices) *Giulietta e Romeo*, 1902, *Fantasia bianca* for chorus and orchestra, with film, 1919, *Canti di soldati*, 1919, and other songs, and arrangements of *Idomeneo* (Mozart), *Jephte* (Carissimi) and *Alceste* (Gluck, conflating the French and Italian versions). His style has been termed impressionistic with characteristic Italian traits. He was a prolific writer of articles, some of which are collected in his book *Battute d'aspetto*, and was the author of Italian performing librettos of Purcell's *Dido and Aeneas*, Handel's *Acis and Galatea*, Stravinsky's *Persephone* and other works. He received Portuguese and Swedish, as well as Italian, state honours.

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ARTHUR JACOBS/R

Guibert Kaukesel [Chaucesel; Hubert Chaucesel]

(fl c1230–55). French trouvère. Canon Kaukesel of Arras Cathedral is mentioned in a document of 1250. The joint dedication of *Fins cuer enamourés* to Jehan Erart, Colart le Boutellier and Dragon indicates familiarity with the Arras literary circle near the middle of the century. The four works attributed to Kaukesel are varied in structure, although three are isometric. *Fins cuer enamourés*, one of a small group of isometric hexasyllables, reserves repetition for the last two phrases, whereas *Chanter voudrai d'amours* begins with a fivefold varied statement of the first phrase. *Un chant nouvel* is constructed in rotouenge fashion, and only *Quant voi le dous* is in customary bar form. The melodies are simple, tend to move within restricted range and display strong tonal centres.

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For bibliography see Troubadours, trouvères.

THEODORE KARP

Guicciardi, Francesco

(b Modena; fl 1705–24). Italian tenor. His earliest known appearance was in the title role of Giannettini's *Artaserse* at Venice in 1705. From 1707 to 1710 he sang in five operas at Florence and Pratolino, including Handel's *Vincer se stesso è la maggior vittoria* (*Rodrigo*); he played the substantial role of Giuliano which, as Dean observes, demands a fine technique and a compass of *d* to *a'*. He appeared in Orlandini's *L'odio e l'amore* at Genoa in

1709 and in two operas by Fiorè at Turin, 1715–16. Between 1716 and 1723, throughout which period he was described as a 'virtuoso' of the Duke of Modena, he sang in eight operas at Venice, including new works by C.F. Pollarolo, Antonio Pollarolo, Lotti, Porta and Leo, and in Dresden. In July 1719 Handel tried (unsuccessfully) to engage him for the Royal Academy of Music in London; in 1724 he was in Naples.

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COLIN TIMMS

Guichard, François, Abbé

(*b* Le Mans, 26 Aug 1745; *d* Paris, 23 Feb 1807). French composer, guitarist, singer and ecclesiastic. In his youth he sang in the choir of Le Mans Cathedral and studied both music and literature at the *maîtrise* there. After moving to Paris he was an alto in the choir at Notre Dame and later appointed *sous-maître de musique*. During the Revolution he lost this position and was forced to earn his livelihood by teaching singing and the guitar. A celebrated guitarist as well as a diligent composer of both secular and sacred music, he furnished many guitar accompaniments for airs by other composers (e.g. Grétry, Devienne and Doche) and edited a volume of guitar solos (*Petits airs*, c1780) that included works by Grétry, Monsigny and Philidor. His own vocal compositions, admired for their beautiful and original melodies, enjoyed something of a vogue in Paris; before the Revolution he published at least ten vocal collections (1770–88). A motet by a Guichard (no first name indicated) was performed at the Concert Spirituel in 1775. His *Essais de nouvelle psalmodie* were published with a selection of organ masses by his contemporaries in *Journal d'orgue à l'usage des paroisses et communautés religieuses* (Paris, 1784–5).

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ETHYL L. WILL/R

Guichard, Henry, Sieur d'Hérapine

(*b* Paris, late 1634 or early 1635; *d* c1705). French architect and librettist. He was the son-in-law of the architect Le Vau and *Intendant et ordonnateur des bâtiments* to the Duke of Orleans. In 1670 he built a theatre for the productions of the Marquis of Sourdéac at the Jeu de Paume de la Bouteille, Paris; it closed in April 1672. In 1671 he helped with the production of a pastoral opera, *Les amours de Diane et d'Endymion* (with music by [Jean de Granouilhet](#)), which was revived at St Germain-en-Laye in 1672 under the title *Le triomphe de l'amour*. He then came up against the privilege that Louis XIV granted to Lully in 1672; this ousted the poet [Pierre Perrin](#), with whom from 1671 Granouilhet and Guichard were associated. There followed a long lawsuit between Guichard and Lully, which turned to scandal when the singer Marie Aubry became involved. In 1674 Guichard obtained a privilege to found an 'académie royale des spectacles' for the organization of carousels, tourneys, firework displays etc., but with a prohibition on 'the singing of any piece of music'. He also tried to join forces with the stage designer Carlo Vigarani. But his continuing lawsuit with Lully was prejudicial to him and prevented the registration of his privilege in 1678. He therefore left for Madrid in 1679 with a company of 40 performers (including 13 singers and the violinist Michel Farinel and his wife, the harpsichordist Marie-Anne Cambert) to establish a musical academy there and to perform at the court of the queen (the Duke of Orleans's daughter, Marie-Louise). False news of his death was given by the *Mercure galant* in January 1680 and contradicted in the February issue. On his return from Spain he settled in Valence, where his friend Daniel de Cosnac, Bishop of Valence and former chaplain to the Duke of Orleans, appointed him steward of the Hôpital Général on 5 October 1684. From October 1685 Guichard was prominent in the repression of Protestants, whom he imprisoned and tortured, and whose property he confiscated. In August 1687 he was removed from his post after a long trial where 30 witnesses testified against him. He then left Valence for Grenoble; his place of death is not known.

He may have written the text of a ballet set to music by Granouillet in 1679 on the occasion of the peace treaty with Spain and certainly wrote the libretto of the opera *Ulysse*, with music by J.-F. Rebel, performed in 1703. In Grenoble he published a *Recueil de vers spirituels sur plusieurs passages de l'Écriture et des Pères, pour être accommodés au chant*, intended for the 'spiritual recreation' of the inmates of the Convent at Montfleury, which Michel Farinel set to music in 1696.

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MARCELLE BENOIT (with ÉRIK KOCEVAR)

Guichard, Léon

(*b* Lyons, 1 March 1899; *d* Grenoble, 13 July 1995). French literary scholar and writer on music. He studied in the arts faculty of the universities of Lyons (1916–18, 1925–7) and Paris (1923–4), and took the agrégation (1928) and doctorat ès lettres (1936). He taught at the universities of Athens (1933–5), Cairo (1939–45) and Grenoble (1945–59), and finally in the Institut Français in Florence (1960–69). In addition to his many strictly literary studies, he also wrote extensively on music and musicians, revealing the mutual influence of literature and music. He specialized in the Romantic period, publishing the critical writings of Berlioz and many letters exchanged by writers and musicians.

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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Guichard, Louis-Joseph

(*b* Versailles, 25 Oct 1752; *d* Paris, 25 March 1829). French singer and composer. From 1760 to 1768 he served as page for the *musique du roi*. In 1775 he made his first documented public appearance, singing a motet by Baur Schmit at the Concert Spirituel; he continued to perform at the Concert Spirituel until 1779, when he took part in a particularly disastrous performance of Pergolesi's *Stabat mater*, after which he never returned. In 1775 he joined the chapel of the Marshal of Noailles, and in 1776 he became an *ordinaire de la musique de la chambre*; at about that time he joined the Société Académique des Enfants d'Apollon. He was appointed professor of singing at the newly opened Ecole Royale de Chant in 1784, and in 1793 he was named to the Comité des Artistes de l'Opéra. When the Paris Conservatoire opened in 1795, Guichard was hired to teach vocalization. He remained at the Conservatoire until 1819, teaching singing from 1800 and from 1816 working with opera students. He continued to perform in public until the age of 61. His works include *Nicette et Colin, ou Le fat dans les départements*, a lost *opéra comique*, performed in Paris in 1799, some revolutionary hymns and marches (some of which have been attributed to François Guichard), and a few *romances* and instrumental pieces published in contemporary anthologies.

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FRÉDÉRIC ROBERT

Guida

(It.).

See [Direct](#).

Guide.

See [Jackslide](#).

Guidetti, Giovanni Domenico

(*b* Bologna, 1530, bap. 1 Jan 1531; *d* Rome, 30 Nov 1592). Italian singer and editor of plainsong. He was at some point a pupil of Palestrina, with whom he was evidently on good terms and who admired his work. He was a singer in the papal chapel in 1575 and was chaplain to Pope Gregory XIII. In 1592 he received a printer's privilege permitting him to publish chant books in small format, in contrast to the large folio size then commonly in use for such books. His publications of plainsong are the most complete and authoritative manuals of their kind from the period following the Council of Trent. The chief one is the *Directorium chori*, inspected and corrected by Palestrina, which provides a standardized church calendar and useful plainsong formulae based on older traditions at Rome. Unlike the attempted plainsong revision of Palestrina and Annibale Zoilo, Guidetti seems not to have attempted to modify the melodic material available to him. Various printed chantbooks in both Spain and Italy had employed pseudo-mensural notation before the *Directorium*, but Guidetti expanded the system to four different rhythmic values (though all editions except those of 1582 and 1589 use only three durations). His publications of 1584 and 1587 also went through subsequent editions. The three falsobordone settings of *Miserere*, in the 1584 book, survive elsewhere attributed to Palestrina but were almost certainly transmitted anonymously by Guidetti, and the authorship of the three polyphonic *Benedictus* settings in the same volume is uncertain. The attribution to Guidetti of *Cantus diversi ex Graduali Romano pro singulis solemnitatibus Dominicis, festis et feria per annum* (Lyons, 1727) cannot be confirmed.

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Cantus ecclesiasticus passionis (Rome, 1584)

Cantus ecclesiasticus officii maioris hebdomadae (Rome, 1587)

Praefationis in cantu fermo (Rome, 1588)

3 *Benedictus*, 4vv, *D-Mbs*, *Rp*

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Guidi, Giovanni Gualberto

(*b* Florence, 12 Oct 1817; *d* Florence, 17 Jan 1883). Italian music publisher and double bass player. He played the double bass at the Teatro della Pergola, Florence (1849–53), and in 1844 opened his publishing firm under the name G.G. Guidi, Stabilimento Calcografico Musicale. He both founded the Società del Quartetto di Firenze and published the music performed at its concerts and competitions in the society's journal, *Boccherini* (1862–82); he was also the publisher of the winning compositions at the Duea di S. Clemente competition. His catalogue included a number of chamber works and overtures by Beethoven, Mozart and Mendelssohn, and compositions by contemporary musicians, including Bottesini and Francesco Anichini. He published many full scores of operas, including Rossini's *Guillaume Tell* and *Il barbiere di Siviglia*, Meyerbeer's *Les Huguenots* and *Robert le diable*, and Peri's *Euridice* (1863), transcribed directly from the 17th-century edition. The catalogue also contained operas by Morlacchi and Mancinelli, polyphonic music, including madrigals by Tromboncino and Arcadelt (1875) and piano music for two and four hands. Many pieces appeared in his Biblioteca del Sinfonista and Biblioteca di Rarità Musicali series. Guidi also published the periodical *Gazzetta musicale di Firenze* (1853–5 founded with Abramo Basevi), which continued as *L'armonia* (1856–9).

The firm was the earliest in Italy to publish pocket scores in Italy (starting with *Guillaume Tell* and *Les Huguenots* in 1858), for which it was awarded a prize at the Italian Exhibition in Florence in 1861. Guidi's editions were particularly admired for their clear engraving, using plates made by specially small die-stamps. The engraving was the exclusive responsibility of Guidi's daughters Marianna and Amalia; after their father's death they continued the business until 1887, when Ricordi bought it.

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STEFANO AJANI/BIANCA MARIA ANTOLINI

Guidiccioni Lucchesini [Lucchesina], Laura

(*b* Lucca, 29 Oct 1550; *d* Florence, ?1597). Italian poet and playwright. A noblewoman and cousin of the poet Giovanni Guidiccioni, she was at the Medici court in Florence from 1588. For *Il ballo del gran duca* (performed in 1589) she wrote poetry to Cavalieri's pre-existing music. Her three pastoral plays, *La disperazione di Fileno*, *Il satiro* (both performed in 1590) and *Il giuoco della cieca* (an adaptation of Act 3 scene ii of Guarini's *Il pastor fido*, performed in 1595), all now lost, were set by Cavalieri and are the earliest known melodrammi, prefiguring Rinuccini's *Dafne* of 1598. Vittoria Archilei sang in *La disperazione di Fileno* (a list of interlocutors is given in Solerti, 1902). Guidiccioni Lucchesini and Cavalieri also produced Tasso's *Aminta* for performance by the ladies of the Florentine court during Carnival in 1590. Some of Guidiccioni's poetry has been published (ed. L. Bergalli, Venice, 1726).

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ANNE MacNEIL

Guido

(*fl* 1372–4). French composer. He should not be confused with the theorist Guido frater, who must have lived at least two generations earlier, but can presumably be identified with Guido de Lange, a *clericus* of the papal chapel, who, in a petition of 9 November 1363, called himself rector of St Pierre-de-Montfort in the diocese of Rouen. In 1362 this Parisian cleric was still a familiar and commensal of Cardinal Guillaume de la Jugie, but from

1372 to 1374 he was cantor in the Avignon chapel. Guido is represented in the Chantilly manuscript (*F-CH 564*) only by one ballade, one rondeau and the tenor of a bitextual rondeau. The texts contain ironic references to the complications of the new style, which turns away from the example set by Vitry and follows that of Marchetto da Padova instead. Both pieces use the same unusual note forms and therefore appear to stem from the beginning of the *Ars Subtilior*.

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Or voit tout en aventure (ballade), 3vv, A no.39, G no.28

Dieux gart qui bien le chantera (rondeau), 3vv, A no.40, G no.27; also ed. in Wolf, no.64

Robin, muse, muse/Je ne say fere (rondeau), 3vv, A no.273, G no.29 (only tenor by Guido)

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URSULA GÜNTHER

Guido, Giovanni Antonio ['Antonio']

(*b* ?Genoa, *c*1675; *d* after 1728). Italian violinist and composer active mostly in France. His biography is complicated by his use of both Guido and Antonio as surnames: the *privilèges généraux* of 1707 and 1726 refer to him as 'Gio. Antonio Guido', while the compositions they cite are published as by 'Mr Antonio'. Most 18th-century sources refer to him simply as 'Antonio'. Coming probably from Genoa, he arrived at Naples and in December 1683 entered the Conservatorio della Pietà dei Turchini, where he studied the violin under Nicola Vinciprova. Five years later his brother Giuseppe was an alto there, but of him we know no more. In 1691 Giovanni Antonio was still in touch with the Conservatorio as a copyist, but during the following years he was employed as a musician of the Royal Chapel. His name was regularly inserted in the list of payments for this institution from September 1698 to 6 January 1702, when he was replaced by Giuseppe Avitrano. After this date Guido travelled to Paris. An account of a concert given at Fontainebleau before the Queen of England in November

1703 (*Mercure galant*) praises him as an excellent violinist in the service of the Duke of Orléans. Guido belonged to an orchestra supported by the duke until at least 1726, rising to the position of *maître de musique*. Since his arrival in France he was also esteemed as a composer. Indeed, in October 1704 a composition by him was performed before the King during one of the magnificent feasts given by the Duchess of Maine at Sceaux. Probably during one of these occasions Antoine Watteau painted him. Between 1714 and 1724 he took part in concerts at the home of the financier Crozat. On 23 March 1728 a concerto by him was warmly received at the Concert Spirituel. Nothing further is known of him, with the most unlikely exception of a reference in 1759 to a mysterious Antonio, a successor to a seat in the 24 Violons.

As a composer Guido showed an interesting ability to combine Italian and French stylistic qualities; as a violinist he enjoyed considerable repute. Le Cerf de la Viéville included him in a list of famous Italian violin virtuosos in 1705 (*Comparaison de la musique italienne et de la musique française*). Later Titon du Tillet considered him important for familiarizing the French with Italian music, while as late as 1776 Hawkins commented on his international fame. The story that he was also a flautist has been disproved.

WORKS

vocal

6 motetti, vv, insts, op.1 (Paris, 1707)

Va per ferirmi il seno, duet, S, A; Il rossignuolo, cant., S, vn/fl, bc; Farfaletta senza core, aria, S, inst, bc; Di quel piacer, aria, S, inst, bc: all *F-Pc*

instrumental

2 sonatas in Suonate ... di Giovanni Ravenscroft, 2 vn, vc, bc (Amsterdam, 2/c1710)

[6] Sonates, vn, b, hpd, livre 1 (Paris, 1726)

Scherzi armonici sopra le 4 stagioni dell'anno, concs., 3 vn, fls, obs, hpd, va, vc, op.3 (Versailles, n.d.)

Sinfonia a 4, *S-Uu*

Conc., tpts, obs, hns, other insts, perf. Concert Spirituel, 23 March 1728, lost

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Guido Augensis.

See [Guido of Eu.](#)

Guido Cariloci.

See [Guido of Cherlieu.](#)

Guido de Caroli-loco.

Name to which Coussemaker wrongly attributed the 12th-century treatise *Prefatio seu tractatus de cantu*; see [Guido of Eu.](#)

Guido frater

(fl early 14th century). Italian music theorist. He belonged to a religious order. His treatise *Ars musicae mensurate* (E-Sc 5-2-25; ed. in AntMI, *Scriptores*, i/1, 1966, pp.17–40) is divided into six chapters, dealing respectively with perfect time divided into 12, ligatures, rests, dots (indicated with the special term *pontelli*), *b quadratum* and signs for writing enharmonic and chromatic semitones, perfect and imperfect rhythmic modes, perfect time divided into nine and imperfect time.

The basic measure of Guido's system is perfect time. This is divisible into three *semibreves maiores*; and these in turn are subdivisible, according to the Italians, into six *semibreves minores* and then into 12 *semibreves minime*, or, according to the French, directly into nine *semibreves minime*. Imperfect time is less than perfect by one third; accordingly, it is divisible into two *semibreves maiores*; and these are subdivisible, according to the Italians, into four *semibreves minores* and then into eight *semibreves minime*, or, according to the French, directly into six *semibreves minime*. The chapter on the rhythmic modes includes the five perfect (ternary) modes of French theory, and in addition four imperfect (binary) modes characteristic of Italian theory, in which the repeated patterns are: all imperfect longs (written in a special way, as longs with stems upward to the left); an imperfect long and two equal *breves*; two equal *breves* and an imperfect long; *breves* and *semibreves* in binary groups.

Guido's treatise appears to be a simplified version of Marchetto da Padova's *Pomerium* (dated between 1318 and 1326). Their accordance in language and choice of expressions suggests that Guido used Marchetto's work as a model; a dating for the composition of the treatise between 1326 and 1330 is therefore likely (Long). The notation described by Guido and Marchetto is precisely that used in the few known Italian compositions of the early 14th century.

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F. ALBERTO GALLO/ANDREAS BÜCKER

Guidon

(Fr.).

See [Direct](#).

Guido of Arezzo [Aretinus]

(*b* c991–2; *d* after 1033). Music theorist. His fame as a pedagogue was legendary in the Middle Ages and he is remembered today for his development of a system of precise pitch notation through lines and spaces and for propagating a method of sight-singing which relied upon the syllables *ut, re, mi, fa, sol, la*. His *Micrologus* is the earliest comprehensive treatise on musical practice that includes a discussion of both polyphonic music and plainchant. It was used throughout the Middle Ages in monasteries, and from the 13th century also in the universities. Next to the treatise of Boethius it was the most copied and read instruction book on music in the Middle Ages; its text is preserved in at least 70 manuscripts from the 11th century to the 15th.

1. [Life](#).

2. [Writings](#).

[WRITINGS](#)

[BIBLIOGRAPHY](#)

CLAUDE V. PALISCA

[Guido of Arezzo](#)

1. [Life](#).

The main events of Guido's career can be reconstructed from his letter dedicating the *Micrologus* to Bishop Theodaldus, and from his letter to his friend, Brother Michael of Pomposa. These two documents, however, lack dates. The date of Guido's birth can be narrowed down to the period 990–99 through the *explicit* of a manuscript of the *Micrologus*, now lost, but which stated that its composition was finished at the age of 34 in the papacy of John XIX (who reigned between 1024 and 1033). Smits van Waesberghe's conclusion that the work dates from around 1028–32 would put his birthdate between 994 and 998. Hans Oesch's dating of the *Micrologus* at 1025–6, on the other hand, would place the birthdate around 991.

Guido was educated in the Benedictine abbey of Pomposa on the Adriatic coast near Ferrara. While at Pomposa he built up a reputation for training singers to learn new chants in a short time. He and a fellow brother, Michael, drafted an antiphoner, now lost, which was notated according to a new system. These innovations attracted attention from other parts of Italy, whereas at Pomposa they drew the envy and scorn of their Benedictine brothers.

Around 1025 Guido moved to Arezzo, where there was no monastery. He came under the protection of Theodaldus, Bishop of Arezzo between 1023 and 1036. The bishop assigned him the task of training singers for the city's cathedral. The *Micrologus* was dedicated to and commissioned by him (fig.1). Probably not long after its completion Guido was called to Rome by Pope John XIX, who had seen or heard of the antiphoner and its unique notation as well as of Guido's novel teaching methods. He was accompanied on this visit, which took place probably around 1028, by Dom Peter of Arezzo, Prefect of the Canons, and Abbot Grunwald of Arezzo (Abbot perhaps of Badicroce, 15 km to the south).

Because of ill-health and the damp heat of summer Guido left Rome with a promise to return in winter to explain further his antiphoner and its notation to the pope and the clergy. He then paid a visit to Abbot Guido of Pomposa, who counselled him to avoid the cities, where almost all the bishops were accused of simony, and settle in a monastery, inviting him to return to Pomposa. However Guido apparently chose a monastery near Arezzo, probably that of Avellana of the Camaldolese order. Several Camaldolese manuscripts are the oldest exhibiting the Guidonian notation.

[Guido of Arezzo](#)

2. Writings.

(i) Chronology.

The chronology of Guido's writings is uncertain. The *Prologus* and *Regulae rhythmicae* were both intended as guides to the use of the antiphoner which contained the new notation. Guido apparently drafted it together with his friend Michael in Pomposa, for in the *Epistola* to Michael he spoke of 'nostrum antiphonarium' ('our antiphoner'). Both the *Prologus* and *Regulae rhythmicae* describe the new notation, of which, on the other hand, there is no trace in the *Micrologus*. The *Epistola*, written immediately after the trip to Rome, mentions all of these previous works. The date of the trip to Rome, which must have taken place before Pope John XIX's death in 1033, is thus the key to dating all Guido's works. The *Micrologus* must have been written after 1026, because in the letter dedicating it to Bishop Theodaldus, Guido praised him for having 'created by an exceedingly marvellous plan the church of St Donatus', which was commissioned from the architect Adabertus Maginardo in 1026 and completed in 1032. The antiphoner was at least started in Pomposa but it and its prose and verse prologues were probably not finished until 1030.

(ii) Prologus in antiphonarium.

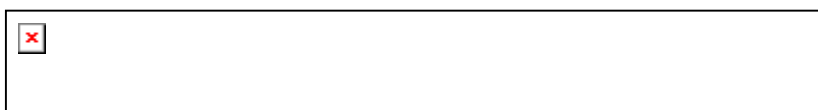
In this prologue to his antiphoner Guido lamented the time young singers spent learning chants by heart and pointed out the advantages of a system

of lines identified as to height of pitch, permitting the sight-singing of unknown chants. 'So that you may better detect these levels [of pitch], lines are drawn close together, and certain levels of notes become these same lines, while certain others fall between the lines, in the intermediate distance or space between the lines' (*GerbertS*, ii, 35*b*). Further, he proposed that 'whichever lines or spaces you wish are preceded by certain letters of the monochord [e.g. *A* to *g*] and also colours are marked over them'. How many lines are to be drawn and identified or coloured Guido left unspecified. He himself, he said, used two colours: yellow for C, red for F. The reason for calling attention to these two steps of the gamut is that below C and F fall the semitones, the location of which had always presented a problem in reading diastematic neumatic notation. Thus the singer is liberated from having to use a tonary – a repertory of chants arranged by mode – to locate the starting tones and finals.

Both the key-letters and coloured lines, separately or in combination, are to be found in manuscripts from central Italy from the 11th and 12th centuries, showing the influence of Guido's antiphoner, which is itself lost. The coloured lines disappeared in the 13th century, while the key-letters survive to the present day in the guise of F, C and G clefs.

(iii) *Micrologus*.

This work is addressed to singers, and its object is to improve their skill in using the new notation and in singing both familiar and unfamiliar chants at sight. Guido encouraged the use of the monochord for learning the precise distance of intervals. He recognized a gamut of 21 steps, as shown in [ex. 1](#), including two forms of *b* in the upper two octaves, which extends upwards by the 5th the gamut set forth in the *Dialogus* (usually attributed to Abbot Odo but probably – according to Huglo – written by an anonymous Lombard). Guido derived the intonation of this gamut by both a conventional division of the monochord and a new one which reduced the number of measurements to five, a method adopted as the *mensura Guidonis* by a number of Guido's successors, notably Johannes Cotto.



Guido preferred the designations 'modes' or 'tropes' to 'tones', and the terms 'protus', 'deuterus', 'tritus' and 'tetrardus' to the numbering from one to eight, although his four modes divide into eight through the authentic–plagal distinction. The chief determinant of modality for Guido was the final note of a chant and the relationship of all previous notes to it, particularly the initial note and the endings and beginnings of a chant's *distinctiones* or phrases. He spoke in some detail about the allowable descent and ascent from the final, and wondered at the diversity of appeal of the modes, 'one person being attracted to the lame hops of the authentic deuterus, another to the joyfulness of the plagal of the tritus, one by the volubility of the authentic tetrardus, and another by the sweetness of the plagal of the tetrardus' (chap.xiv).

One of the most original chapters in the *Micrologus* is that on the composition of melodic lines (chap.xv). Here Guido compared the parts of a melody to those of verse, the individual sounds being analogous to

letters, and groups of them to syllables, while groups of syllables make up a neume, parallel to a 'part' or foot in poetry; several neumes make up a 'distinction', which, like the end of a line, is a suitable place to breathe. The end of each part of a melody is marked by a held note or pause, shorter or longer depending on the structural level of the part, being shortest for the 'syllable', longest for the 'distinction'. It is in this connection that Guido made a suggestion that has given rise to controversy, when he said that 'it is good to beat time to a song as though by metrical feet'.

Guido advocated arranging neumes in a composition so that their lengths are equal or in simple ratios to each other, varying the number of units as the poet juxtaposes different feet in a verse. Lengths of phrases or 'distinctions' should also bear such relationships to each other. Like the boundless multitude of words created out of a few syllables, all chant is made by joining only six intervals either in upward or downward sequence, that is *arsis* or *thesis*, with the intermixture of single and repeated notes. How these various kinds of motion are combined forms the subject of Guido's theory of *motus*, and their permutations are demonstrated in a diagram that challenged the ingenuity of medieval illustrators (fig.2). These considerations led Guido to suggest a mechanical method of melodic invention or improvisation (chap.xvii) through lining up with the rising steps of the gamut the vowels *a e i o u* as shown in [ex.2](#).



Guido's chapter on diaphony or organum (chap.xviii) is one of the most important documents for the history of counterpoint. He regarded the parallel organum in 5ths and octaves described in *Musica enchiriadis* as rough, admiring the 'softer' effect achieved by suppressing the semitone and diapente as simultaneous sonorities and preferring the diatessaron, ditone, tone and semiditone, in that order. To avoid the tritone in organizing by parallel 4ths Guido devised a set of rules for oblique motion, while for achieving cadence he adopted a method of converging towards the unison or *occursus* through the 3rd or 2nd.

(iv) Regulae rhythmicae.

The full title in some manuscripts of the didactic poem, *Regulae rhythmicae in antiphonarii prologum prolatae*, suggests that it was a poetic form of the prologue to his antiphoner. At the same time it expounds briefly some of the doctrine in *Micrologus*: that is, the gamut, the intervals, the modes and their finals, with the addition of a subject missing in the treatise, namely a description of the notation by coloured and lettered lines.

(v) Epistola de ignoto cantu.

It was only in the letter to his friend Brother Michael that Guido took up the method of teaching the reading of new melodies by means of the syllables *ut, re, mi, fa, sol, la*, derived from a hymn to St John (see Theory, theorists, fig.2). Although the text of the hymn *Ut queant laxis* is found in a manuscript of c800 (*I-Rvat* Ottob.532) and by an old tradition is ascribed to

Paulus Diaconus, the melody in question was unknown before Guido's time and never had any liturgical function. It is probable that Guido invented the melody as a mnemonic device or reworked an existing melody now lost. The function of the hymn melody was to supply easily remembered phrases of melody or 'neumes' (as he referred to them) for each step of the central part of the gamut, namely the notes *CDEFGa*. Guido introduced the hymn in the *Epistola* with these words: 'If you wish to learn some note or neume ... you must observe the same note or neume at the head of some very well-known melody, and for every note you wish to learn have at hand such a melody that begins by the same note, as this melody does that I use in teaching boys ...' (*GerbertS*, ii, 45a; [ex.3](#)). He then explained that in this melody six different notes begin the six different phrases of the melody, so that each phrase can serve as an aid to a singer wishing to read a particular neume. The *Ut queant laxis* melody could be used in two ways: by a singer hearing an unwritten melody and wishing to notate it, when he would match the order of tones and semitones in the appropriate phrase of *Ut queant* to the unwritten phrase; or in learning an unknown written melody, in which case he must match the notated neumes to the familiar phrases of the *Ut queant* and thereby derive the sound of the unknown neumes. 'Hearing some unwritten neume, consider which phrase [of the hymn] most agrees with the end of the neume, so that the last note of the neume and the first of the phrase [of the hymn] are unisons On the other hand, if you wish to begin to sing some written melody, you must be very careful that you end each neume properly so that its end fits the beginning of the phrase [of the hymn] whose first note begins on the note with which the [unknown] neume ends'.



Whether Guido went beyond this application of the hymn's stepwise rising series of melodic incipits to devise a method of solmization cannot be established from known documents. However, among the manuscripts containing the *Epistola* five of the oldest, dating from the 11th century to the 12th, present a second text set to the hymn: '*Tri-num et unum Pro nobis miseris De-um precemur Nos puris mentibus Te obsecramus Ad preces intende Do mine nostras*'. In one of these manuscripts (*F-Pn* lat.7211, 12th century) the scribe added a simpler melody to these syllables and finally superscribed over the pitch letters of [ex.1](#) the syllables of the *Tri* series starting on *G, C, F, G, c, f* and *g*. Johannes Cotto (c1100) observed that the Italians used other syllables than the *ut* series, and this was still remembered by Ramis de Pareia, who cited in *Musica practica* (1482), chap.vii, the syllables *tri pro de nos te ad do*. To have initiated a method of solmization with one or the other set of syllables would have

been quite consistent with Guido's constant search for effective devices to train the eye and ear. Similarly, the so-called Guidonian hand may have been adopted by him as an aid to training singers (see [..\Frames/F006218.htmlSolmization](#), figs.1 and 2). Although the hand occurs in pre-Guidonian manuscripts as a method of finding the semitones of tetrachords, it does not take its well-known form showing the solmization syllables until the 12th century. Sigebertus Gemblacensis (c1105–10) in his *Chronica* (PL, clx, 204) nevertheless credited Guido with assigning 'six letters or syllables to six notes ... and he set them out on the joints of the fingers of the left hand throughout the diapason so that their upward and downward ascents and descents would impress themselves on the eyes and ears'.

(vi) Commentaries.

Guido's writings, particularly the *Micrologus*, became the subject of numerous commentaries beginning in the 11th century. Apart from those in the treatises of Aribo and Johannes Cotto, the most important of these are anonymous: *Liber argumentorum* and *Liber specierum*, both probably of Italian origin, from between 1050 and 1100; *Metrologus*, probably of English origin from the 13th century; and the so-called *Commentarius anonymus in Micrologum*, edited by C. Vivell in 1917, which Smits van Waesberghe has shown to have been written in Liège either by a native author or one of Bavarian origin between c1070 and 1100. A compilation usually illustrated with elaborate charts of the hexachord system and consisting essentially of the poem *Regulae rhythmicae*, the prologue to the antiphoner, and the *Epistola* passed in the 16th century as the *Introductorium* of Guido.

See also [Musica enchiriadis](#); [Notation](#); [Organum](#); [Solmization](#).

[Guido of Arezzo](#)

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For further bibliography, see [Organum](#) and [Discant](#).

Guido of Cherlieu [Guido Cariloci, Guy de Cherlieu]

(fl 1132–57). Cistercian monk and abbot of the monastery at Cherlieu from 1132–57. In some manuscripts known in the 18th and 19th centuries, the preface to the Cistercian Gradual, *Cantum quem Cisterciensis ordinis*, bore an attribution to Guido of Cherlieu. Since these manuscripts have now disappeared, it is impossible to evaluate their testimony. There is a distinct possibility that Guido of Cherlieu is an alternative name for [Guido of Eu](#).

SARAH FULLER

Guido of Eu [Guido Augensis, Guy d'Eu]

(fl mid-12th century). Cistercian music theorist and monk. He is believed to be the author of *Regule de arte musica*, the earliest Cistercian treatise on music theory.

1. Problems of authorship.

The mid-12th-century Cistercian tonary *Tonale Sancti Bernardi* advises anyone seeking more information on certain theoretical topics to consult ‘the book on music’ that Guido of Eu wrote for his mentor, Guillaume, Abbot of Rievaulx. A music treatise is also attributed to Guido of Eu in the 13th-century catalogue of Richart de Fournival’s library. There is strong evidence that this book should be identified with a treatise *Regule de arte musica* (in *F-Psg* 2284), attributed in its explicit to an abbot Guido (‘Expliciunt regule domni Guidonis abbatis de arte musica’). Besides the suggestive coincidence of the name Guido, the *Regule* is addressed to a distinguished cleric, a master of the novices at Clairvaux, who had encouraged the author’s chant studies, which fits with the tonary’s mention of a dedicatee. The connection between Guido of Eu and the *Regule* is further strengthened by a 15th-century English treatise that quotes extensively from the *Regule* and credits that material to Guido of Eu (see Sweeney, 1982, p.90). There is thus strong circumstantial evidence to link the music theorist Guido of Eu, named in the Cistercian tonary, with the Abbot Guido, named in the explicit to the *Regule de arte musica* in its sole surviving source.

There is some question whether Guido of Eu should also be credited with another central Cistercian document on music, the official Preface to the Cistercian Gradual (*Prefatio seu tractatus de cantu*). This preface transmits doctrines of the *Regule*, in more condensed form and in heightened rhetorical language. Relying on attributions in late manuscripts, scholars of the 17th to 19th centuries assigned it to an Abbot Guido of Cherlieu (Guido Cariloci). In his edition of the *Regule*, Coussemaker appropriated the attribution of the preface, but misread the place name as Caroli-loco and thus inadvertently assigned the treatise to an undocumented Abbot Guido of Châlis. The traditional attribution of the preface concords with records

from Cherlieu Abbey, which document an Abbot Guido there from 1132 to 1157. However, the most recent editor of the preface (Guentner, 1974) cautiously identified the author as an anonymous Cistercian.

The view that Guido of Eu (to whom the *Regule* is ascribed) and Abbot Guido of Cherlieu (to whom the preface to the Cistercian Gradual is ascribed) were the same person has gained wide acceptance. Admittedly, the tendency of the 12th-century Cistercian writings on music to present their distinctive doctrines as impersonal, institutional and grounded in authentic tradition has obscured the identities of those specific individuals who carried out radical chant reforms based on prescriptive theoretical doctrines. What is clear is that the *Regule*, which dates from the early 1130s, lays the foundation for the Gradual preface as well as for all the other official Cisterian music treatises, and that its premises guided the reform of the Cistercian Antiphoner and Gradual. The consistency of doctrine between the *Regule* and the preface favours a single author with dual names, one reflecting his place of origin (Guido of Eu), the other indicating a monastic career (Abbot Guido of Cherlieu), but it is also possible that the author of the preface was a disciple of Guido of Eu.

2. The 'Regule de arte musica' and the discant treatise.

The *Regule* concentrates on plainchant theory. It begins with the gamut, tetrachords, intervals and species of consonance, and proceeds to an extensive discussion of mode, or, to use the author's term, *maneria*. The premises put forth in this treatise, which include acceptance of all seven pitches as finals, avoidance of B \flat and limitation of the ambitus of any regular chant to ten pitches, provided the foundation for an extensive revision of the Cistercian chant repertory. It is highly probable that Guido of Eu was involved in the movement for reform, which sought to correct the corrupt received repertory by bringing all chants sung in the Cistercian liturgy into accord with authoritative theoretical principles.

In the sole extant manuscript (*F-Psg* 2284), the *Regule* is followed by a brief discant treatise that puts forward rules for the movement of two voices from one perfect consonance to another. The typical rule is framed thus: 'If the cantus ascends a 2nd and the organum begins at the octave, when the organal voice has descended a 3rd, it will be at the 5th'. Since the discant rules begin after the explicit, and since the Cistercians looked unfavourably on the practice of polyphony, this section is generally regarded as a late accretion, to be separated from the *Regule* and its author. Yet it would seem to be at least coeval with the *Regule*, for its content and formulaic rules for two-part voice-leading ally it with other discant manuals from the mid-12th century. The evidence does not permit a firm conclusion about how this modest discant supplement came to be associated with the *Regule* or who was responsible for it.

See also [Cistercian monks](#) and [Discant](#).

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Gui d'Ussel [Uisel, Uissel]

(*b* c1170; *d* before 1225). Troubadour. He, his two brothers Eble and Peire and his cousin Elias were seigneurs of the fortress of Ussel-sur-Sarzonne (Corrèze). According to his *vida*, Gui renounced his seigneurie in exchange for canonries at Brioude (Haute-Loire) and Montferrand (now Clermont-Ferrand). The *vida* also states that he composed songs whereas Elias wrote *tensos* and Eble *mala tensos* on all of which Peire ‘descanted’. There is no evidence that this is a reference to polyphonic descanting; it seems rather to imply simply the art of melody writing. Gui is said to have obeyed an injunction from the papal legate ordering him to stop composing; this may have been in about 1209 (Audiau). His chanson *Si be·m partetz* was the basis for a strophic exchange by Peire, *En Gui d'Uisel* (PC 361.1), but no separate melody has survived. Gui is the only troubadour of the Ussel family whose melodies are extant. His attributed works include eight chansons, three pastourelles, seven *tensos* and three *coblas*. The four songs with melodies are all chansons; their melodies survive only in *I-Ma* R.71 sup. and are in the characteristic through-composed form of troubadour song, though *Be feira* and *En tanta* repeat one line of music. The melodic style is quite simple but the poetic structure of the first three is non-isometric.

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Be feira chansos plus soven, PC 194.3

En tanta guiza m men' Amors, PC 194.6

Ges de cantar no·m faill cors ni razos, PC 194.8

Si be·m partetz, mala domna, de vos, PC 194.19

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Guiglielmo di Santo Spirito.

See [Guilielmus de Francia](#).

Guignard, Silvain André [Guignard Kyokusai]

(*b* Aarau, 7 Sept 1951). Swiss musicologist and *chikuzenbiwa* player. After completing a diploma in piano at the Zürich Conservatory (1975), he studied musicology, Japanese and ethnomusicology at the University of Zürich, where he took the doctorate in 1983 with a dissertation supervised by Kurt von Fischer on Chopin's *Walzer*. He then went to Japan to study *chikuzenbiwa* (the *biwa* lute and its musical tradition) with Yamazaki Kyokusui. He became professor of musicology and ethnomusicology at the Osaka Gakuin University in 1988 and was a guest professor at Duke University, North Carolina, 1991–2. He was named *shihan* ('master') of the *chikuzenbiwa* in 1996, receiving a special award that same year at the National Biwa Competition. In 1999 he was appointed professor for musicology at the Doshisha Women's College of Liberal Arts, Kyoto. Widely acknowledged as a *chikuzen* master, he performs regularly in Japan, England, the USA, Australia and Switzerland, gives concert lectures, and organizes the annual 'Biwa Plus' concert series in which biwa-type instruments are brought together with other Japanese, Chinese, Korean and Western lutes.

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DOROTHEA BAUMANN

Guignon, Jean-Pierre [Ghignone, Giovanni Pietro]

(*b* Turin, 10 Feb 1702; *d* Versailles, 30 Jan 1774). Italian violinist and
 composer, active in France. The son of a Turin merchant, he was among
 many renowned violinist-composers trained by G.B. Somis. He made his
 début in Paris in April and May 1725 in three appearances at the newly
 founded Concert Spirituel, where he and Jean-Baptiste Anet were
 presented together in a competition between French and Italian music.
 During the next 25 years Guignon appeared frequently at these concerts,
 the brilliance of his performances always being applauded. In October
 1727, with the viol player Forqueray, he played in Rennes with great
 success. Three years later he became one of the musicians of the Prince
 of Carignan, an affiliation that continued for at least two decades. That
 same year he played his own concerto and sonatas for the French king and
 queen, to their great satisfaction. This led to his appointment at the end of
 1733 as *ordinaire de la musique du roy*, which post he held until pensioned
 in 1762. In 1736 Guignon visited Lyons where he performed for the
 governor, the Duke of Villeroy, to whom he dedicated his op.2; he was in
 Paris in 1737–8, when he took part in performances of Telemann's Paris
 quartets. Shortly after this he and Guillemain travelled to Italy, presumably
 to give concerts.

In 1741 Guignon became a naturalized French citizen, and the king revived
 for him the long-vacant position of *roy et maître des ménétriers et joueurs
 d'instruments tant hauts que bas et communauté des maîtres à dancer*,
 thus giving Guignon his sobriquet: 'dernier Roy des violons'. This position,

a vestige of the medieval guild system, had little place in the concert life of 18th-century France, and Guignon's attempts to assert the prerogatives of his office (which included in 1746 his displacement of Mondonville as teacher of the dauphin) embroiled him in bitter legal proceedings, leading to a curtailment of his powers in 1750 and to his resignation, as well as to the post's permanent abolition, in 1773. Earlier, in the 1730s, his intrigues had driven Anet and Leclair from the king's service; his contentious character caused him to be involved in an assault on another musician (1725) and legal proceedings over a financial matter (1758); and his marriage in 1731 lasted less than a year.

In the summer of 1744 Guignon and Mondonville had toured France, playing at Dunkirk, Lyons and elsewhere. They spent several weeks in Lyons giving concerts that were acclaimed among the general public and forward-looking musicians but were condemned by conservative critics, especially by the Lyonnaise academician Louis Bollioud-Mermet in his *De la corruption du goust dans la musique françoise* (Lyons, 1746). The following summer they returned to Lyons and repeated their triumphs. After 1750 Guignon did not perform in public but was still heard at court and in the salons. As well as giving free instruction to promising young violinists, he taught several noble pupils the violin and was rewarded with pensions and annuities that enabled him to end his life in comfortable circumstances.

Guignon was among the most brilliant virtuosos of his era, matching and even surpassing the playing of Anet, Leclair, Mondonville and Guillemain. His compositions, however, are on a lower artistic level than theirs. Abbé Pluche described his aesthetic thus (*Spectacle de la nature*, Paris, 1746):

M. Guignon, persuaded that music is made in order to keep man from boredom, chose the method most proper to amuse and surprise him. The playing of this able artist is of an admirable lightness, and he claims that the agility of his bow renders the public a double service, which is to keep listeners from drowsiness by his fire, and to train – by the study of performance – soloists who are stopped by no difficulty.

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all published in Paris

op.

1	XII sonate, vn, bc (1737)
2	VI sonates, 2 vc/bn/b viols (1737); ed. D. Staehelin (Basle, 1974)
3	Six sonates, 2 vn/fl/rec/ob/other insts (n.d.)
4	Six sonates en trio, 2 vn, bc (before 1742)
5	VI sonates en trio, 2 vn, bc (n.d.)
6	Six sonates, vn, bc (after

	1742)
7	Six duo, 2 vn (c1744/R)
8	Pièces de différens auteurs ... amplifiées et doublées, 2 vn (c1746)
9	Nouvelles variations de divers airs et les Folies d'Espagne amplifiées, 2 vn (c1747)
10	Six trio, 3 fl/vn/rec/ob/other insts (n.d.)
[11]	Sonata, F, vn, bc, F-Pc

3 concs., vn, orch, 2 in *D-DI*, 1 in *I-Nc*; Sonata decima,
vn, bc, F-Pc

Variations sur l'air des Sauvages [de Rameau]

Single pieces in 18th-century anthologies

Lost, cited in inventory of Guignon's estate: Suite de
symphonies, 2 hn, orch; Messe en symphonie

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NEAL ZASLAW

Guilain, Jean Adam [Freinsberg, Jean Adam Guillaume]

(fl 1702–39). French organist, harpsichordist and composer, probably of
German origin. In 1702 he was in Paris, where he struck up a friendship
with Louis Marchand, future dedicatee of his *Pièces d'orgue*. Guilain's
organ music ranks among the best that could have been conceived in
France during the *ancien régime*. With its original harmonic quality,
consistently ingenious thematic invention and solid counterpoint, it bows to
the principle of the classic organ suite of seven versets for liturgical
alternation. Between the initial *Plein jeu* and the dialogue that follows a

final *Plein jeu*, each suite is enriched by different types of pieces, including a *Basse de trompette* in *rondeau* form (suite in the 1st mode), a *Tierce en taille* and a *Trio de flûtes* (2nd mode), a *Quatuor* worthy of Marchand (3rd mode), and a *Basse de cromorne* that makes use of choice false relations (4th mode). On the other hand, his harpsichord works, comprising 24 very short, titled pieces, are less distinguished; their harmonic quality does not match that of the organ works.

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C'est toy, divin Bacchus, air, *Mercurie galant* (May, 1702)

Pièces d'orgue pour le Magnificat sur les huit tons différents de l'Eglise (Paris, 1706), incl. 4 suites, not 8; ed. in *Archives des maîtres de l'orgue*, vii (Paris, 1906/R)

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FRANÇOIS SABATIER

Guilbault-Thérien Inc.

Canadian firm of organ builders. It was founded in 1946 by Maurice Guilbault (1903–69), who had previously worked for Casavant Frères of St Hyacinthe, Quebec, and Antonio Delage. In 1962 the company was incorporated as Orgue Providence Inc., taking its name from the location of the workshop. Guilbault's son André (*b* St Hyacinthe, 28 Nov 1937) joined the firm in 1955 and succeeded his father as head of the company in 1968. At about that time he was joined by Guy Thérien (*b* Iberville, PQ, 20 Nov 1947), a young apprentice voicer from Casavant Frères. The company adopted its present name, Guilbault-Thérien Inc., in 1979. A new and enlarged workshop was built to accommodate the expanding business in 1985.

The firm began by rebuilding instruments using primarily electro-pneumatic technology. Examples include the electro-pneumatic rebuilding of the historic 1863 Schiedmayer organ in the chapel of the Hôpital-Général, Quebec (1960), the wonderful rebuilding of the Casavant organ in St Patrick's Church, Montreal (1972), and the 1897 Casavant organ in St George's Anglican Church, Place du Canada, Montreal (1984). One of the company's most successful rebuildings of more recent years, according to local organists, is the Casavant organ (1901; rebuilt 1954) in the chapel of the Collège Ste Marie, Montreal (1986).

In 1970 the company manufactured its first mechanical action organ for Mont Carmel, Kamouraska, Quebec. By 1996 it had produced its opus 42: a two-manual, 19-stop instrument for the Chapel of the Reformed Faith at the Brick Presbyterian Church, New York. During these years Guilbault-

Thérien also rebuilt numerous Casavant electro-pneumatic organs, mostly in the province of Quebec, including those for the Catholic cathedrals of Rimouski (1979), Valleyfield (1985), Sherbrooke (1987), Chicoutimi (1988) and Montreal (1996). The tonal structure of Guilbault-Thérien organs, while exhibiting primarily eclectic roots and tendencies, is largely drawn from the French Baroque tradition. New mechanical action instruments include: the Chapel of the Sacred Heart (Notre-Dame), Montreal (1982); St Andrew's Presbyterian Church, Ottawa (1987); Grace Church, White Plains, New York (1989); the Grand Séminaire, Montreal (1990); St Thomas's Church, Toronto (1991); and St Léon, Westmount, Quebec (1995).

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KARL J. RAUDSEPP

Guilbert, Yvette

(*b* Paris, 20 Jan 1865; *d* Aix-en-Provence, 2 Feb 1944). French diseuse and folksinger. Brought up in poverty and suffering from anaemia, she nevertheless attracted the attention of Charles Zidler, impresario of the Paris Hippodrome, whose protégée she became. She made her début as an actress in 1877, then began to sing in *cafés-concerts*, dressed plainly and developing a repertory of songs which she either wrote herself or made her own by her original treatment. She enjoyed a great success at Zidler's Moulin Rouge in Montmartre and by 1891 was established as one of the great figures of Paris entertainment. Her song *Ma tête*, about a condemned Apache murderer, made a great impression, as did *La pierreuse* and *La morphinée*. She first appeared in England in 1893, and in 1896 made a tour of America. After an illness she reappeared in 1901 with a new repertory of songs from the Middle Ages to the 19th century, accompanied by a quintet of appropriate instruments. Her interest in this repertory grew and she continued to sing for many years after World War I. Her voice, though unremarkable, was used with great subtlety and knowledge of colouring. Her interpretations were praised by such composers as Verdi and Gounod, and in clarity of diction and strength of personality she was unique.

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Guild of Jesus.

London choral foundation incorporated by Henry VII in 1507 to provide singers for St Paul's Cathedral; see [London \(i\)](#), §I, 2(i).

Guilds.

In musical contexts the word 'guild' – like the German words *Zunft*, *Gilde* and *Bruderschaft*, the French *confrérie*, the Spanish *corporación*, the Italian *arte* or the Czechoslovakian *cech* – denotes the gathering of individual musicians into a professional society. The reasons for forming such musicians' guilds were twofold: to promote monopoly interests, establishing the privilege of exclusive rights to public performance, from which all musicians who were not guild members were to be banned; and for the musicians themselves to establish and agree on a hierarchy within the profession, to develop an appropriate jurisdiction, to cultivate a professional ethic as well as to draw up principles and rules, orders and prohibitions for the day-to-day work of the profession, and particularly to establish welfare provision for sick and invalid members.

Such musical corporations are found only in areas of high musical culture. External prerequisites are a social structure with class divisions and division of labour as well as a variegated musical life calling for specialization among the musicians – for religious, court, military, theatrical or light music. The existence of musicians' guilds is accordingly not confined to Europe: similar organizations appear in ancient China, Japan, Egypt and Israel; and historical predecessors of the medieval *Bruderschaft* or *confrérie* can be seen in ancient Greece (*sunodoi, koina*) and Rome (*collegia tibicinum et fidicinum romanorum*).

The oldest fully formed musicians' guilds in medieval Europe were the Viennese Nicolai-Bruderschaft (fraternity of St Nicholas, founded 1288) and the Parisian Confrérie de St Julien-des-Ménétriers (documented from 1321). In these, formerly wandering freelance musicians came together in a union modelled on those of the trade guilds and the religious fraternities of clerics and laymen. By forming a corporation that spontaneously placed itself under the power of its rulers or civic authorities, the musicians who as a class were still outside society and the law could procure for themselves social acceptance and legal protection. One of the most important factors for their achieving integration into urban society was that the guilds bound their members to a change in way of life and morals. The guilds acquired gradual recognition from the church by taking on the name of 'fraternity', by

setting up an *altare fistulorum* (Vienna) and adopting patron saints (St Julian, St Nicholas, St Job, St Giles), by active participation in civic processions and through the foundation and maintenance of public hospitals (London, Arras, Paris). As late as 1461 one of the earliest surviving documents of the Bruderschaft der Pfeifer in Elsass concerns a plea that the musicians should be given the holy sacrament and treated as other Christians in spite of their piping ('daz heylige sacrament geben und tun solle also andern kristen luten ... ungehindert irs piffens'). Contingent on the rooting of vagabond musicians in civic minstrel fraternities and settling them on separate minstrel streets, such corporations provided the basis for the beginnings of an organized civic music in many places even before the foundation of official town bands (see chronological table; see also [Stadtpeifer](#)).

The organization of guilds developed primarily in the larger towns of middle and western Europe. The earliest documentation comes from Beaucaire (1175) and Arras (1194); but it is not clear whether these amounted to the formation of musical guilds based on regulations drawn up by the members themselves – the most important evidence of a real guild. One of the earliest organizations of musicians in the form of a guild in England was the City of London Gild of Parish Clerks (also called the Fraternity of St Nicholas) grounded on statutes authorized as early as 1240 by Henry III. In contrast with the secular corporations in Vienna, Paris and Alsace this was a guild of church musicians with its own privileges. In Germany there was another development: the formation of a guild for the socially far superior court trumpeters and drummers who wanted to see their art reserved for the nobility and banned from the towns. According to the privilege renewed by Emperor Ferdinand II in 1623 all court trumpeters and drummers had to belong to a *Kameradschaft*, which in turn was beholden to the *Oberkameradschaft* of Dresden. The members were forbidden to pass on their musical skills to those who were not in the guild. In Paris and Nuremberg there were also guilds of instrument builders; and in Prague there was a guild of Jewish musicians (*Juden Spielleutezunft*) that can be documented from 1558 and even accepted women. A chief minstrel (*Oberspielgraf, roi des menestrels*), whose position reaches back to 1354, was often responsible for resolving disagreements between Jewish musicians and their Christian rivals. The town council of Luckau ratified the statutes of its own guild of Wendish musicians in 1702. The guilds took over the duties of town musicians in places like Alsace where they had jurisdiction stretching over an extensive area. In Saxony and Württemberg this led to regional meetings of the various *Stadtpeifer* working in the area, and corresponding statutes were laid down and ratified in 1653 and 1721. In England the Worshipful Company of Musicians (founded 1604) was also responsible for the regulation of civic music: its special privilege comprised the 'control and government of all minstrels and musicians in the City of London and within three miles thereof'; but this legislation was voided under Charles I because of the disadvantage to his own musicians.

In the large and prosperous cities of northern Germany that had a bourgeoisie with its own internal class distinctions there were often corresponding class divisions among the musicians. As well as official town musicians the leading Hansa towns possessed guilds of *Rollmusikanten* (Hamburg), *Chor- und Köstenbrüder* (Lübeck) or *Gilde Spielleute* (Danzig).

These corporations, which can be traced back to the 16th century and were mostly confined to a fixed number of ten, 15 or 30 members, were distinguished from the town musicians primarily in having no firm contractual relationship with the town officials and in therefore enjoying no fixed salary. Their income was earned on a cooperative basis: each member received jobs according to a precisely established order; the receipts then went into a common fund and were distributed among the members every week, with reserves kept to support sick members or to look after widows and orphans of members. Performing without permission was punishable, and the penalties were normally determined by elected elders. Special regulations controlled the education of members and apprentices: more than mere competence was necessary for admission to membership, and even apprentices were required to bring evidence of their *Ehrlichkeit* and legitimate birth.

Guild musicians were distinguished from non-members in that musical employment was contractually assured them by the town authorities through an *Ordnung* or *Rolle*; this contractual basis often lent them the designation *Rollmusikanten*. *Ordnungen* or *Rollen* survive from Danzig (1532, 1579, 1618), Rostock (c1540, 1600), Lübeck (from 1598), Hamburg (c1590 and from 1691) and Lüneburg (1671) and in modified form also from Brunswick, Stettin, Königsberg, Marienburg and Riga. Guild musicians were thought of as lower in rank than the civic musicians in respect of social position and of technical skill: this is clear enough from the duties that are described in the *Ordnungen*. The *Grünrollbrüder* of Hamburg – a second guild subordinate to the *Rollbrüder* – were allowed to render their services only where the civic musicians and *Rollbrüder* did not play ('allwo hochgedachte Hochweis. Rahts Musicanten oder die von der Rolle nicht selbst auffwarten'). According to the regulations at Rostock only the civic musicians were allowed to play at weddings of the upper-class citizens; weddings of middle- and lower-class citizens were reserved for the guild musicians. Even so, the guild musicians were in no sense the 'pariahs among musicians' that Stiehl (1885) asserted the Lübeck *Chor- und Köstenbrüder* to be: Stiehl measured them only against the superior civic musicians and overlooked their relatively elevated position within the total hierarchy of the privileged musicians in that Hansa town. Capable and gifted *Rollbrüder* could ultimately rise to become civic musicians in most of those towns after having first been made *Expectanten*. Moreover, while there were two main classes among the town musicians of Rostock, Lübeck had as many as four: *Ratsmusikanten*, *Chor- und Köstenbrüder*, *Bürger-Musikanten* and *Hoboisten*. This remained in force until 1815 when in the course of the general abolition of guild organization the musical guilds were also deprived of their former privileges.

The undermining and eventual dissolution of privileged guilds, the introduction of free enterprise even within the musical professions, which brought about the end of the civic musical establishments as well, took place throughout Europe about the time of the French Revolution (1789), the establishment of *Gewerbefreiheit* in Prussia (1810) and the Municipal Corporation Act in England (1835). Nevertheless the musicians' unions that have come to life in subsequent years (Allgemeiner Deutscher Musikerverband, 1872; Society for Professional Musicians, 1882) show the

further preservation of many of the ends and the means of the former guilds.

See also [Minstrel](#).

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EARLY HISTORY OF CIVIC MUSIC

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HEINRICH W. SCHWAB

Guilds

EARLY HISTORY OF CIVIC MUSIC

1149	Documentation of a 'domus civium' in Cologne as a civic dance and wedding house
1175	Evidence of a 'rex super histriones universos' at Beaucaire (France)
1194	Date of a surviving 'Registre de la confrérie des jongleurs et bourgeois' from Arras
c1200	At Strasbourg four 'joculatores' are allowed to perform at weddings
1213	At Genoa the 'Consoli del comune' seal the transferral of 24 musicians from the court of Monferrato into municipal service through notarial contract
1223	Reference to the 'cantores et chitaristi' of S Lorenzo, Genoa, having associated themselves 'in tota urbe cum gallicis histrionibus'
1225	Reference to a 'vicus viellatorum' in Paris
1227	The municipal code of Brunswick mentions 'dre speleman dere stat' in connection with wedding arrangements
1231	Reference to a 'platea joculatorum' in Cologne
1236	Reference to a 'vicus joculatorum' in Paris
1237	In protest against an interdict of Bishop Friedrich III, the people of Eichstädt henceforth bury their dead in civil ceremonies with the accompaniment of instruments
1277	Complaint in Lübeck that the town council has engaged 'histriones impudicos' for church services
1280	Appointment of a tower musician in Lübeck
1286	Wedding regulations at Stade (near Hamburg) provide for the participation and remuneration of 'lusores' and 'histriones'
1288	Nicolai-Bruderschaft founded in Vienna
1291	Contract for the employment of 'sei tubatores' in the service of the city of Florence
1292	Earliest reference to the payment of 'istriones' in the town accounts of Bruges
1295	At Ypres a magistrates' decree concerns the costs and the comportment of minstrels at wedding festivities
1297	Fixed salary paid during Pentecost to 'histrionibus ville' at Bruges according to the town accounts
c1300	The municipal code of Nördlingen mentions participation and remuneration

	of 'spilmanne, die in der stat gesessen sint' at weddings
1300	Reference to a 'spelelustrate' in magistrates' documents of Halle an der Saale
1301	Freedom of the city awarded to minstrels in Lille
1303	Appointment in Bremen of a citizen as 'comes jocularum' in charge of overseeing arrangements for wedding music; the city regulations provided that not more than eight musicians should be in attendance; according to the municipal laws of Brunswick 'ses spellude unde twene dünne brödere' were allowed to play at weddings
1308	Reference to 'trombetta et tubatores lucani comunis' in a notary's contract with the town of Lucca
1309	Reference to 'iocularum' in the wedding ordinances of Stralsund
1310	'Societas seu compagna' established among the town musicians of Lucca; documentation of trumpet-playing 'wachters' at Bruges
1311	'Torenwechter' established at Mechelen and provided with instruments
1313	References to a 'maistre Symon, maistre des menestreus de le viele' in Ypres; he also led the minstrel schools there
1316	'Comes jocularum' established as leader of the musicians living in Lübeck
1318	References to 'menestruelen' who 'scole hilden' in Bruges (on the minstrel schools see Minstrel)
1320	Reference to a 'spilgrafen' in connection with wedding arrangements in the Regensburg municipal laws
1321	Foundation and statutes of the Confrérie de St Julien-des-Ménétriers in Paris
1322	According to the statutes of the Munich town council, up to eight musicians might assist at the weddings of the most well-to-do class of burghers, the less affluent citizenry was allowed four and the poorer townsfolk only two
1324	Reference to a tower musician in the earliest surviving town accounts of Antwerp
1328	Evidence of a 'vedelerscole' at Mechelen
1330	Meeting of 31 'rois des menestrels' at the minstrel schools of Tournai
1331	Hospitals for the poor erected in the Chapelle de St Julien by the Parisian musicians' guild
1335	Reference to a fixed salary for the 'figellatori consulum' in Lüneburg
1343	'Spielleuteordnung' of Wismar
1346–7	Norwich has its own trumpeter, Johannes Sturmyn
1348	Military instrumentalists mentioned as civic employees in Frankfurt; the municipal code of Zwickau provides for the appointment of a 'tormere' to be confirmed by the swearing of an oath
1354	'Oberspielgrafenamt' established in Vienna, administered by the Austrian High Chamberlain Peter von Ebersdorf until 1376
1355	Emperor Charles IV names Johann der Fiedler 'rex omnium histrionum per totum sanctum imperium' at Mainz
1357	Reference to a Jewish dancing and gaming house in Frankfurt; the Duisburg municipal accounts record payments to 'fistulatoribus nostris opidanis e fistulantibus' and document regular payments to 'Wilhelmo histrioni' until 1394
1359	The 'scuola di musica' meeting in Geneva suggests that 'confréries' should be established
1363	Reference to three town musicians with special uniforms at Dortmund
1366	Reference to minstrel schools in Cambrai

1374	The council of Basle hires instrumentalists for a military expedition to Belfort
1375	A fixed salary paid to 'fistulatoribus nostris' in Basle
1377	In Cologne a 'trufator' (troubadour) is put on a regular salary; reference to three instrumentalists and an assistant in the earliest surviving city treasury accounts of Nuremberg

Guilds

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Guilielmus de Francia [Frate Guiglielmo di Santo Spirito]

(b ?Paris; fl Florence, 2nd half of the 14th century). French composer. According to *GB-Lbl* Add.29987, he was a friar of the Augustinian friary of Santo Spirito in Florence, and in fact a 'Guilielmus de Francia' is listed there in 1371. Sacchetti described him as 'pariginus frater romitanus'. One madrigal and two ballatas can safely be attributed to him. Three other ballatas (the first three below) appear uniquely in *I-FI* 87 (see illustration), and bear collectively the names 'Magister Frater Egidius et Guilielmus de Francia'; the authorship of both fratres is possible. The simple and formally concise style of all six works shows French influence.

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ballatas

Alta serena luce, 2vv, W 320, P 320, M 94 (by Guilielmus or Egidius)

Donna, s'amor m'invita, 2vv, W 321, P 30, M 95 (text inc.; by Guilielmus or Egidius)

Mille merçe[de], Amor[e], 2vv, W 319, P 31, M 96 (by Guilielmus or Egidius)

Piacesse a Dio, 2vv, W 319, P 31, M 99 (first verse quoted by or from Giovanni Fiorentino, ballata no.5 of *Pecorone*, 1378)

Tutta soletta si gia, 2vv, W 320, P 32, M 100 (laude contrafacta: 'Tutta smarrita si va'; 'Tutta gioiosa Cristo va chiamando')

madrigals

La neve, el ghiaccio (F. Sacchetti), 2vv, P 28, M 97

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KURT VON FISCHER

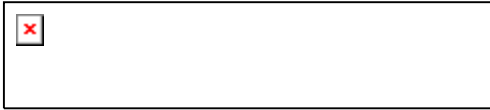
Guilielmus Monachus

(fl late 15th century). ?Italian theorist. His nationality (or residence) can be deduced only from tenuous evidence: his differentiation of English and French practices from those 'apud nos'; the location of the unique source of his work in Venice (*I-Vnm* lat.336); and the alleged similarity of his examples to the polyphonic *laude* of the time. His treatise, *De preceptis artis musicae* (ed. in Seay) seems to be a compilation, since its organization is unsystematic and repetitious, with examples misplaced or omitted and with inconsistencies between the examples and the text. Nevertheless, the work is of great importance because, in addition to practical matters of plainchant, modes, solmization and mensuration, he devoted several passages to gymel and fauxbourdon.

These techniques are presented in sections dealing with improvised counterpoint, for which Guilielmus gave rules and formulae. Descriptions of gymel and fauxbourdon occur first after the heading *Ad habendum ... cognitionem modi Anglicorum*, and again after *Incipiunt regulae contrapuncti Anglicorum*; in a third discussion the styles described seem to be contrasted with the English versions. The relationship between gymel and fauxbourdon, and between the descriptions of each is extremely confused.

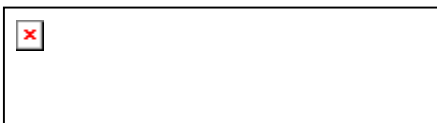
The first discussion is the simplest. Fauxbourdon, he said, consists of a 'supranus' and 'contratenor' improvised above a tenor cantus firmus. The supranus transposes an octave up from the melody it has 'in sight', which is a 3rd below the cantus firmus except at the beginning and cadences; [ex.1a](#) thus gives [ex.1b](#). The contratenor sings a 3rd above the cantus firmus except at the beginning and cadences, as in [ex.2](#). Combination of the two gives [ex.3](#). This technique, with the cantus firmus in the lowest voice and using the transposition method of 'sights' described in earlier English treatises (see [Sight, sighting](#)), is clearly that which is nowadays usually called 'extemporized English discant'. The term fauxbourdon is here used generically for extemporized polyphony. Gymel is described as the other method of fauxbourdon; its apparent relation to the technique previously described is that the supranus (a 3rd below in sight) and contratenor (a 3rd above) are conflated into a single voice singing a 3rd below or above the cantus firmus and, presumably, constantly crossing it in order to achieve the result in [ex.4](#). Perhaps more likely is the reverse order of events, in which the added voice of gymel was expanded into the supranus and contratenor of three-voice discant: the contratenor itself eventually expanded into altus and bassus to create a four-part style described later by Guilielmus.

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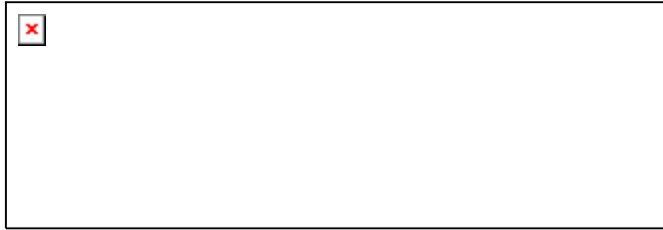
In his second discussion of the two styles, Guilielmus described the result of fauxbourdon (as in [ex.3](#)) without referring to the method of achieving it. A sentence preceding this description, 'debet assumi supranum cantum firmum', has sometimes been taken to mean that the supranus sings the cantus firmus and that therefore this type of fauxbourdon is quite different from the one first described, in which the tenor sang the cantus. But it is not clear that the sentence does in fact refer to the fauxbourdon description. Nor is the usual translation justified by the Latin, which appears to be corrupt. In view of this, there seems no reason to doubt that the style described here is the same as that described earlier. The brief reference to gymel in this second passage does not conflict with the earlier statement.

Guilielmus then described fauxbourdon 'in another style, as used among us'. Here there are indeed implications that the cantus firmus lies in the supranus, which sets its sights on the 'cantus firmus as it stands' ('tenendo proprium cantum firmum sicut stat') rather than as in the earlier discant technique ([ex.1](#)): the supranus then applies octave transposition as before. The result ([ex.5](#)) is similar to [ex.3](#) but uses *sincopas per sextas et quintas* to introduce some rhythmic variety, as in [ex.6](#). Guilielmus said 'this style is commonly called fauxbourdon' and modern terminology agrees with him. According to Guilielmus it may have a *contratenor altus* and *bassus*, but the example given to illustrate that statement is not relevant.



The next passage, however, is concerned with a four-voice extemporized style which Guilielmus called gymel and which he related closely to fauxbourdon with altus and bassus. The rules for this technique are clear, and two different compositions result according to whether the starting point is gymel, which is 'taken up above the cantus firmus ... in 6ths and octaves', or fauxbourdon, which has the cantus firmus in the top voice ([exx.7](#) and [8](#)). Both of these pieces, progressing by chords in root position, are close to the Italian [Falsobordone](#) style found written out in some contemporary sources.





To summarize, Guilielmus first used the term 'fauxbourdon' to mean extemporized polyphony and included under the term a description of parallel discant and of gymel, both sung by the English. The crucial sentence 'debet assumi supranum cantum firmum' must be a corruption, perhaps of 'debet assumi supra eum cantum firmum': discant is indeed performed 'above its cantus firmus'. He went on to describe fauxbourdon 'apud nos', with the cantus in the top voice, a style that agrees with continental practice. Finally he described two forms of four-voice extemporization which differ in the placing of cantus firmus in tenor or top voice.

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For further bibliography see [Fauxbourdon](#) and [Faburden](#).

ANDREW HUGHES

Guillard, Nicolas François

(*b* Chartres, 16 Jan 1752; *d* Paris, 26 Dec 1814). French librettist. In 1771 he gained access to Parisian literary circles through an epistle on the exile of the Duke of Choiseuil. Sociable, modest and perhaps rather indolent, he wrote little apart from librettos, but he received a government pension in recognition of his work, and he was on the Opéra's Comité de Lecture.

Guillard was probably the best French librettist of his generation, but he never surpassed his first opera, *Iphigénie en Tauride*, which he wrote about 1777. Gluck, for whom Guillard intended it, at first showed little interest and

it was offered through an intermediary (Roulet) to Gossec. Gluck's change of mind caused justifiable chagrin to the other composer. Gluck took a hand in shaping what is sometimes considered the best libretto he ever had; he instructed Guillard to recast its five acts into four so that the crazed Orestes could mistake Iphigenia for the ghost of his murdered mother, demanded verses for existing music ('O malheureuse Iphigénie'), and made changes in the denouement. Even without Gluck's intervention, however, Guillard's work was superior in structure and as poetry to the libretto on the same subject offered to Piccinni, by Alphonse du Congé Dubreuil.

Much of Guillard's work was adaptation rather than original creation. He was Sacchini's principal French librettist, adapting Pierre Corneille's play *Le Cid* (as *Chimène*), and skilfully blending the two versions of *Dardanus* previously set by Rameau. His librettos are marred by uncertainty in handling the endings of stories. His most widely performed work, *Oedipe à Colone*, ends fatuously in reconciliation, and the stark tragedy of *Les Horaces* is weakened because Camille is not murdered. This libretto was revised for Bernardo Porta in 1800; the new version represents the duel of Horatius and Curiatius as an action ballet. *Electre*, on the other hand, is an unmitigated tragedy.

Guillard showed ingenuity in effecting necessary compressions and in conforming to the operatic convention of showing, rather than describing, important events. He could write neat, sometimes elegant verses, and he was enterprising in choice of subjects, twice using the otherwise neglected Corneille as a source, and taking an English play for Sacchini's last opera (*Arvire et Evelina*). He turned his hand to works suitable for the revolutionary 1790s. His largest original work is the biblical epic *La mort d'Adam*, written for Le Sueur about 1799 but not performed for ten years.

LIBRETTOS

Iphigénie en Tauride (tragédie lyrique, after G. de la Touche), C.W. Gluck, 1779; *Emilie, ou La belle esclave* (acte de ballet), A.-E.-M. Grétry, 1781 [as Act 5 to *La fête de Mirza*, arr. Gossec]; *Electre* (tragédie, after Voltaire: *Oreste*), J.-B. Lemoyne, 1782; *Chimène* (tragédie, after P. Corneille: *Le Cid*), A. Sacchini, 1783; *Dardanus* (tragédie, after C.-A. Le Clerc de la Bruère), Sacchini, 1784; *Oedipe à Colone* (opéra, after Sophocles), Grétry, comp. 1785 [Act 1 only] (Sacchini, 1786); *Les Horaces* (tragédie lyrique, after P. Corneille: *Horace*), A. Salieri, 1786 (B. Porta, 1800)

Arvire et Evelina (tragédie lyrique, after W. Mason: *Caractacus*), Sacchini and J.-B. Rey, 1788; *Louis IX en Egypte* (opéra, with F. Andrieux), Lemoyne, 1790; *Elfride* (drame héroïque), Lemoyne, 1792; *Miltiade à Marathon* (opéra), Lemoyne, 1793; *Olimpie* (tragédie lyrique, after Voltaire), C. Kalkbrenner, 1798; *Le casque et les colombes* (opéra-ballet), Grétry, 1801; *Proserpine* (tragédie lyrique, after P. Quinault), G. Paisiello, 1803; *La mort d'Adam* (tragédie lyrique et religieuse, after F.G. Klopstock), J.-F. Le Sueur, 1809

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JULIAN RUSHTON

Guillaume IX, Duke of Aquitaine and 7th Count of Poitiers

(*b* 22 Oct 1071; *d* 10 Feb 1126). French ruler and troubadour. He is the earliest troubadour whose works have survived. In 1086 he inherited from his father a domain larger than that ruled by the King of France; he was thus a powerful political figure. In the course of an adventurous life he mounted an unsuccessful crusade, twice attempted to seize Toulouse by force, and was excommunicated for adultery. His *vida* tells that 'he knew how to invent poetry and sing very well'; according to the contemporary historian Orderic Vitalis 'he could outdo even the wittiest minstrels with his many jests'. Of 11 poems attributed to him, only *Pos de chantar m'es pres talens* (PC 183.10) has survived with music, although indirectly and incomplete: a later song, *Bel seiner Dieus, tu sias grasiz* from the 14th-century liturgical play *Mystery of St Agnes*, has been identified in *I-Rvat* Chigi C.V.151, f.81v as a contrafactum of Guillaume's song (described as a *planctus*); only two of the four lines were set to music. According to Gennrich (SMM, iv, 1965, p.23), the original was written in 1111 or 1112.

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

ROBERT FALCK/JOHN HAINES

Guillaume d'Amiens, paigneur

(fl end of the 13th century). French trouvère. Rubrics in the sole manuscript that contains his music identify him as a painter, and a 'Willelmi pictoris' is mentioned in a 1301 tax list of Amiens. Like Adam de la Halle and Jehannot de l'Escurel, Guillaume left behind a discrete collection of monophonic rondeaux, in the Arras manuscript *I-Rvat* reg.1490; there they are preceded by a large illumination that may have been painted by Guillaume himself. Besides eight rondeaux and one virelai, the manuscript also contains two *chansons d'amour* by Guillaume; at least four other poetic works survive without music. The rondeaux and the virelai follow standard forms, although some of the repetitions of the refrain music are slightly varied, and in one case (*Prendés i garde*) an irregular poetic form necessitates a musical adjustment. Guillaume's melodies often emphasize the 5th D–A, although several melodies have a tonal centre of C, G or F.

WORKS

all in *I-Rvat* reg.1490

Edition:*Rondeaux, Virelais und Balladen*, ed. F. Gennrich, i (Dresden, 1921); ii (Göttingen, 1927) [G]

chansons

Amours me fait par mon veuil, R.1004

Puisque chanters onques nul home aida, R.2

rondeaux

Amours me maint u cueur, L.101.2

Dame, pour men lonc sejour, L.101.6

De ma dame vient, L.101.7, G

Hareu! Coument mi manterrai, L.101.8

Jamais ne serai saous, L.101.9, G

Je canterai, faire le doi, L.101.10, G

Prendés i garde, L.101.11, G i

Ses tres dous regers, L.101.13, G

virelai

C'est la fin quoi que nus die, j'amerai, L.101.5, G

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ELIZABETH AUBREY

Guillaume de Dijon [Guillaume de Fécamp; Guillaume de Volpiano]

(*b* Volpiano, Lombardy; *d* 1031). Italian monk, monastic reformer and composer, active in France. He was at St Bénigne, Dijon, where he was abbot from 990. His monastic reforms, initiated at Dijon, spread to Italy (they are reflected in a customary of Fruttuaria), and, with the aid of his nephew Jean de Fécamp, to Normandy (Fécamp, Jumièges and Troarn); after the Norman conquest they also spread to England (Winchcomb and Gloucester). These reforms lasted for several centuries: the flyleaves of the Montpellier manuscript (*F-MOf* H.159) contain a fragmentary tonary that agrees with the complete tonary at the beginning of a 13th-century antiphoner from Fécamp (*F-R* 245, A 190); and the marginal notes in the same Montpellier manuscript agree with the ordering of the liturgy in a 13th-century noted gradual using staff notation (*B-Br* II.3824, anc. Fétis 1173) and in the 15th-century customary of St Benignus (*F-Dad*; see Chomton).

Guillaume's zeal for the performance of the Office was recorded by his biographers. He was probably the composer of the Office of St Benignus sung in those reformed monasteries of which he was patron. He was probably also the originator or instigator of the combination of neumatic and alphabetical notations found in manuscripts from places affected by the reforms. Such a combination had been proposed by Hucbald of St Amand (*GerbertS*, i, 117) but had not been adopted for the whole repertory. This notation is found, for example, in a famous tonary and gradual (*F-MOf* H.159; see *PalMus*, 1st ser., vii, 1901/*R*; transcr. in Hansen), where alphabetical symbols (probably derived from an Italian model) are used, and special signs (e.g. a letter ‘Γ’ on its side for intervals smaller than a semitone; for illustration, see [Notation, fig.14](#)). These special signs are not used in Norman and English manuscripts, although such manuscripts often employ the other aspects of the notation.

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MICHEL HUGLO

Guillaume de Machaut.

See [Machaut, Guillaume de](#).

Guillaume le Grain.

Singer, possibly identifiable with [Guillaume Legrant](#).

Guillaume le Vinier.

See [Le Vinier, Guillaume](#).

Guillaume Veau

(fl 13th century). French trouvère. Of the three chansons attributed to him in *I-Rvat* Reg.lat.1490 (*J'ai amé trestout mon vivant*, R.371, *Meudre*

achaison n'euc onques de chanter, R.789, and *S'amours loiaus m'a fait souffrir*, R.1461; all ed. in CMM, cvii, 1997), two are *unica*. All are in bar form, none employing strict repetition within the cauda. The melodies are moderately florid, the disposition of ligatures in *J'ai amé* being somewhat suggestive of the 2nd mode. Both this work and *Meudre achaison* end on notes other than those that serve as the chief tonal centres in the first four phrases.

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THEODORE KARP

Guillebert de Berneville.

See [Gillebert de Berneville](#).

Guillelmus Monachus.

See [Guilielmus Monachus](#).

Guillemain, Louis-Gabriel

(*b* 15 Nov 1705; *d* Chaville, nr Paris, 1 Oct 1770). French composer and violinist. He was brought up by the Count of Rochecouart in Paris, where he began his violin studies. He later studied in Italy with the violinist G.B. Somis. By 1729, Guillemain was active in Lyons and soon after then he was appointed first violinist of the Dijon Académie de Musique, where he became well established as composer and performer. The Président à Mortier of the Dijon parliament sent Guillemain to Italy at great expense and included him in his will.

In 1737 Guillemain became a *musicien ordinaire* to Louis XV and eventually one of the most popular and highest-paid court musicians. It was probably to give concerts that he went to Italy with the violinist Jean-Pierre Guignon in the late 1730s. Guillemain performed in private concerts before the king and queen and from 1747 to 1750 led the second violins in the Marchioness de Pompadour's court orchestra. His court triumph, however, came on 12 December 1748, with a performance of his ballet-pantomime *L'opérateur chinois*, given at the marchioness's theatre and again at the Comédie-Italienne on 11 January 1749. His works, primarily the symphonies, were often performed at the Concert Spirituel during the 1750s.

Throughout his career at court, extravagant purchases kept him in debt. It has generally been thought that Guillemain never appeared in public as a

soloist at the Concert Spirituel, possibly because he was too nervous to play before a large audience. But evidence shows that he may have been soloist in one of his own concertos at the Concert Spirituel on the Feast of the Blessed Sacrament (18 May) in 1750. He drank heavily in his last years, and was hastily buried on the day of his death; all this would seem to bear out the grim accounts of his suicide.

All 18 of Guillemain's publications consist of instrumental music, including works for unaccompanied violin, solo violin and keyboard, unaccompanied violin duos, trio sonatas, quartets, concertos, trio symphonies and divertissements for orchestral trio. The op.1 sonatas, in a conservative four-movement scheme and with ornamental melodic lines, make virtuoso demands on the violin: they abound in double and triple stops and difficult string crossings and leaps as well as intricate rapid passages and bowings. This technical display is also found in the unaccompanied caprices of op.18.

The 12 trio symphonies, opp.6 and 14, are structurally of interest. They are in the Italian style and follow the normal three-movement, fast–slow–fast scheme. Each of the fast movements, however, displays a remarkably clear grasp of the sonata-allegro principle for works written in the 1740s. Guillemain's awareness of the various thematic functions, as well as the differentiation between primary and secondary materials, is surprising. His typical sonata-allegro procedure in the symphonies consists of a brief exposition with the primary theme in the tonic and a modulation to the dominant for the secondary material. The development section begins with a restatement of the primary material in the dominant and continues with episodic or developmental material, usually in the relative minor. The recapitulation is generally exact with only insignificant thematic reformulation. The symphonies are predominantly *galant* in style. The trio setting is homophonic virtually throughout, with the continuo often characterized by a perfunctory beat-marking accompaniment. The thematic material is put together in a series of independent, fragmented phrases, normally of two bars. Each unit is articulated by contrasting *galant* instrumental figurations, creating a mosaic-like additive procedure as opposed to a developmental one.

The sonata-allegro procedure of the symphonies is also found in the later solo and chamber sonatas, the op.7 concertinos and the op.15 divertissements. The chamber sonatas of op.12 contain some of Guillemain's most charming music. The op.13 sonatas are early examples of the accompanied keyboard sonata with an optional violin part. Although the keyboard part makes musical sense alone, the op.17 publication, an arrangement for four instruments of the op.13 set, preserves much of the violin part intact.

The two op.15 divertissements for orchestral trio and the op.8 *amusement* for chamber trio are examples of the French instrumental suite, consisting of long series of light and entertaining dance movements in the *galant* style.

WORKS

op.

1	Premier livre de [12] sonates, vn, bc (Dijon, 1734)
2	XII sonates en trio pour les violons et flûtes (Paris, c1738)
3	Deuxième livre de sonates, vn, bc (Paris, 1739)
4	VI sonates, 2 vn (Paris, 1739)
5	II ^e livre de [6] sonates, 2 vn/fl (Paris, 1739)
6	VI symphonies dans le goût italien en trio, 2 vn, bc (Paris, 1740)
7	Six concertinos à quatre parties, 2 vn, va, bc (Paris, 1740)
8	Premier amusement à la mode, 2 vn/fl, bc (Paris, 1740)
9	Pièces, 2 vielles/2 musettes/2 fl/2 vn (Paris, c1741), ?lost
10	Six sonates en trio, 2 vn, bc (Paris, 1741)
11	Troisième livre de sonates, vns, bc (Paris, 1742)
12	Six sonates en quatuors ou conversations galantes, fl, vn, b viol, bc (Paris, 1743)
13	Pièces de clavecin en [6] sonates avec accompagnement de violon (Paris, 1745)
14	Second livre de [6] symphonies dans le goût italien en trio, 2 vn, bc (Paris, 1748)
15	Divertissemens de symphonies en trio, 2 vn, bc (Paris, 1751)
16	Symphonies d'un goût nouveau en forme de concerto pour les musettes, vielles, flûtes ou hautbois (Paris, 1752), ?lost
17	Second livre de sonates en quatuor, fl, vn, b viol, bc (Paris, 1756)
18	Amusement pour le violon seul composé de plusieurs

airs variés de differens
auteurs ... avec douze
caprices (Paris, 1762)

—
L'opérateur chinois (ballet-
pantomime); Paris, 12 Dec
1748

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GERALD R. CASTONGUAY

Guillemant, Benoit

(fl Paris, 1746–57). French composer and flautist. The earliest surviving document referring to him is his *privilege* of 31 March 1746 to publish 'sonatas, trios, concertos and other pieces of instrumental music of his composition'. In the same year he published *Sei sonate en quatuor*, dedicated to his pupil and patron the Count of Rothenburg, a Prussian lieutenant-general. La Laurencie and Saint-Foix included these *galant* sonatas among the precursors of the French symphony and compared them in importance to the *Sonates en quatuors* (1743) of Louis-Gabriel Guillemain, although they lack the latter's lyricism and interaction among the voices; Bowers saw them also as precursors of the more homophonic Classical quartet for flute and string trio. The works in Guillemant's

favourite medium of two melody instruments without bass, ranging from the easy *Deux petites suites* to the more challenging duo sonatas and *suites d'airs*, introduced new, *galant* style elements into French flute music: relatively little counterpoint, moderate tempos, singing but rhythmically intricate melodies, dynamic contrast and a variety of articulation patterns. At the Concert Spirituel on 9 April 1754 he performed a flute concerto of his own composition, but, like most other flautists, he was not invited back. Marpurg (*Historisch-kritische Beyträge*) included him among the four most famous Parisian flautists of the day, remarking that 'Guillemant plays very well', but clearly ranking him behind Blavet and Taillart.

WORKS

all published in Paris

op.

1	Sei sonate en quatuor, 2 fl, vn, bc (1746)
–	Deux petites suites, 2 fl/ob, vn/2 fl à la tierce (1746)
2	VI sonates, 2 fl/vn/tr viols (?1749)
3	Pièces, 2 bn/vc (n.d.)
4	VI sonates en trio, 2 vn, b/fl/ob, vn, b (?1752)
5	Deuxième livre de VI sonates en trio, 2 vn, b (n.d.)
6	Trois suites d'airs harmonieux et chantant, fl, vn (?1757)

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Conc., fl, orch, lost, perf. Concert Spirituel, 9 April 1754

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ELIZABETH KEITEL/DAVID LASOCKI

Guillet, Charles [Karel]

(*b* Bruges, *c*1575; *d* Bruges, 1 May 1654). Flemish composer, organist, music theorist and civic official. His name appears in 1610 in the preface to Du Caurroy's *Meslanges*. A leading citizen of Bruges, he occupied the

posts of city councillor (1616), head of one of the six quarters of the city (1618) and alderman (1620–21). In the preface to his *Vingt-quatre fantaisies à quatre parties disposées selon l'ordre des douze modes* for organ (Paris, 1610; ed. in MMBel, iv, 1938, and in *L'organiste liturgique*, xxxiii, xxxvii, xlix, Paris, n.d.) he described himself as an organist in the service of Baron de Surgères, stating that this was the purpose for which he had written these fantasias. The work reflects theoretical concerns that the composer was to develop in his manuscript treatise *Institution harmonique* (1642, A-Wa). The organization of the 24 fantasias, illustrating the 12 modes both in their older sense and in that of the late 16th-century theorists, shows the influence on Guillet's thinking of Zarlino and Salinas. The treatise, dedicated to Leopold Wilhelm, governor of the Netherlands, and written long after the publication of Guillet's fantasias (its dedication dates from 1647), is arranged in three sections: 'Musica theórica', 'Musica practica' and various theoretical questions. He laments the fact that music is 'treated wretchedly' in universities and schools, which was his reason for going to the trouble of translating all his quotations into French and providing important documentary information such as a list of theorists from antiquity to the 16th century. Guillet rejected the 12-mode system, defending one of six 'natural modes'. Adhering extensively to the ideas of Pontus de Tyard, he shows a leaning towards the thinking of the Jesuit theologian Léonard Leys (Lessius) (1554–1623). This is particularly evident in his willingness to abandon an interest in antiquity and his view of the part played by music in demonstrations of faith, which he called 'Musica Divina'.

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PHILIPPE VENDRIX

Guilliaud, Maximilian

(*b* Chalon-sur-Saône, 1522; *d* Châtillon-sur-Loing, Aug 1597). French composer and theorist. He came from a solid French bourgeois family, his father serving as deputy to the Estates General in Blois in 1576. After an education in local schools he went to the Collège de Navarre in Paris as early as 1552, according to the dedication of his treatise. At the college he received the doctorate in 1561; he was noted for his pleasant disposition and his erudition in both philosophy and theology. Guilliaud was well grounded and versed in all branches of knowledge; he was selected to be a tutor for the young Charles de Bourbon, who was made Archbishop of Rouen in 1550. Guilliaud also served as canon and chapel-singer at Châtillon-sur-Loing, and as prior of the monastery of Ste Geneviève-des-Bois, where he was eventually buried.

Guilliaud edited two theological works written by his father; his *Magnificat*, 11 chansons and a theoretical treatise on music were all published by Du Chemin in Paris between 1549 and 1554. The *Magnificat* in the 3rd mode can be found in Du Chemin's *Canticum Beatae Mariae Virginis*, published

in December 1553. Although four of its sections are written for four voices, the 'Fecit potentiam' is a duo for tenor and bassus, and the 'Esurientes' a trio for superius, contratenor and tenor. Such contrasts of texture are commonly found in other *Magnificat* settings, for instance, those by Goudimel, Colin and Martin in the same volume. Guillaud, like many of his contemporaries, used the plainchant melody as a cantus firmus in the tenor part.

In his chansons Guillaud showed considerable skill in balancing contrapuntal with homophonic passages, and in contrasting duple with triple metres. In many cases he brought back the music of the opening phrase in the final refrain. Most of his chansons are settings of octosyllabic *huitains* with texts which are serious, poignant love songs; but *Une safrette* has a bawdy text set in a highly contrapuntal, fast-moving style. Some of the texts that Guillaud selected were also set by his contemporaries – namely, Du Tertre, Janequin and Symon.

Guillaud's treatise, *Rudiments de musique pratique* (1554), bears a close relationship to Claude Martin's earlier work, written in Latin, and also published by Du Chemin – *Elementorum musices practicae* (1550). Guillaud's work, however, is in French, and may have been undertaken as a translation and popularization of its predecessor in order to reach a wider public. Guillaud's treatise, like Martin's, is divided into two sections, the first dealing with melody, the second with problems of rhythm, notation and ligatures occurring in polyphonic music. Martin's second treatise (like Guillaud's, in French), *Institution musicale*, published by Du Chemin in 1556, adopted Guillaud's table illustrating the hexachords.

Despite his small surviving output, Guillaud stands out as a significant 16th-century figure, whose musical skill matched his classical learning. In the Collège de Navarre he must have been in touch with the leading intellectuals of his day; in his musical activities, there is evidence of his close study of the works of Sermisy (to whom he dedicated his treatise) and of Janequin (whose music he discusses), and of his ability to put his theoretical knowledge into practice.

WORKS

all for four voices

Magnificat, 1553³; A ce matin, 1551⁹; Faire ne puis, 1549²⁶; Je lis au cueur, 1550¹¹; Je ne veulx plus de mon malheur, 1550⁹; Je sentz en moy, 1552⁴; Pourquoi fais-tu, 1550¹¹; Puis que tu veulx mettre fin, 1550⁹; Si je n'avois du fermeté, 1550¹²; Si le pouvoir de Diane, 1550¹⁰; Si mon grand mal, 1549²⁶; Une safrette safrettant, 1549²⁷

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Guillon [De Guillon]

(*f* Paris and Lyons, second half of the 18th century). French officer and composer. In April 1776 he was serving with Bouillon's German infantry regiment, but had left by the time he published his op.4 quartets (1783–7). In his op.2 quartet (1778) and op.3 symphonies (1781) he presented himself as an 'amateur'. According to Fétis he 'had some merit as a violinist, and also played the bassoon'. His duets (op.1, 1776), which each have a romance and conclude with a rondeau, and his symphonies, are each in three movements. His op.4 quartets are in two movements; the first three are 'with dialogue only between the two violins', and the last three are 'concertante for all four parts'.

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MICHELLE GARNIER-BUTEL

Guillot, Estienne.

See [Verjus](#) (ii).

Guillou, Jean

(*b* Angers, 18 April 1930). French organist, composer and teacher. He is firmly rooted in the tradition of Dupré, Duruflé and Messiaen, his teachers at the Paris Conservatoire, which he entered in 1945. A period as organ professor at the Instituto de Alta Cultura in Lisbon was followed by recital tours of Canada, the USA and Europe, during which he consolidated his reputation as a virtuoso. It was while resident in West Berlin that he began to establish himself as a composer. He was appointed organist of St Eustache, Paris, in 1963. As a composer Guillou often uses angular lines and pungent sonorities in an atonal idiom; his style is also characterized by obsessive ostinatos, and complex cross-rhythms demanding acute rhythmic precision on the part of the performer. Many of his organ works reveal his genius as an improviser, and nos.2, 4 and 6 of the *Sagas* are transcriptions of improvisations (recorded under the title 'Visions cosmiques'). His imagination often moves in a cinematic manner whereby fleeting images produce powerful juxtapositions of contrasting ideas, and some of his improvisations have proved to be the genesis of film scores. He has transcribed for organ such orchestral scores as *Pictures at an Exhibition*, dances from *Petrushka* and major works by Liszt and Rachmaninoff. He is also an avant-garde designer of organs, including

those at St Eustache, the Tonhalle at Zürich and the church of Notre-Dame des Neiges, Alpe d'Huez.

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(selective list)

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Chbr: Colloque no.2, pf, org (1964); Colloque no.3, hp, ob, cel, vib, xyl, timp, perc, 4 vc, 2 db (1964); Colloque no.4, pr, org, 2 perc (1966); Conc., vn, org (1982); Fantaisie concertante, vc, org (1991); Fête, cl, org (1995)

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Transcrs. for org: Bach: Musical Offering; Musorgsky: Pictures at an Exhibition; Prokofiev: Toccata; Liszt: Fantasy & Fugue on B.A.C.H.

Principal publisher: Leduc

BARRY MILLINGTON/PAUL HALE

Guilmant, (Félix) Alexandre

(*b* Boulogne-sur-Mer, 12 March 1837; *d* Meudon, 29 March 1911). French organist, teacher, composer and editor. He was the son of Jean-Baptiste Guilmant, organist of St Nicolas, Boulogne, who was his first teacher; he also received harmony lessons from Gustav Carulli. Devoted to the organ from an early age, he set himself an unremitting regime of practice, composition and studying treatises. At 16 he had become organist of St Joseph, and two years later his first *Messe solennelle* in F was performed at St Nicolas. Soon his musical activities broadened to include teaching solfège at the Ecole Communale de Musique, playing the viola in the Société Philharmonique, and establishing an Orphéon that won a number of prizes. In 1860 he went to Brussels to study with the organist J.N. Lemmens, purportedly the inheritor of the authentic tradition of J.S. Bach. Numerous opportunities to inaugurate new organs followed, above all those of Aristide Cavallé-Coll in Paris at St Sulpice in 1862, and at Notre Dame in 1868. His meteoric rise gained him the prestigious post at La Trinité in 1871.

Thereafter, Paris became the hub of his activities; in 1878 his additional appointment as resident organist of the Palais du Trocadéro – also equipped with a magnificent Cavallé-Coll organ – encouraged him to pursue a parallel career as a concert recitalist, enabling him to popularize and broaden the organ repertory. His work editing and publishing the then forgotten works of such early composers as Titelouze, Grigny, Clérambault and Couperin, together with an insatiable curiosity regarding the music of his contemporaries, including Liszt, Schumann, Rheinberger, Franck,

Saint-Saëns, Widor and S.S. Wesley, produced a performing repertory of unparalleled breadth. His programmes also included Handel's organ concertos with orchestra, and Berlioz and Wagner transcriptions. Guilmant's phenomenal energy impelled him to undertake regular extensive recital tours throughout mainland Europe, Britain and America, making a particular impact in the English-speaking world with his catholic breadth of taste, and versatility in managing a large range of instruments.

Guilmant's excellently formed playing technique was characterized by complete precision and rhythmic clarity; he was also an imaginative but disciplined colourist with registration. He succeeded Widor as organ professor at the Paris Conservatoire (1896–1911), where his pupils included Marcel Dupré, Nadia Boulanger, Clarence Eddy and William C. Carl. In 1894 he joined Vincent d'Indy and Charles Bordes in founding the Schola Cantorum, an educational establishment intended to continue the tradition of Franck. As part of its early music programme, he played the organ in d'Indy's historic 1904 revival of Monteverdi's *Orfeo*.

Guilmant's own large output for the organ includes eight attractive sonatas which, if much less original and exploratory than Widor's organ symphonies, have at least the merit of greater accessibility. Yet striking passages can be found, notably the impressionistic stream of dominant 7th chords in the Seventh Sonata's Lento assai, reflecting his broad-minded approval of Debussy's then controversial *Pelléas et Mélisande*. He also wrote 'La musique d'orgue: les formes, l'exécution, l'improvisation' (printed in *EMDC*, II/ii (1926), 1125–80).

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ANDREW THOMSON

Guimard, Marie-Madeleine

(*b* Paris, bap. 27 Dec 1743; *d* Paris, 4 May 1816). French dancer. In 1758 or 1759, at about the age of 16, she joined the *corps de ballet* at the Comédie Française. In 1762 she was hired as a dancer and understudy to Mlle Allard at the Opéra, making a successful début in *Les caractères de la danse*. On 9 May 1762, standing in for an injured Mlle Allard, she took the principal role of Terpsichore in the prologue of Fuzelier's ballet *Les fêtes grecques et romaines*. By 1763 she was *première danseuse noble* at the Opéra and quickly became one of the favourite dancers of the time. The choreographer Noverre observed that she 'danced tastefully and put expression and feeling into all her movements', while Baron Grimm found her simplicity 'artless without being foolish'. Her dancing continued to elicit praise, despite her relatively advanced age of 46, when she performed at the King's Theatre, London, in 1789. Later that year, after returning to Paris on 14 August, she married the choreographer Jean-Etienne Despréaux, the last of many lovers that had included J.-B. de La Borde, the Prince of Sourbise and the Bishop of Orléans. She retired from the Opéra with a pension of 5400 livres.

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Guimbard

(Fr. *guimbarde*).

Jew's harp.

Guinea.

Country in West Africa. It has an area of 245,857 km² and a population of 7.5 million, approximately 85% of whom are Muslim.

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ERIC CHARRY

Guinea

1. Introduction.

Encompassing diverse geographic regions and peoples, the government patronage policies of the independent republic's first president Sekou Toure constructed a composite national culture from 1958 to 1984 that is brilliantly represented in the repertory of its renowned national ballet Les Ballets Africains, established by Fodeba Keita, a pioneer in presenting African music and dance for a world audience. The resulting extensive system of regional and national government ballets, ensembles and orchestras, including the beloved dance orchestra Bembeya Jazz, has been a model for much of francophone West Africa. Guinea's musical heritage includes a prominent class of Maninka *jelis* (see [Griot](#)), with its roots in the 13th-century Mali empire, who excel on the *bala* (and to a lesser extent the [Kora](#) and *koni*), masked dancers widespread among the small-scale societies that populate the coastal and southern forest regions, and diverse drumming traditions throughout the country, particularly those of log drums (*krin*, *kele*) and [Jembe](#). The *jembe* is the focal point of a major African drum and dance movement outside the continent fuelled largely by Guinean *jembe* players since the late 1980s.

Guinea is typically divided into four regions ([fig.1](#)): Lower or coastal Guinea (Basse Guinée or Guinée Maritime), a coastal plain inhabited by small-scale societies such as the Baga who are known for their wooden sculptures, as well as the more widespread Susu who migrated from the north-east; Middle Guinea (Moyenne Guinée), including the northern Futa Jalon mountain region inhabited by the Fulbe or FulBe (also known as Fula, Peul or Pulaar), and foothills extending into Senegal inhabited by smaller groups such as the Bassari; Upper Guinea (Haute Guinée) in the north-east, a predominantly Maninka savanna woodland; and the Forest

Region (Guinée Forestière) in the south, inhabited by a variety of groups such as the Kissi and Toma (Loma). The coastal and southern forest regions share many traits, including the use of log drums and initiations in sacred groves that can last from a period of months to as long as six or seven years.

The predominant languages are Susu and Maninka (Fr. Malinké), both part of the northern subgroup of Mande languages, and Pulaar (or Fulɓe), belonging to the northern branch of the West Atlantic family. Other Mande languages include Jalonke (related to Susu), spoken between Susu and Maninka areas, and Kuranko (related to Maninka), spoken at the southern Maninka fringe. The south-western group of Mande languages is represented by Kpelle, Guerze and Loma (Toma) in the southern forest. The smaller groups throughout the country primarily speak Mel languages, which belong to the southern branch of the West Atlantic family, Baga, Landuma and Temne along the coast, and Kissi in the southern forest region. Along the northern border, pockets of northern West Atlantic Tenda (Bassari and Konyagi) and Bak (Jola and Balanta) are spoken.

After several centuries of passing references from pre-colonial European travellers such as René Caillié, the serious documentation of music in Guinea began with Charles Joyeux (1910; 1924), followed by French ethnomusicologists André Schaeffner (1951) and Gilbert Rouget (1955; 1956). A number of Guinean artists, novelists and scholars have also written about their music, dance and oral traditions; collaborations between Guinean *jembe* players such as Famoudou Konate and Mamady Keita and European ethnomusicologists and filmmakers Thomas Ott, Johannes Beer and Laurent Chevalier have produced a number of high quality publications in the post-Sekou Toure era.

For information on ethnic groups in Guinea who are also found in neighbouring countries see [Guinea-Bissau](#), [Senegal](#), [Mali](#), [Côte d'ivoire](#), [Liberia](#) and [Sierra leone](#).

Guinea

2. Lower or coastal Guinea.

Related groups inhabiting the coastal plains share basic cultural traits, including relatively little social differentiation and a plethora of wooden masks representing spirits used in initiation ceremonies. These groups include (from south to north): Mmani (Mane), various Baga groups (Kalum, Koba, Kakissa, Sitemu and Mandori), Bulunyits, Pukur, Landuma and Nalu. The combination of renewed Muslim campaigns in Bagaland (Bagatai) in the mid-1950s and subsequent government policies devaluing traditional non-Islamic religious practices threatened mask traditions and related dancing and drumming. Local traditions have been renewed, particularly under European and American stimuli since the death of Sekou Toure.

Throughout Bagaland, specific male and female spirits are associated with various communities, and different drums are used to accompany different masked figures representing these spirits. Adult Baga, Nalu and Landuma men stand on stools and use sticks to play the spectacularly sculpted large *timba* drum (typically 1–1.5 m tall), which arises out of a stool with various human or animal figures. It is used primarily to accompany the coming out

of young initiates, but is also played at marriages, funerals of male elders, sacrifices to ancestors and after the harvest. Adult Baga women play the *të-ndëf* (*a-ndëf*), a wooden bowl-drum that sits on the head of a sculpted woman, as part of an institution for adult female solidarity among those who have children, called variously *a-Tëkän*, *a-Warna*, *M'Nyando*, *Këké* or *Mënda* according to the group. The *të-ndëf* is sometimes played in sets of three called *mëndf* during feasts for funerals of important female elders, marriages, visiting dignitaries or for the initiation of new members. A large *kirinyin* or *krin* (xylophone drum) is used by Baga and Nalu to accompany the large Banda mask and its counterpart *pende-pende*. A related double-edged log drum is called *tali*. The equally large D'mba masked dancer is accompanied by a double-headed bass drum (*sangban* or *sangbanyi*). Other percussion instruments include a small bowl-shaped drum (*tamba*), a small gourd rattle (*apepe*), and shells filled with small grains that are attached to the ankles (*gbatcha*).

Two Baga rhythms in particular have entered into the standard repertory of Guinean ballets: *sorsorne*, which accompanies a raffia-dressed mask that can telescope upwards to the height of a palm tree; and *kakilambe*, Susu for the highest male spirit of the Baga.

Susu have origins in Upper Guinea and Mali and are closely related to Maninka. In modern usage, Susu often refers to those who have migrated to the coast and have intermingled for centuries with peoples there. In contrast to the Baga, Susu do not use wooden masks and their society features social differentiation. They are expert *jembe* and *bala* players, no doubt due to their affiliation with the sorcerer-blacksmith Susu king Sumanguru Kante (see §5 below). They are further distinguished from Maninka who share the same family names Kante and Doumbia, in that their musical repertory and playing styles have been influenced by their coastal neighbours.

Guinea

3. Forest region.

The most extensive research on music from the forest region was carried out by Schaeffner in the 1940s and written up in an extensive monograph devoted to the Kissi (1951). Over the course of two periods of six months each Schaeffner visited most of the two predominantly Kissi provinces of Kissidougou (the southern limit of Maninka influence) and Gueckedou (bordering both Sierra Leone and Liberia). Very little has been written on neighbouring Toma, Guerze, Lele and Konon groups in Guinea, but information from Liberia and Sierra Leone would be equally relevant.

The Kissi inhabit a border region between the forest and savanna and show signs of musical influence from their Maninka neighbours to the north and their Toma neighbours to the east (in Macenta) and south. Such influences can be felt in the presence of the institution of long periods of initiation in the sacred forest, probably borrowed from the Toma, and the distribution of musical instruments. In the southern Kissi areas males and females undergo long periods of initiation involving physical and mental training in sacred forest groves subsequent to and apart from circumcision or excision. In the late 20th century such initiations were on the decline. The main instruments associated with these initiations are a gourd rattle

with a beaded net (*gbindo*, *seo*) for females, and a pair of wicker basket rattles (*seko*) and two varieties of log drums for males. These instruments are localized in the forest regions and are not used in the savanna region to the north. In northern Kissi areas, initiations are not common, and dancing associated with female excision is performed to the *jembe* (called *yimbo* in the local dialect) or a sistrum (*wusamba* or *wasamba*), both of which are widespread in the savanna.

Two types of log drum have been distinguished by Schaeffner: a xylophone drum (*keñde*), consisting of a hollowed-out log with two to four differently pitched slats, characterized by slits along the sides and attached to the cylinder at the ends; and a double-edged drum (*kele* or *kelende*) consisting of a hollowed-out log with one rectangular slit. Both types of log drums are used during initiations, but they appear to be mutually exclusive. The xylophone drum is used during the *pokena* male initiation and during funerals when female initiates of the equivalent *sadendo* dance. The *pokena* and *sadendo* initiations as well as the xylophone drum may have origins with the Toma, who call the drum *keñgi*. It is also played by the Guerze. The double-edged drum accompanies the *sokoa* male initiation. The two kinds of initiation, *pokena* and *sokoa*, differ in duration, body scarifications, dances and costumes. The xylophone drum can be played by three musicians on a single instrument; the double-edged drum can be played in ensembles of two or three, with the lead player on the largest instrument.

Schaeffner observed seven different kinds of drums in Kissi territory, but some were clearly imports from the north, such as the *jembe* (*yimbo*). A funeral drum (*tondunduo*) stands on a tripod and is played by an elder male who stands on a platform. String instruments played by Kissi include a musical bow (*kilamale* or *kilimale*), a pluriarc, a forked harp (*toa* or *tua*), also played by Toma and Guerze, arched calabash harps such as the *bolindo* (similar to the [Bolon](#)) and *silamando*, with two varieties resembling the Maninka *simbi* and Wasulu *donso ngon*i played in Mali. Although Kissi do not play flutes, their Lele neighbours do. Other wind instruments include a bullroarer associated with the secret Koma society, hunters' whistles and side-blown wooden trumpets that are played in orchestras.

Guinea

4. Middle Guinea.

The Futa Jalon mountain region that makes up Middle Guinea is predominantly inhabited by Fulɓe, who migrated there from their Futa Toro homeland in northern Senegal around the 16th century. By the early 18th century a Fulɓe Muslim theocracy was established, and a century-long religious war of conversion was launched from Futa Jalon, the first of five major *jihads* that would arise from various Fulɓe strongholds in West Africa. Futa Jalon earned a reputation as a centre of Muslim learning, and Fulɓe scholars created a vernacular written literature of prose and poetry based on Arabic writing, which mixed with Fulɓe oral traditions at the royal courts. There appears to be a cultural rift between the devout settled theocracy and pastoralist Fulɓe who along with other local groups have cultivated local musical traditions.

Fulɓe instruments include a flute (*serdu*), a double-reed instrument with two bamboo pipes and a calabash wind chest (*tunni*), a lute (*kerona*, called *hoddu* by Fulɓe in Senegal), a one-string fiddle (*nhenheru*), a three- or four-string warrior's harp (*bolon*), a sistrum (*lala*) similar to the widespread *wasakumba*, and a drum consisting of a half-calabash struck with rings on the fingers (*horde*). The *serdu* is widespread and unique to Fulɓe in West Africa and can be found in many Guinean ensembles.

The Bassari, numbering perhaps 5000 in Guinea, are one of a number of small egalitarian groups, such as the Bedik, Konyagi and Badyaranke, that can be found on both sides of the Senegal-Guinea border. Bassari music is associated with rituals that follow a seasonal calendar. Certain masks are brought out at the beginning of the rainy season for the sowing of the sorghum fields to encourage cultivators in the fields up to the first harvest, and for their evening dancing. The *lukuta* masks come out in the ensuing dry season. Near the end of the dry season boys' initiation associated with the *khore* society takes place. Bassari dancing and music-making can involve drinking of local beer, heterophonic singing, antiphonal choral singing, singing competitions between villages and age groups (including insult songs) and instruments such as flutes, whistles, small bells worn on the body and free-key xylophones.

Guinea

5. Upper Guinea.

The core of the great 13th- to 16th-century Mali (or Mande) empire straddled the Guinea-Mali border along the Niger river, and Maninka culture is predominant in the Upper Guinea savanna woodland. A shift of political power from Susu blacksmith-sorcerers to Maninka horse-riding warriors is represented in the Sunjata epic, which tells of the defeat of Sumanguru Kante by Sunjata Keita in the 13th century. The transfer of the primordial *bala* (xylophone) from Sumanguru to Sunjata's *jeli* (griot) Bala Faseke Kouyate remains a symbol of this shift, and a *bala* believed to have belonged to Sumanguru is still guarded by a Kouyate lineage in Niagassola near the Mali border. Susu migrations to the south-west coast from their origins in Mali date from this period.

Hereditary professional musicians and oral historians (*jelis*) of the Kouyate, Dioubate (Diabate) and Kante lineages maintain a high profile in the musical life of Guinea. Local chiefdoms have arisen, each with their own musical specialities. The chiefdom of Hamana, with its capital at Kouroussa, is known as a centre of *jembe* playing, and especially the immensely popular and influential *dundunba*, a drumming and dance event that featured sometimes violent flagellation in the past. Nowadays, *dundunba* is used as a generic term for a drum and dance celebration, and its identifying *kenkeni* (small *dundun*) pattern can be heard in a variety of related *jembe* rhythms. The chiefdom of Bate, with its capital at Kankan, came under the strong influence of the Maninka *mori* lineages of Kaba and Cherif, families renowned as Islamic clerics and scholars with Soninke origins in Mali. *Jembe* playing did not flourish in this devout Muslim environment, but the illustrious leaders of Kankan attracted a wealth of *jeli* lineages in the 20th century (documented by Rouget, 1955; 1956; 1999; Alberts, 1949). A renowned *bala*-playing family centred on Sidi Djely

Dioubate and his three children was primarily responsible for a popular musical event in the 1940s called *mamaya*, a highly influential piece of instrumental and vocal music that is still performed by singers in Guinea and Mali. The region of Siguiri was home to the nucleus of Les Ballets Africains (see §6 below). Kissidougou, which borders the forest and is the southernmost Maninka bastion, has been home to an illustrious Kante family of *jelis* that included Mory Kante, the most commercially successful Guinean musical artist. Also in the vicinity of Kissidougou, the related Kuranko share Maninka traditions, including expertise on the *bala*.

As noted above, the earliest document devoted exclusively to music in francophone West Africa was written by Charles Joyeux, who was stationed in Upper Guinea at the beginning of the 20th century. Joyeux provided descriptions and photographs of the *oron* (similar to the *kora*) *bala*, *jembe*, animal horns, the *konkoba* masked figure from Kankan, and the *mandiani* dance, one of the most popular dances to have originated in Guinea. Autobiographical writing by Laye Camara (C. Laye) makes reference to Maninka drumming, dancing and guitar playing in the 1940s (1980). *Poèmes africains* (1950) by Fodeba Keita (K. Fodeba) describes the Maninka *jeli* repertory in the late 1940s, reinforced by recordings made by Arthur Alberts in 1949 and Gilbert Rouget in 1952.

Guinea

6. Era of government patronage, 1958–84.

The election of Sekou Toure as the first president of Guinea in 1958 began an era of government patronage of music and dance throughout the country, unprecedented in West Africa. Regional and national performing groups were established under three rubrics: *ballets* were drum and dance troupes, mixing *jembes*, *dunduns* and log drums of the forest regions; *orchestres* used government-purchased foreign instruments such as electric guitars, saxophones, trumpets, keyboards and a drum set, and were at first greatly influenced by Cuban popular dance music; *ensembles* brought together traditional instrumentalists and singers, and they were dominated by Maninka *jelis*. With the demise of the increasingly paranoid and repressive Toure regime after the death of Sekou Toure in 1984, many musicians sought patronage abroad, often in Europe via Abidjan.

Toure's recognition of the political power of music and its value for spreading the propaganda of his regime resulted in an abundance of commercial recordings that were unmatched in francophone West Africa. With Toure's help the American Tempo label issued ten LPs in 1961–3 including the National Instrumental Ensemble, the regional dance orchestras of Beyla (soon thereafter renamed Bembeya Jazz), Gueckedou and Kissidougou, the regional folkloric troupe of Kankan, and other collections of local musics from around the country. The state-run Syliphone label was established in the mid-1960s, and it released close to 80 LPs and dozens of 45 r.p.m. recordings of regional and national orchestras, ensembles, ballets and choirs by the time it folded in the early 1980s. Since the late 1980s the French Buda label has issued over 15 CDs of revitalized or new groups and artists primarily based in Conakry.

Les Ballets Africains, established in Senegal by poet Fodeba Keita with guitarist and musical director Facelli Kante, formally made its *début* in Paris

in 1952, and became the first National Ballet of Guinea shortly after independence. Les Ballets initially had strong Maninka roots as many of the early members were from Upper Guinea: Fodeba Keita, Facelli Kante, lead drummer Ladjji Camara (who would relocate to the USA in the early 1960s and train generations of American drummers), and lead dancer Fanta Kamissoko. The group integrated other traditions into their stage presentations by sequentially combining dances and their associated rhythms from across the country, leading to a new genre, the theatrical presentation of drum and dance traditions for an international audience. Ballets Djoliba, the second national ballet, was established in the mid-1960s.

The Syli National Orchestra was established shortly after independence to play popular dance music, especially for state functions. Around 1963–4 it split into two national orchestras: Keletigui et ses Tambourinis and Balla et ses Balladins. Shortly thereafter, the regional orchestra from Beyla ascended to national orchestra status by winning successive national competitions, and they were renamed Bembeya Jazz National, the best known of all Guinean groups of this era, featuring beloved vocalist Aboubacar Demba Camara (*d* 1973), and electric guitarist Sekou 'Bembeya' Diabate, still active in Paris and Conakry in the late 1990s. Approximately six other regional orchestras became nationalized and recorded on the Syliphone label in the 1970s; one of the most unusual was Les Amazones, an all-female orchestra drawn from the ranks of the Women's National Police Force.

The guitar played a major role in the development of a Guinean style of music that would eventually shed its early Cuban influences. By the 1940s the acoustic guitar was used to play music of the *jelis*, and came to be accepted as a legitimate *jeli* instrument, as documented in Fodeba Keita's *Poèmes africains*, which contains explicit instructions for playing a variety of pieces from the *jeli*'s repertory on the guitar. Styles of playing the *bala* were transferred to the guitar, with the thumb used to play the part of one hand on the *bala* and the index finger used to play the other. With the creation of a national orchestra two formerly distinct streams met: small orchestras orientated towards the popular European and Latin American music of the day; and music of the *jelis* played on the guitar. The electric guitar brought the repertory and playing styles of the *jeli* into the new regional and national orchestras. Kerfala 'Papa' Diabate was an influential electric guitarist in the 1960s and the younger Manfila Kante and Sekou 'Bembeya' Diabate carried on the tradition into the 1970s.

The National Instrumental and Choral Ensemble assembled traditional musicians from across the country, combining their local musics in a context dominated by Maninka-Susu *jelis*, but also including Fulbe musicians. Guinea's best known traditional singer of the 1960s and 70s, Sory Kandia Kouyate (*d* 1977), was a former director of the ensemble and a veteran of both national ballets.

Guinea

7. Recent trends.

Guinea is an important source for three major trends related to African music: the sudden blossoming of interest in the *jembe* outside the

continent; the use of the guitar for playing traditional and modern African music; and the continued revitalization of local instruments in a modern commercial musical context.

From a base in Brussels in the late 1980s the former Ballet Djoliba lead drummer Mamady Keita established *jembe* drumming schools around the world, which, combined with the tours of Percussions de Guinée (a nationalized drum troupe), Les Ballets Africains under European management and of the *jembe* master Famoudou Konate, led to a marked increase of interest in the *jembe* with unprecedented numbers of foreign students and recordings. A new genre of drumming was stimulated by this movement: the drumming concert featuring *jembes* and *dunduns*, without accompanying dancing. Tours and recordings by other *jembe*-based ensembles followed, such as Wassa and Wofa who feature Susu and Baga rhythms from the coast. An all-female performing group called Baga Guinée has recorded some of the traditional songs and rhythms of Baga women on Baga percussion instruments.

The acoustic and electric guitar have been integral parts of much music recorded in Guinea since independence, and guitar-based recordings including guitar duos, trios and quartets have multiplied since the late 1980s.

Jelis and non-*jelis* alike have formed ensembles mixing *jeli* instruments such as the *kora*, *bala* and *koni*, with non-*jeli* instruments such as the *jembe*, *dundun*, *bolon* and even the saxophone. Recordings featuring combinations of Western brass instruments, electric and acoustic guitars and a variety of local Guinean instruments proliferated in the 1990s. Singers with the Maninka *jeli* family names Dioubate, Kante and Camara still dominate the commercial market.

[Guinea](#)

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Guinea-Bissau (Port. Republica da Guiné-Bissau).

Country in West Africa. Located on the coast between Senegal and Guinea, it has a population of 1.18 million (2000 estimate) and an area of 36,120 km².

1. Ethnic groups, languages and religious and historical background.

Guinea-Bissau's population is diverse, consisting of more than 20 ethnic groups descended from Mande, Fula (FulBe; Fulani) and Senegambian peoples who are now subdivided into the following ethnic groups: Balanta (20%), Fula (20%), Mande (14%), Manjaca (or Mandyak; 7%), Papei (or Papel; 7%), other African groups (15%) and non-African (1%). The official language is Portuguese, but Crioulo (Krioulo, Criolo), a Portuguese-West African Creole language, serves as the primary language.

Approximately 65% of the population are animists, including the Balante, Papei, Manjaca, Diola, Bijago, Nalu and Brame (Burama) peoples. The others, including the Fula, Mande, Beafada (Biafada) and Susu peoples, either are Muslim or practice a syncretic blend of Islam and African traditional religions. Animists are concentrated along the coast and coastal islands, while the Islamicized population is located mostly in the cattle-raising interior.

Guinea-Bissau has been independent since 1974. While its history is a part of the general history of African empire building and the diffusion of diverse indigenous peoples, its last 500 years have been marked by Portuguese colonization. A long war for independence was fought from 1963 to 1974, with Cape Verdeans contributing to the war effort. Indeed, Guinea-Bissau and [Cape Verde](#), an island nation located approximately 480 km west of

the Senegalese coast, have a shared history in many respects, including a common Portuguese administration and strategic roles in the slave industry. The shared Crioulo language and culture developed as a result of contacts between peoples from the Guinea-Bissau region, Cape Verde and Europe, due primarily to the slave trade.

2. Main musical cultures.

Due to its many ethnic divisions, Guinea-Bissau's musical traditions represent the variety of musical styles found across West Africa, reflecting cultural, historical and linguistic affinities with societies beyond its boundaries. Guinea-Bissau may be divided into cultural pattern areas that overlap national borders.

(i) Crioulo.

Crioulo music culture, the music of Guinea-Bissau's airwaves and dance halls, is the a feature that unites the country. Because of Guinea-Bissau and Cape Verde's common vernacular and their colonial past, Crioulo musics are heard throughout Guinea-Bissau. These include the *morna* (poetic, melancholy ballads primarily in minor keys, played at medium tempos and in quadruple metres), the *coladeira* (upbeat dance music in fast duple metre) and *funana* (fast quadruple-metre dance music originally performed on accordion and scraper but adapted by commercial bands after 1980).

(ii) Bijagós islands.

Some of the Bijagós island people have a social organization that is unusual among African musical cultures, although it is consistent with neighbouring matrilineal coastal forest peoples. In these communities, women may adopt roles usually reserved for men. For example, it is women who play the drums, a rare phenomenon in most folk cultures. Gender role reversals are evident in other customs; women choose their spouses from among the community's young men, who often present themselves within the context of a dance. They adorn themselves with jewellery, elaborate hairstyles, clothing and make-up, hoping to be chosen by a powerful female. On the surface, it seems that this is a rare instance where courtship roles, music-making and power over reproductive rights are controlled by women instead of men.

(iii) Muslim culture.

In Muslim Guinea-Bissau a special caste of professional musicians called *jali* (*jalis*, *jalolu*, *judeu*) provides music for many occasions; **Griot** is the general French name for these specialized musicians, oral historians and poets in West Africa. The *jalis* have a low social status but are respected for their skill and ability to perform praise-songs, recount long lineages and oral histories, and entertain. They are keen observers and critics of society. These musicians generally accompany themselves on the **Kora** (plucked bridge-harp), **Balo** (xylophone), *koni* (four-string lute), *nhanheros* (bowed fiddle) and the double-headed hourglass tension drum. The women in families of *jali* sing and play iron bells or scrapers. The melodic and

rhythmic organization of their music has distinctive North African and Arab influences.

(iv) Animist culture.

Descriptions of animist cultures mention the prevalence of call-and-response structures, complex polyrhythmic organizations and the linkage of music and dance. Polyphonic singing, especially in 3rds, is associated with the coastal animist, while the interior Muslims favour monophonic melodies with ornate embellishments.

3. Music and dance.

Music and dance, whether rooted in traditional or contemporary forms, are an integral part of everyday life for most people of Guinea-Bissau. There are special songs for almost every aspect of life, including rituals, praise, work and play, and for recounting oral history. Music and dance can be both an expression of spirituality and a catalyst of religious fervour. Among animists, trance and spirit possessions are often part of musical rituals and induced in part by intense spiritual receptivity paired with rhythmic drumming, hand-clapping, singing and agitated dance. A dance may be considered an offering to the spirits, much like a prayer. Rites of passages (births, puberty, marriage, succession and funeral ceremonies) are marked with music and dance, as are fertility rituals, yearly religious and agricultural celebrations, and ceremonies performed by secret societies and associations of hunters and warriors.

While nearly everyone sings and dances in various contexts, Guinea-Bissau's tribal societies are divided into musical groups along lines of age and gender, and each group has distinctive repertoires.

Ethnographic descriptions say little about musical structures, yet descriptions of dances are plentiful. Most dances are performed in a circle by a peer group (i.e. all women, all young men etc.). Common in dances among the coastal animists are totemic representations of various significant animals, especially steer, water buffalo, hippopotami, frogs and fish. Traditional dance apparel in Guinea-Bissau is among the world's most elaborate and beautiful. Typical are costumes made of dried grass, large carved or woven masks, and headdresses made from palm-leaves, especially in the Bijagós islands. Records from the colonial era often mention a type of female dance that they considered 'lewd and lascivious', which was characterized by a rapid gyration of the hips and buttocks (often accentuated by a sash), outstretched arms, minimal upper body movement and a backwards tilt of the head. This dance was performed by one or more soloists accompanied by an ensemble of women who sang call-and-response songs and provided hand-clapping. Cape Verde *batuko* probably has its origins in similar dance traditions.

4. Musical instruments.

Although there are numerous instruments used in Guinea-Bissau, the most prevalent source through which music is produced is the human body; singing and hand-clapping are present in most music performances. Rows of jingles attached to dancers' bodies and musical instruments provide

another important source of musical sound. There are many types of indigenous fiddles and lutes, harps, drums, xylophones, side-blown trumpets made from wood, animal horns or gourds, bullroarers, mirlitons, whistles, iron bells, rattles and flutes. Of these, several stand out as widespread and important. These include the large *bombólon* (slit-drum), which is sometimes two metres in length. It is made from a hollowed-out tree trunk and is played with two heavy, wooden sticks. Since this drum can be heard for long distances and is used as a signal to announce deaths or sound an alarm, it is sometimes referred to as the 'telegrafo indigena'. In addition to the slit-drum, there are many types of wooden membranophones in various shapes and sizes, including a long, thin drum sometimes called the *gilá*, which is carried with a shoulder harness. Drum ensembles of at least three instruments of varying sizes are common. For example, the Papeis use single-headed wooden drums called *ondame* (largest), *tchânguere* (middle-sized) and *peruto* (smallest). They are played with one stick and one open hand.

The *balafon* (*balo*, *balfou*, *bálá*, *balafom*) gourd-resonated wooden xylophone, another common instrument, has between 16 and 24 slabs and is tuned to an equiheptatonic scale. It is played with two wooden mallets and is used as both a solo and an ensemble instrument by the Mande people throughout the Western Sudan area.

Variations on the fiddle are widespread. *Calande* is the Crioulo name for a commonly found bowed or plucked fiddle. It is made of a dried calabash cut in half and covered with a skin. It has a neck and one or more gut strings. Other names for this instrument are *nhanheros* (Fula), *molo*, *riti* and *cimboa*.

Oval- or boat-shaped lutes with three, four or five strings are found throughout West Africa, including Guinea-Bissau. These lutes have wooden resonating boxes covered with animal skins and are about 40–45 cm long and 10 cm wide. Instruments of this type have many names, including *koonting*, *konting*, *kontigo*, *koni*, *viola*, *xalam*, *toncrum* and *haddu*. These instruments usually have a rattling device on the neck that vibrates when the instrument is played, adding an additional timbre.

Instruments from the bridge-harp family, such as the *kora*, are prevalent in Guinea-Bissau among the Mande people. Scholars believe that the *kora* originated in the area that is now Guinea-Bissau, in or around Kansala, capital of the Kaabu empire. These large bridge-harps usually have from 18 to 21 strings stretched between a large calabash resonating chamber and a long curving neck. They have several heptatonic tuning systems involving both tones and semitones and are used to accompany singing and as solo instruments. Smaller harps with seven or eight strings called *simbing*, *simbingo* and *bolon* are also widespread.

5. Popular music.

Popular musics from Guinea-Bissau have been influenced by diverse musical sources, including Cape Verde, other African nations, the Caribbean and indigenous traditions. Popular recording artists use conventional Western instruments, such as the guitar, drum kit, keyboard and bass guitar in their music, in addition to indigenous instruments.

Popular Guinea-Bissauan musicians include the band Tabanka Djaz (led by Mikas Cabral), Ramiro Naka, Kaba Mané and Sidonio Pais who have earned an international following, performing a local music called *goumbé* (also *gumbé*), as well as the aforementioned styles. Other popular recording artists include Manecas Costa, N'Kassa Cobra, Dulce Maria Neves and Tino Trimo who made a guitar-based dance music called *kambalocho* famous.

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SUSAN HURLEY-GLOWA

Guinjoan (Gispert), Joan

(b Riudoms, 28 Nov 1931). Spanish composer, pianist and conductor. He studied piano at the Barcelona Liceo Conservatory (1947–52) and at the Ecole Normale, Paris (1954–7), and composition privately with Taltabull and at the Paris Ecole Normale with Wissmer and Jean-Etienne Marie. Back in Barcelona he founded the ensemble Diabolus in Musica (1965), with whom he played an active role in promoting contemporary music, which he continued to do in his capacity as adviser to and director of various public institutions. Both these experiences made a considerable mark on his attitude towards composition. His extensive and varied output has been awarded many prizes and is unanimously recognized as being among the most outstanding of his generation. His first significant works, such as the *Células* and the *Cinco estudios* for two pianos and percussion, are influenced by serialism and already exhibit the traits that are to become constant features of his musical personality: clarity of texture, harmonic richness and sensitivity, rhythmic vitality, control of form, and instrumental writing that is always idiomatic and colouristic without shying away from virtuosity. All these qualities attest to a solid and versatile workmanship and reflect the experiences of his stay in Paris. His subsequent production is marked by an intelligent and critical appropriation of the various techniques and procedures developed after World War II: improvisation, flexibility and new forms of notation coexist with rigorous construction, dressed here in southern luminosity and tinged with irony. He moves towards a stylistic

pluralism that does not obstruct the coherence and strong individuality of the discourse, which always attests to a great capacity for communication and in which quotations from and references to popular music acquire a growing importance. Guinjoan's fascination for exotic rhythms and casual reminiscences of free jazz contribute to the playful mood of much of his work. His more mature works stress the Mediterranean roots of his music, either capturing the essence of Andalusian tradition (*Jondo*, *Flamenco* and *Hommage à Carmen Amaya*), or introducing highly stylised material of indigenous origin which serves as the basis and starting point of the composition (Bassoon Concerto). This tendency reaches its peak in one of his most important works, the opera *Gaudí*, a synthesis of his output. While the orchestration obviously predominates in great sound paintings such as *Ab origine*, *Tzakol*, *Trama* and *Gaudí*, his chamber works attain the highest degree of purification and mastery in pieces such as the *Pàssim-trio*, *Barcelona 216* and *Self-paràfrasis*.

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instrumental

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BENET CASABLANCAS I DOMINGO

Guinovart (i Rubiella), Carles

(b Barcelona, 10 March 1941). Spanish composer. He studied at the conservatory of the Liceo in Barcelona (1953–61), at the Barcelona Municipal Conservatory with Josep Poch, Zamacois and Montsalvatge (1961–71), in Paris with Messiaen (1975) and in Darmstadt, where he assimilated new techniques and musical language. He has been intensely active as a teacher, mainly in the field of 20th-century music, at the Barcelona Municipal Conservatory (since 1970), the University of Alcalá de Henares (since 1990) and the Queen Sofia School of Music in Pozuelo de Alarcón, near Madrid, since its founding in 1990.

Guinovart's language is eclectic and reveals various focusses of interest. A constant factor is the influence of French music, seen in the importance

accorded to timbric elements, a particular harmonic sensitivity and great attention to detail. These aspects can already be noted in chamber works such as *Amalgama* (1971), the *Peça per a piano* (1974) or the *Moviment simfònic* (1975). In his later works we find specific quotations and references to music of the past (*Stella splendens*, 1987; *Glosa sobre un tema renacentista espanyol*, 1995), new forms of graphic notation and aleatory writing, and occasional theatrical elements (*Voyage au fond du miroir*, 1989). With the *Poemas de Màrius Torres* (1994) for mixed choir and orchestra, the composer underlines the expressive dimension with a purer kind of harmony and counterpoint and with themes with a neo-classical outline.

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BENET CASABLANCAS I DOMINGO

Guion, Jean.

See [Guyon, Jean](#).

Guiot de Dijon

(fl 1215–25). French trouvère. He was a native of Burgundy, and he seems to have received the patronage of Erard II de Chassenay, who took part in

the fifth crusade and returned to France in 1220. There are 17 chansons ascribed to Guiot, either in the *Manuscrit du Roi* (F-Pn fr.844) or in the Berne manuscript (CH-BEsu 389, an unreliable source). Unfortunately, only two ascriptions are corroborated by a second source. Many of the isolated ascriptions are contradicted in other chansonniers, and scholars have even questioned the authenticity of uncontradicted ascriptions to Guiot (e.g. in *Chanter m'estuet pour la plus bele* and *Chanterai por mon corage*). Guiot appears to have been technically fluent, and he successfully used a wide variety of poetic structures. His verse, however, is seldom imaginative.

Amours m'a si enseignié, *Quant je plus voi felon rire*, *Joie ne guerredon* and *Quant li dous estés* all survive with two melodies. There is a late setting in Franconian notation of *Quant je plus voi* that provides a rare example of a through-composed setting of a trouvère poem. The melodies for all strophes are cast in bar form and all end on the same final; a subtle sense of overall shape is achieved, however, through the control of tessitura. In the other instances there is no obvious means of ascertaining which (if either) of the melodies is by Guiot. *Chanterai por mon corage*, which is notated in the 2nd mode in the *Chansonnier Cangé* (F-Pn fr.846), is noteworthy for the use of a number of small variations on the opening phrase, and for the fact that while similar materials are used in all sources, they are organized into two different repetition patterns. *Helas, qu'ai forfait* and *Quant je plus voi* each end on a note other than that which serves as the tonal centre for the opening lines.

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Joie ne guerredon d'amours, R.2020

Penser ne doit vilanie, R.1240 [model for: Anon., 'De penser a vilanie', R.1239]

Quant li dous estés define, R.1380

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Uns maus k'ainc mes ne senti, R.1079

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

THEODORE KARP

Guiot de Provins

(*d* after 1208). French trouvère. Although originally from France or Champagne, he spent part of his youth in Provence, where he probably became familiar with the art of the troubadours. He travelled widely in the service of several noblemen, having been at the court of Friedrich Barbarossa in Mainz in 1184, and thereafter in Jerusalem during the third crusade. In 1195 he became a monk, and sometime between 1204 and 1209 composed his long narrative *Bible* (a moral satire with many references to contemporary personages) which is the source of most of what is known of his life. In addition to the *Bible* and five (or six) lyric poems, he composed a poetic *Armëure du Chevalier*.

Guiot was one of the earliest trouvère poet-composers and is thought to have influenced the German Minnesinger. Most important for the music historian is Friedrich von Hûsen's contrafactum *Ich denke under wîlen*, based on *Ma joie premeraine*, which may be accounted for by Guiot's presence in Mainz in 1184. Wolfram von Eschenbach tells us also in his *Parzival* that the subject of the tale was borrowed from a certain 'Kiot le provençal' who may well be identified with Guiot.

The five songs which may be attributed to Guiot with some certainty are found in a small number of sources and were, according to Orr, composed between 1170 and 1190. *Mout avrai lonc tens demouré* was written in the Holy Land probably during the third crusade. A further song, *Les oiselés de mon pais*, is attributed to Guiot in one source, but is almost certainly by Gace Brule. In spite of his early fame, Guiot seems to have been rather quickly forgotten as a lyric poet and composer. With the exception of *Mout avrai*, none of his songs is found in the larger collections which represent the central repertory of trouvère song, and none inspired imitations by later generations of trouvères.

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Contre le nouvel tens, R.287 (no melody)

La bone amour qui en joie me tient, R.1248 (no melody)

Ma joie premeraine, R.142 [contrafactum: Friedrich von Hûsen, 'Ich denke under wîlen'], T ii, no.84

Mout avrai lonc tens demouré, R.422 = 421 (two melodies), T iii, no.244

Mout me merveil de ma douce dame et de moi, R.1668, T xi, no.964

doubtful works

Les oiselés de mon pais, R.1579 (probably by Gace Brule), T x, no.913

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

ROBERT FALCK/JOHN D. HAINES

Guiraud, Ernest

(*b* New Orleans, 23 June 1837; *d* Paris, 6 May 1892). French composer. He was the son of the composer Jean-Baptiste-Louis Guiraud (1803–c1864), a pupil of Le Sueur and Reicha who won the Prix de Rome in 1827 in competition with Berlioz and later emigrated to New Orleans. Ernest went to Paris at the age of 12; in April 1853 his opera *David*, on a libretto set by Mermet in 1846, was played in New Orleans, but in 1854 he was back in Paris, assisting Berlioz with the performance of *L'enfance du Christ*. He studied at the Paris Conservatoire with Marmontel and Halévy and was a classmate of Bizet. His op.1 is a virtuoso piano sonata composed at this time. He won a *premier prix* for piano in 1858 and the Prix de Rome for composition (*Bajazet et le joueur de flûte*) in 1859. In Rome he renewed his friendship with Bizet, the laureate of two years earlier, and they remained close friends until Bizet's death. On a journey together through Italy in 1860 Bizet described Guiraud as 'so nice, so friendly; in his approach to life, to playing and to music he is a little soft, a little apathetic. I am trying to liven him up a bit'. Guiraud is now best known for the recitatives he added to *Carmen* for the Vienna production of 1875 and for his arrangement of the second suite from *L'arlésienne*. But he composed a great deal himself, mainly for the stage. Most of his operas are in lighter forms, not exceptionally brilliant or successful, though well appreciated in their time. The one exception is *Frédégonde*, a grander, more ambitious work on a fashionably legendary subject, and in a markedly more modern style, left unfinished at his death. It was completed by Saint-Saëns and orchestrated by Dukas, but was not well received in 1895. A more distinctive style is to be seen in his orchestral music, especially the *Ouverture d'Arteveld* and the two suites, all worthy contributions to the revival of French orchestral music after 1870. The symphonic poem *Chasse fantastique* (1887) also deserves to be heard. Guiraud's fame rests on his contacts with other composers. Apart from Bizet these include Offenbach (whose *Contes d'Hoffmann* he orchestrated), Debussy and Dukas (both of whom studied composition with him). He was professor of harmony and accompaniment at the Conservatoire from 1876 and of composition from 1880 until his death. He liked Debussy, but was barely able to grasp his brilliant pupil's new ideas of harmony and colour. Just

before his death he published a *Traité pratique de l'instrumentation* (Paris, 1892).

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Le Kobold (opéra-ballet, 1, Gallet and C. Nuitter), Paris, OC (Favart), 26 July 1870, *Pc** (inc.), ov. (n.d.)

Madame Turlupin (oc, 2, E. Cormon and C. Grandvallet), Paris, Athénée, 23 Nov 1872, *Pc** (inc.), vs (1873)

Gretna-Green (ballet, 1, Nuitter), Paris, Opéra, 5 May 1873, arr. pf (1873), ov. (?1875)

Piccolino (oc, 3, V. Sardou and Nuitter, after Sardou), Paris, OC (Favart), 11 April 1876, vs (1876), fs (n.d.)

Le feu (opéra, E. Gondinet), inc.; int perf. 9 March 1879, Danse persane *Pc**

Galante aventure (oc, 3, L. Davyl and A. Silvestre), Paris, OC (Favart), 23 March 1882, vs (1882)

Frédégonde (drame lyrique, 5, Gallet, after A. Thierry: *Les récits des temps mérovingiens*), inc.; Acts 1–3 orchd P. Dukas, Acts 4 and 5 and ballet in Act 3 composed by Saint-Saëns, Paris, Opéra, 18 Dec 1895, *Po**, vs (1895)

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HUGH MACDONALD

Guiraut de Bornelh.

See [Giraut de Bornelh](#).

Guiraut d'Espanha [Espaigna] de Toloza [Tholoza]

(fl 1245–65). Troubadour. Of the 16 poems attributed to him in the sources, 10 are dansas and one a pastorella in dansa style. No melodies have survived for these songs, but Guiraut's cultivation of the dansa form led Suchier to ascribe to him the anonymous dansa *Be volgra, s'esser pogues* (PC 244.1a) cast in the form of a virelai and with a simple melody. Three other anonymous dansas also in the Manuscrit du Roi (*F-Pn* fr.844) and written in the same hand share this form: *Amors m'art con fuoc ab flama* (PC 461.20a), *Domna, pos vos ai chausida* (PC 461.92) and *Tant es gay' es avinentz* (PC 461.230). None of these is actually named 'dansa' in the source, but they have been so identified on the basis of their similarity in poetic form to other named dansas. They are all based on a heptasyllabic line, although *Domna, pos vos* alternates a shorter five-syllable line in the refrain and portion of the stanza based on it.

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IAN R. PARKER

Guiraut Riquier.

See [Riquier, Guiraut](#).

Güiro.

Scraper of the Caribbean, Panama and South America (in the Hornbostel and Sachs system it is classified as a scraped idiophone). In Cuba (where it is also known as *guayo* or *rascador*) it is usually made from the gourd of a climbing plant. It is elongated, with raised marks or frets close together on its sides (see [illustration](#)); a switch is rubbed against the frets, producing a distinctive sound which gives rhythmic emphasis to the music. It is used in dance ensembles. The name is also applied to the Atcheré, a large rattle with external strikers, used for religious rites of the Afro-Cuban Lucumí cult. In Puerto Rico, the *güiro* is used in most types of folk and popular music, and in certain religious festivals. In Panama, the *güiro* (or *guáchara*) accompanies the *mejorana* and *cumbia* folkdances. In Ecuador, where it is scraped with a small comb, the *güiro* is used by mestizos in Imbabura, by Quechuas in Tungurahua and by Afro-Ecuadorians in Esmeraldas Provinces.

The modern *güiro* has been used in orchestral scores, including Stravinsky's *The Rite of Spring* (*Cortège du Sage*), where it is called both 'rape guero' and 'guero (rape)'. By the late 20th century the *güiro* was used extensively in all types of music, though when used orchestally it was frequently mounted on a stand so that it could be played with one hand. It was available in a variety of shapes and sizes, made of wood or fibreglass. A metal spring version over a resonating chamber has been developed; it has been called a *reco-reco*, the name also used for a notched bamboo scraper of Brazil.

JOHN M. SCHECHTER, JAMES BLADES, JAMES HOLLAND

Guisterne

(Fr.).

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

Guitar

(Fr. *guitare*; Ger. *Gitarre*; It. *chitarra*; Sp. *guitarra*; Port. *violo*; Brazilian Port. *violão*).

A string instrument of the lute family, plucked or strummed, and normally with frets along the fingerboard. It is difficult to define precisely what features distinguish guitars from other members of the lute family, because the name 'guitar' has been applied to instruments exhibiting a wide variation in morphology and performing practice. The modern classical guitar has six strings, a wooden resonating chamber with incurved sidewalls and a flat back. Although its earlier history includes periods of

neglect as far as art music is concerned, it has always been an instrument of popular appeal, and has become an internationally established concert instrument endowed with an increasing repertory. In the Hornbostel and Sachs classification system the guitar is a 'composite chordophone' of the lute type (see [Lute, §1](#), and [Chordophone](#)).

1. [Structure of the modern guitar](#).
2. [Origins](#).
3. [The four-course guitar](#)
4. [The five-course guitar](#)
5. [The early six-string guitar](#).
6. [The modern classical guitar](#).
7. [Variants of the classical guitar](#).
8. [Regional variations](#).

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Guitar

1. Structure of the modern guitar.

[Fig.1](#) shows the parts of the modern classical guitar. In instruments of the highest quality these have traditionally been made of carefully selected woods: the back and sidewalls of Brazilian rosewood, the neck cedar and the fingerboard ebony; the face or table, acoustically the most important part of the instrument, is of spruce, selected for its resilience, resonance and grain (closeness of grain is considered important, and a good table will have a grain count about 5 or 6 per cm). The table and back are each composed of two symmetrical sections, as is the total circumference of the sidewalls. The table is supported by struts of Sitka spruce, which contribute greatly to the quality of sound. Over-extraction of many of these woods led to a global shortage at the end of the 20th century, and luthiers, having exhausted their old stocks, turned to alternative materials. Indian rosewood and maple were often used instead of Brazilian rosewood (trade of which was banned throughout the world), the table was sometimes made from Canadian or western red cedar (acid rain and war in the Balkans having affected supply of European spruce), mahogany from Honduras and Brazil was occasionally used for the neck, and African blackwood was being considered as a substitute for ebony.

The traditional arrangement has the struts radiating from below the soundhole under the lower part of the table; hence the term 'fan-strutting'. Various other patterns have resulted from experiments by different makers: some makers use a much thinner soundboard and a grid pattern of fine longitudinal struts with a smaller number of larger lateral struts, creating a membrane supported by a delicate but strong grid; others prefer a diagonal grid of struts (which include carbon fibre for extra strength). As high sound quality has been achieved by several of these makers, it is clear that one cannot speak of a standard strutting pattern; whatever the pattern, the table must be allowed to vibrate adequately. Vibrations of the strings are transmitted to the table by a rosewood bridge, which also acts as lower string fastener. The lower vibrating length of each string is determined by

an ivory or bone saddle in the bridge and by a nut, also ivory or bone, at the upper end. The frets (usually 19), giving a total range of three and a half octaves, are of nickel silver. The three upper strings are made of nylon, the three lower of nylon strands overspun with fine metal. Tuning is effected by rear pegs activating a geared mechanism that turns the bone or nylon rollers. The standard tuning is *E–A–d–g–b–e*'. Guitar music is notated an octave higher than it sounds.

There are two methods of joining the neck to the body – the 'Spanish method' and the 'dovetail method' (see [fig.1](#)). In the former the neck is projected into the body, and the sidewalls are slotted into the heel of the neck, while in the latter the body is completed first and the neck fitted into the top block. The Spanish method is more difficult to achieve but results in a stronger joint between neck and body and is hence preferable as this is an area of great tension. Modern guitar decoration is limited to a wooden mosaic inlay surrounding the soundhole; the inlay may be repeated in the bridge but the bridge more often has ivory, wood or synthetic purfling, which is also functional as it protects the wood from the pressure of the strings. Typical measurements for a guitar are: overall length 98 cm; string length 65 or 66 cm; width at the lower bout 37 cm, at the waist 24 cm, and at the upper bout 28 cm; body length 48.5 cm; nut to body 30 cm; depth at the lower bout 10 cm, at the upper bout 9.5 cm.

Guitar

2. Origins.

There has been much speculation on the origin of the guitar, and several theories have been proposed to account for its presence in Europe. Some have regarded it as a remote development from the Ancient Greek kithara – as suggested by the etymological relationship of 'kithara' and 'guitar'; others have seen guitar ancestors among the long-necked lutes of early Mesopotamia and Anatolia or in the flat-backed 'Coptic lutes' of Egypt. One subject of disagreement has been whether the guitar was of indigenous European development or was instead among the instruments introduced into medieval Europe by the Arabs; but the application of the name 'guitar', with its overtones of European musical practice, to ancient and oriental lutes betrays a superficial acquaintance with the instruments concerned.

Short-necked lutes, among which the European guitar is classed, appeared many centuries later than the long-necked type. The earliest representations of the guitar shape in a short-necked lute appeared in Central Asia in the 4th and 3rd centuries bce. From that time until the 4th century ce Central Asian lutes were of many kinds; the guitar shape is found in examples dating from the 1st to the 4th century ce ([fig.2](#)). The type is not met again until its appearance in Byzantine miniatures of the 11th century as a bowed instrument, and from this time the guitar form was similarly depicted in medieval iconography (see [Fiddle](#)). Plucked lutes appeared in a variety of shapes in the Middle Ages; some citoles (which were plucked with a plectrum) approach guitar shape and are depicted with frets (see [Citole](#)).

The history of the guitar in Europe can be traced back to the Renaissance. Guitars from this period were constructed with both curved and flat backs and the main identifying feature of the Renaissance guitar is the

characteristic outline of its frontal aspect, a shape it shared with the vihuela.

Instrument names related to 'guitar' occur in medieval literature from the 13th century onwards, but many are now thought to refer to the gittern, which differed in several respects from the Renaissance guitar (for a discussion of some of these early names, see [Gittern](#)). However, the late 15th-century gittern was, according to Tinctoris (c1487), tuned 4th–major 3rd–4th, a tuning used also for the contemporary four-course lute and some four-course guitars. Iconographical evidence suggests that the extension of the range of the European lute dates from the beginning of the 15th century (paired strings having been introduced in the 14th). A fifth course was added in the treble, and later in the 15th century a sixth course was added in the bass, resulting – to judge partly by 16th-century musical evidence – in the tuning *G/g–c/c'–f/f'–a/a–d'/d'–g'*. This interval pattern, but with all the courses tuned at unison, was shared by the *vihuela de mano*, which replaced the lute in Spain. 'Vihuela' was first qualified by *de mano* (finger-plucked) in the 15th century; earlier related names were *Vihuela de peñola* and *vihuela de arco*. It seems clear that the finger-plucked vihuela was an adaptation of the guitar-shaped bowed instrument. The basic form was retained, but features better suited to a plucked instrument were adopted, namely a lute-type bridge and a central rose.

It was also during the 15th century that the Renaissance four-course guitar appeared, an instrument which had much in common with the lute and the vihuela. The strong influence from these two instruments is attributable to their artistic superiority to the guitar: the wider range afforded by their extra strings would have allowed more ambitious music to be played on or composed for them. Depictions of the four-course guitar from various regions have enough in common to indicate that a single type of instrument had been established in general usage; the complete outline of the guitar is apparent in them all, as are the central rose, the lute-type bridge and frets. In 16th-century depictions the guitarist's right hand approaches the strings from above (fig.3); no plectrum is used (as this would not allow polyphonic music to be realized). One of the four-course guitar tunings had doublings at the upper octave in the lowest course. Other features of the lute that appeared in the guitar were the rose, the bridge (fixed to the table) and the rounded, ribbed back. The flat back was shared with the vihuela, as was the waisted frontal outline (for illustrations, see [Vihuela](#)).

Guitar

3. The four-course guitar

(Fr. *guitarre, guiterne*; It. *chitarrino, chitarra da sette corde, chitarra Napolitana*; Sp. *guitarra de quatro ordines*). 16th-century guitars were much smaller than the modern instrument, and the four-course instrument could be described as a treble guitar. Juan Bermudo (*El libro llamado Declaración de instrumentos musicales* (Osuna, 1555/R, chap. lxxv) described the guitar as smaller (*mas corto*) than the vihuela and this is borne out both by contemporary iconography (fig.4) and by the technical requirements for the left hand in much of the surviving music. In the 16th century even five-course guitars (as opposed to the five-course vihuelas described by Bermudo) seem to have been small instruments. The length

of a five-course guitar made by Belchior Dias in 1581 (Royal College of Music, London; fig.5a) is only 76.5 cm. Other features of the 16th-century instrument – shared by other plucked instruments of the period – were a rose, often of intricate construction (fig.6), instead of an open soundhole; gut frets tied round the neck (eight to ten frets seems most usual); and a bridge set low in the table (this allows the Dias guitar to have a vibrating string length of 55.4 cm).

The basic interval pattern of the gut strings was 4th–major 3rd–4th; there was, however, a variety of tunings applied to the courses. Bermudo described and gave letter names for tunings which result in the following: *g'/g–c'/c'–e'/e'–a'* (*temple nuevos*) and *f'/f–c'/c'–e'/e'–a'* (*temple viejos*). He said that the old tuning (*viejos*) was better for 'old romances and strummed music', and that the new tuning should be preferred for 'modern music'. (The old tuning is found in contemporary French guitar books as 'à corde avalée', see [Cordes avallées](#)). Both the old and new tunings have the fourth course in octaves; the lower, and thicker, of the pair of strings is called a 'bordón' by the Spanish and a 'bourdon' by the French. The particular stringing arrangement of the fourth course (with the lowest string closest to the third course) is deduced from internal evidence of the instrument's full repertory, and is corroborated both by similar evidence for the five-course guitar (see §4) and the survival of this practice in folk guitars from Spain, Portugal, Brazil etc. Not all music sources require this lower string. Scipione Cerreto (*Della prattica musica*, Naples 1601/R) gave a totally re-entrant tuning with no lower octave on the fourth course: *g'/g'–d'/d'–f'/f'–b'*, that is, Bermudo's *temple viejos* intervals but a tone higher. This tuning is corroborated by an anonymous print of 1645, *Concerto vago*, a suite of pieces for a trio consisting of guitar, lute and theorbo, in which the guitar has to be tuned as above in order to comply with the normal tunings of the other two instruments.

In addition to guitar tunings, Bermudo provided information about how pre-existing vocal and instrumental music could be intabulated for the guitar. He noted (f.xxixv), that one could imagine (*ymaginar*) guitars, vihuelas etc. tuned to any desired pitch level, so that even if the written pitches did not happen to fit the actual tuning of the instrument, they would still fit comfortably on the fingerboard. In other words, one could transpose the music to fit on one's instrument. Many modern editors have misunderstood this practical instruction, and have produced editions in which the music is transcribed into unlikely pitches. Bermudo went on to advise the beginner to make fingerboard diagrams for various pitch levels to aid in making intabulations (f.xcviv). It seems clear from his discussion that one size of instrument tuned to one actual pitch level was intended for all the music, and not different size guitars and pitches.

Most of the evidence of iconography, music sources and tuning instructions indicate that the four-course guitar was a small, treble instrument; however, fragments of *An Instruction to the Gitterne* (almost certainly a translation and edition by James Rowbotham (London, c1569) of Adrian Le Roy's lost *Briefve et facile instruction pour ... la guiterne*, Paris, 1551), gives the tuning pitches in staff notation as *c–f–a–d'*. If taken literally, this implies a larger four-course guitar. Michael Praetorius (*PraetoriusSM*, ii), who is likely to have consulted one of these prints, cites the same pitches. But as

this is the only evidence for a larger instrument, the possibility of a printing error in the Rowbotham print must be considered. The C clef in the tuning chart appears on the fourth line, but may have been intended for the second; in which case, the tuning would be the same as Bermudo's *temple nuevos*. Certainly, all present evidence suggests that from the mid-17th century the term 'gittern' was used in England to refer to a small, treble instrument (although, by this time, but not before, there is evidence that it may have pertained to a wire-strung, cittern-like instrument).

In the performance of polyphonic music guitar technique was similar to that of the lute and vihuela; the right hand was supported by the little finger resting on the bridge or on the table, and the production of sound was generally achieved by the thumb and first two fingers plucking the strings. Such a position was made possible by the low height of the strings over the table, which itself lay flush with the fingerboard. Music was notated in tablature. The various systems used four lines to represent the courses; in music printed in Spain and Italy the lowest line represents the highest-sounding course (establishing a physical correspondence between the instrument in playing position and the music), while this is reversed in French sources (establishing an intellectual relationship between the highest line and the higher sounds). The Spanish and Italian systems use numbers to indicate the frets to be stopped (0, open string; 1, first fret etc.); the French system uses letters (*a*, open string; *b*, first fret etc.). Rhythm is indicated by note values above the 'staff'; these follow the quickest-moving part, so longer-held notes have to be inferred by the performer. Although Bermudo gave advice on locating notes that might not be obtainable in some positions because of ostensibly Pythagorean tuning systems, guitar tablature is actually based on a temperament with most of the semitones equal in size.

The earliest surviving music for the four-course guitar appears in Alonso Mudarra's *Tres libros de musica en cifras para vihuela* (Seville, 1546/R): four fantasies (one in the *viejos* tuning), a 'pavana' and a setting of *O guardame las vacas*, which uses the *romanesca* ground. The music is of the same high quality as Mudarra's vihuela music, which comprises the bulk of the collection. The earliest Italian source is Melchior de Barberis's lutebook *Opera intitolata continua ... Intabolatura di lauto ... libro decimo* (1549³⁹) in which are found four 'fantasias' for guitar. These are actually light dance pieces; one of them was reprinted by Guillaume Morlaye (1553³⁴) as a 'branle'.

It was in France that music for the four-course instrument flourished. Beginning with the (lost) first book of Guillaume Morlaye (1550), a series of guitar books published by the printers Granjon and Fezandat included music by Morlaye (book 1, RISM 1552³²/R, see fig.4; book 2, 1553³⁴/R (Fezandat alone); book 4, 1552³³/R (Fezandat alone)) and Simon Gorlier (book 3, 1551²²/R). A concurrent series was published by the printers Le Roy and Ballard with music by Le Roy (book 1, 1551²³/R; book 2, 1555/R; book 3, 1552/R; book 5, 1554³³/R) and Grégoire Brayssing (book 4, 1553/R). The repertory in these publications comprises a wide range of material from simple dance settings and intabulations of chansons to rather fine fantasias. Some of the dance settings have virtuoso divisions and the fantasias include four by the famous lutenist Alberto da Ripa which

compare favourably with his best lute fantasias. Le Roy's second and fifth books are entirely for solo voice and guitar. Among Spanish sources Miguel de Fuenllana's vihuela collection *Orphenica lyra* (Seville 1554/R) also contains guitar music, including Juan Vasquez's *Covarde cavallero* and a *romance*, *Passavase el rey moro*, both for voice and guitar (the vocal line is indicated by red ciphers within the tablatures). There are also six fantasias and a setting of 'Crucifixus est'. In England and elsewhere the four-course instrument also enjoyed some popularity. In addition to Rowbotham's *An Instruction to the Gittern*, there are some English lute manuscript sources which contain samples of four-course guitar tablature (GB-Lbl Stowe 389; GB-Lbl Add.30513; US-NH 'Braye lutebook' (ed. in Ward, B1992)). Phalèse, who was active in Leuven, printed two collections for the instrument (1570³⁵, 1573, lost). Much of the music in the first book was taken from the earlier French publications. The instrument was widely used in Italy, and a number of Italian manuscript sources from the late 16th and early 17th centuries survive in European libraries. (For an extensive listing of guitar sources see Tyler, A1980, pp.123–52).

Although the four-course instrument is generally regarded as a Renaissance guitar because of its 16th-century repertory, it continued to be widely used, mainly for playing popular music, throughout the 17th and 18th centuries. Agostino Agazzari (*Del sonare sopra 'l basso*, Siena, 1607) recommended its use in a continuo ensemble; the 1645 *Conserto vago* collection has already been mentioned. Pietro Millioni (*Corona del primo, secondo, e terzo libro*, Rome, 1631) provided a chord chart for the four-course as well as for the larger, five-course guitar, and thus provided a clue as to its use in the enormous repertory of strummed guitar music. In London, John Playford published *A Booke of New Lessons for the Cithern and Gittern* (?2/1652), half of which is devoted to English popular tunes arranged for a small instrument tuned to guitar intervals. It is not clear whether this instrument, the gittern, is wire-strung like the cittern or whether the term 'gittern' was still used at this late date to indicate the guitar.

All known editions of Joan Carles Amat's *Guitarra española* from 1626 to c1819 (1st edn, ?1596, lost) contain a chapter on the four-course guitar, indicating perhaps the little instrument's continued, if limited, use into the 19th century. In Spanish and Portuguese cultures, both in the Old and New Worlds, small treble guitars have been in use and continue in use to the present day. The modern ukulele tuning *g'–c'–e'–a'* is the same as Bermudo's tuning (without a *bordón*), and the alternative ukulele tuning *a'–d'–f'–b'* is remarkably similar to Cerreto's re-entrant tuning of 1601.

Guitar

4. The five-course guitar

(It. *chitarra spagnuola*; Sp. *guitarra*). Iconographic sources confirm that five-course guitar-like instruments were in use from at least the end of the 15th century, especially in Italy. The Italian term 'viola' was applied to these as well as to instruments with six and seven courses. The terms 'viola' and 'viola da mano' (and their Spanish equivalent 'vihuela') were often used generally to mean instruments of this general type and shape; sometimes the small four-course instrument was also included. Fuenllana (f.IV), for example, wrote about the 'vihuela de Quatro Ordenes, Que Dizen

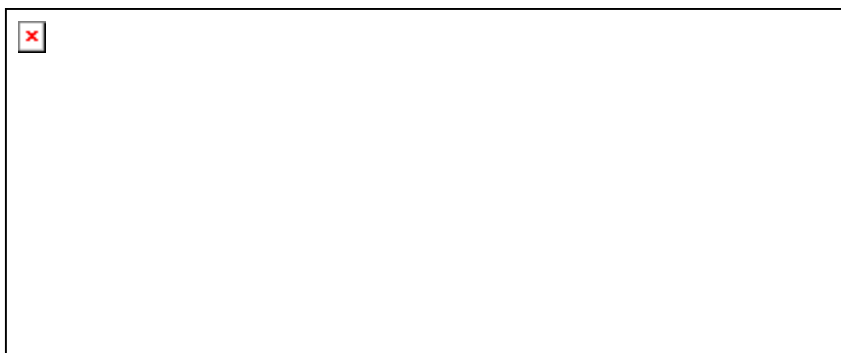
Guitarra'. He also printed the earliest known music for a five-course instrument ('vihuela de cinco ordenes'), fantasies and vocal intabulations that require an instrument tuned to guitar intervals (starting from the fifth course; 4th–4th–major 3rd–4th), though he made no mention of specific pitches or stringing. Bermudo referred to a 'guitarra de cinco ordenes', saying that one could be made by adding to the four-course guitar a string a 4th above the existing first course (f.xxviiiiv). He also described new and unusual tunings for it as well as for a 'guitarra grande' of six courses and for the four-course instrument. No music survives for any of these tunings. The previously described Dias guitar could be an example of Bermudo's 'guitarra de cinco ordenes' (later Italian sources call this type of small instrument a 'chitarriglia').

A French source, the drawings of Jacques Cellier (*Recherches de plusieurs singularités*, c1583–7; F-Pn fonds fr.9152), shows a four-course instrument (seven strings) with a tuning chart for a five-course instrument: *g–c/c'–e–a–d'* (octave stringing is shown only for the fourth course). This re-entrant tuning would be, if the third course were raised a semitone, a typical stringing arrangement (with its bourdon on the fourth course) for the playing of much of the later Italian and French 'art' music written for the guitar. A first course at *d'* was fairly common (see, for example, Benedetto Sanseverino, *Intavolatura facile* (Milan, 1620)), though a first course at *e'* was to become the standard. Spanish sources often recommended *bordónes* on both the fourth and fifth courses, especially if the guitar was to be used only for strumming. The earliest known edition of Amat's booklet on the guitar (1626) gives the following tuning: *A/a–d'/d'–g/g–b/b–e'*; one assumes that the lost first edition (?1596) gave the same information.

From the 17th century, tuning information frequently indicated no bourdons at all. This produced a totally re-entrant tuning: *a/a–d'/d'–g/g–b/b–e'* with the lowest pitch that of the third course (see, for example, Luis de Briçeno: *Método ... para aprender a tañer la guitarra a lo español* (Paris, 1626/R); Marin Mersenne: *Harmonie universelle*, ii (Paris, 1636–7/R); Francesco Valdambrini: *Libro primo d'intavolatura di chitarra* (Rome, 1646), *Libro secondo* (Rome, 1647); Antoine Carré: *Livre de guitarre* (Paris, 1671/R); Gaspar Sanz: *Instrucción de música sobre la guitarra española* (Zaragoza, 3/1674)). Two Italian sources for this re-entrant tuning offer another variant: *a/a–d'/d'–g/g'–b/b–e'* with an upper octave on the third course (*I-MOe* Campori 612.X.L.10.21 and *I-Bc* AA360). The most common modification to the re-entrant type tuning was *a/a–d'/d'–g/g–b/b–e'* which, judging by the musical requirements of their tablatures, was used by the leading composers of guitar solos of the time: Francesco Corbetta, Angelo Michele Bartolotti, Giovanni Battista Granata, Robert de Visée ([ex.1](#)), Ludovico Roncalli, and others.



The reason for these re-entrant tunings becomes clear from the original tablatures: in much of the 'art' music for guitar (as opposed to exclusively strummed music), the high, re-entrant fifth course was used melodically in scale passage-work in conjunction with the other treble courses; rarely was the fifth course used as a bass. The fourth course too was used most often in the same fashion as the fifth. A typical idiom was that which Sanz called 'campanelas' (little bells): as many open strings as possible were employed in the notes of scale passages, so that the notes rang on, one melting into the next in the manner of a harp or bells (see [ex.2](#)). Even when a bourdon was used on the fourth course the stringing arrangement was technically important, with the upper octave string placed nearest the fifth course and the bourdon nearest the third course; this allowed the player the choice of striking the upper of the pair alone (needed most frequently), or including the bourdon when the music required the lower octave. This stringing was mentioned by Lucas Ruiz de Ribayaz, Antonio Stradivari and Denis Diderot among others and is shown in a number of iconographical sources.



It was up to the player to decide which of the variety of possible tunings and stringings was suitable for each source of music; this was not always easy. In general, the sources for exclusively strummed music could be used with any tuning because questions of proper chord inversions and harmonic niceties were rarely touched upon in this repertory. For much of

the mixed style of guitar music, which used **Punteado** (It. pizzicato) technique, some strummed chords (Sp. **Rasgueado**; It. **Battuto**, *battente*), and frequent *campanela* passages (found in the most important Italian and French sources), a re-entrant tuning, usually with a bourdon on the fourth course, was suitable. Occasional sources such as Francisco Guerau's *Poema harmónico* (Madrid, 1694/R) seem to require bourdons on the fourth and the fifth courses.

With its unique tunings and its emphasis on brighter, higher-ranged music, in an idiom generally quite unlike that of the lute or any other plucked instrument of the time, the five-course guitar was very different from the modern guitar. Only from the middle of the 18th century did the character of the guitar begin to approach that of the instrument we know today in its development of a bass range and its playing technique. Average measurements of the five-course Baroque guitar were: overall length 92 cm; string length 63–70 cm; widths 20 cm–17 cm–24 cm; depth varied according to whether the back was flat or rounded (vaulted). The five-course guitar retained features of the smaller, four-course instrument, but curved pegboxes with laterally inserted pegs no longer appeared.

Although many guitars had rounded backs, this feature alone does not identify the later, special type of guitar known today by its 19th-century name, the *chitarra battente*. Developed in the mid-18th century along the lines of the newly perfected Neapolitan mandolin, the instrument usually had a deeply vaulted back, but metal rather than gut strings and frets. The strings passed over a movable bridge and were fixed at the bottom of the body (fig.7). Like the Neapolitan mandolin, the table of the *chitarra battente* was canted downwards from the bridge instead of being completely flat as on the gut-strung guitar. Although it generally had paired strings, the *chitarra battente* could also have three strings to a course. It seems to have been used primarily for popular music accompaniments, and was probably played with a plectrum. There is no known repertory for it, although the parts in *alfabeto* notation for the 'chitarr' a battendo' that accompanies the 'chitarr' a penna' (an eight-course instrument most likely to have been a Neapolitan *mandolone*) in a mid-18th century, possibly Neapolitan manuscript may be for the *chitarra battente* (*I-Mc* Nosedá 48A).

Many Baroque guitars have survived, particularly the highly decorated ones, which were more likely to be preserved by collectors than the plainer models. A survey of contemporary pictures reveals that instruments made of plain woods and with relatively little decoration were more common. In museum collections there are many instruments by makers such as Matteo and Giorgio Sellas, Giovanni Tessler, René and Alexander Voboam, Joachim Tielke (fig.8) and Antonio Stradivari (fig.9). The two surviving instruments by Stradivari are beautifully proportioned with little decoration, though their plainness has been heightened over the years by the removal of decorative details such as the traditional 'moustaches' on either side of the bridge.

The earliest notation specifically for the five-course guitar dates from the latter part of the 16th century, when a new symbol system developed to represent complete, five-note chords. It seems to have first appeared in an Italian manuscript (*I-Bu* 177 iv), which contains the top parts of madrigals

and canzonettas from the 1580s by such composers as Marenzio and Vecchi. There, lower case letters of the alphabet representing specific chords are found about the words and at places where there are changes in the harmony. Other early Italian sources (all song manuscripts) include one supposedly copied c1595 by Francesco Palumbi (*F-Pn Español* 390), and one dated 1599 (*I-Rvat* Chigiani L.VI.200). These contain mostly Spanish texts, but use the Italian letter (*alfabeto*) notation. There are some Spanish sources for the chord system, e.g. Amat's (lost) booklet of 1596 (and its 17th-century reprints) and Briçeno (1626), in which the chords are symbolized by numbers instead of letters. The number notation is rarely encountered, while Italian *alfabeto* became the standard chord notation. Radically different from any previous type of notation, this system, which implied that the performer was to think only in terms of vertical block harmonies (as modern rhythm guitarists do), developed in conjunction with the rise of Italian monody. Indeed, some of the earliest manuscript sources of monody by such composers as Peri and Caccini (for example, *I-Fc* Codex Barbera G.F.83) contain *alfabeto*. It is, perhaps, significant also that in the 1589 Florentine *intermedi*, a major landmark in the development of the new monodic style, two guitars were used in Cavalieri's famous *Ballo del Gran Duca*, a piece which remained popular for at least another century.

The first appearance in print of the *alfabeto* system was Girolamo Montesardo's *Nuova inventione d'intavolatura per sonare li balletti sopra la chitarra spagnuola, senza numeri e note* (Florence, 1606). During the early 17th century an abundance of guitar books appeared in print using only this system for strummed chord solos (many of the pieces could also be considered accompaniment parts for use in ensembles). The important writers of *alfabeto* books were: Foriano Pico (1608), G.A. Colonna (1620, 1623, 1637), Sanseverino (1620), Carlo Milanuzzi (1622, 1623, 1625), Millioni (1624, 1627), Millioni and Lodovico Monte (c1627, 1637, 1644, etc.), G.B. Abatessa (1627, 1635, c1650, 1652), G.P. Foscarini (1629), Tomaso Marchetti (1635), Corbetta (1639), Agostino Trombetti (1639), Antonio Carbonchi (1643), Carlo Calvi (1646), Giovanni Bottazzari (1663), Giovanni Pietro Ricci (1677) and Antonio di Michele (1680); for full details of second and subsequent editions of many of these collections see Tyler, A1980, pp.123–58. The last known *alfabeto* book was an edition of Millioni and Monte's 1637 book in 1737.

In addition to the *alfabeto* sources of guitar solos, there is an enormous body of publications of Italian arias employing the guitar as the instrument to accompany the voice. In this repertory are found publications by many of the major vocal composers of the time, such as Stefano Landi (1620, 1627) and Sigismondo d'India (1621, 1623), and several books by Andrea Falconieri, G.G. Kapsperger, Milanuzzi, G.B. Vitali, Biagio Marini, Guglielmo Miniscalchi, Alessandro Grandi (i), and others. In the collections with contributions by various composers are found five arias by Monteverdi (Milanuzzi, 1624, RISM 1634⁷) all unique to these prints, as well as arias by Frescobaldi (*Vogel/B* 1621²), Domenico Mazzochi (RISM 1621¹⁶) and Cavalli (RISM 1634⁷). The subject of guitar accompaniment in this important 17th-century aria repertory has yet to be studied thoroughly, and the role of the guitar as a widely used continuo instrument has not been sufficiently stressed.

In addition to devising accompaniments from the harmonic indications of the *alfabeto*, 17th-century guitarists also learnt to read and improvise a **Continuo** accompaniment from the bass line (both with and without figures). Although the Baroque guitar was often unable to sound the true bass note because of its tunings, an idiomatic continuo accompaniment could be realized for the proper harmonies. The true bass line was played by an appropriate instrument such as a theorbo or cello. The preface of most of the aria books gives a chart instructing the guitarist on how to read from the bass, but many of the books of solos give far more detailed instructions. Corbetta's books of 1643 and 1648 give continuo-playing information, as do Foscarini's of 1640. Sanz devoted an entire section of his book to guitar continuo playing and Santiago de Murcia's *Resumen de acompañar la parte con la guitarra* (Madrid, 1717/R) was, as its title suggests, in large part devoted to instruction in guitar continuo playing. But the most thorough and extensive instructions of all appeared in Nicola Matteis's *Le false consonanze della musica* (London, c1680) and the later English edition *The False Consonances of Musick* (1682/R). This tutor for guitar continuo playing is one of the most useful and detailed of any 17th century continuo treatise for any instrument (including keyboard).

As well as the strummed style of guitar music found in the *alfabeto* sources of the early 17th century, a new style of guitar music began to appear in print from about 1630 with Foscarini's second and third books (published together, n.d.). Although one of the chief assets of the guitar was its ability to play block chords in a rhythmic strumming style (this was considered to be the true idiom of the guitar), Foscarini adapted lute tablature and technique in combination with the strummed chords to arrive at a mixed style of solo guitar writing. In his preface he was apologetic about the lute-like elements. It was this new mixed style that was used by the finest guitar composers of the 17th century and the early 18th. Although Corbetta included some very fine solos in his 1639 book, it was A.M. Bartolotti who, in 1640, produced the first fully developed, masterful examples of the new idiom, and his second book (c1655) contained some of the finest Baroque guitar music of the 17th century. It was Corbetta, however, who became the best-known Italian guitar composer, with his publications of 1643 and 1648, which contained music of the highest order. Other major Italian writers for the guitar were Granata (1646, c1650, 1651, 1659, 1674, 1680, 1684), Valdambrini (1646, 1647), Domenico Pellegrini (1650), Francesco Asioli (1674, 1676), Matteis (c1680, 1682) and Roncalli (1692). It is ironic that, although the guitar was known as a Spanish instrument, it was in Italy that its repertory was first developed.

In France the five-course guitar was not held in high esteem initially. Both Mersenne and Pierre Trichet referred to it in disparaging terms, and the general opposition is mentioned in Briçeno's *Método ... para aprender a tañer la guitarra* (1626), a work advocating the chordal style of performance. Briçeno's book did not succeed in popularizing the instrument, and only later in the century did further publications appear. These reflect an interest in the guitar in court circles engendered by Corbetta, whose *La guitarre royalle* of 1674 was dedicated to Louis XIV. Although the *rasgueado* style is a strong feature of the pieces in the book, the alphabet has been abandoned and greater freedom achieved by indicating the notes of the chords individually. Corbetta was succeeded by Robert de Visée (?c1655–

1732/3), who was formally appointed guitar tutor to the king in 1719. His *Livre de guittarre dédié au roy* was published in 1682, and a second work, *Livres de pièces pour la guittarre*, appeared in 1686; both contain suites of various length, made up of an introductory prelude followed by dances – allemande, courante, sarabande, gigue, passacaille and others. Visée also produced a collection of pieces for theorbo and lute, and left a number of works in manuscript. Rémy Médard, in his *Pièces de guitarre* (1676), acknowledged his debt to Corbetta, who taught him, but like Visée he cultivated a more delicate style. A concern with melodic and contrapuntal movement is also evident in *Nouvelles découvertes sur la guitare* (op.1, 1705) by François Campion (c1685–1747).

Corbetta's first *La guitarre royalle* (1671; [fig.11](#)) was dedicated to Charles II of England, who was an enthusiastic performer. The guitar was extremely fashionable in England; Corbetta, who went to England in the early 1660s and counted many of the nobility among his pupils. However, some distaste for the instrument was expressed, and Pepys, for one, held the guitar in low esteem. (The inclusion in Pepys's library, which survives intact in Cambridge (*GB-Cmc*), of a manuscript by guitar tutor Cesare Morelli, and the evidence of his own compositions for guitar and voice (written out for him by Morelli), suggests, however, that he was eventually won over by the instrument.) The distinction drawn by William Turner (i) in 1697 between the 'brushing way' and the 'pinching way' indicates that, as well as Corbetta's more complex music, there was no lack of strumming in England. Indeed it is likely that a lost work, *Easie Lessons on the Guitar for Young Practitioners*, recorded in 1677 as by Seignior Francisco, was by Corbetta himself. In 18th-century England the guitar went out of fashion. It was replaced by the [English guitar](#), which had little in common with the guitar proper, being similar in shape to the cittern and having metal strings tuned *c–e–g–c'–e'–g'*.

The five-course guitar was first known in Germany as an instrument for strumming. Praetorius so described it, but he also related that 'it can be used to good effect in other graceful *cantiunculae* and delightful songs by a good singer'. Later in the century the guitar appeared in consort with the lute, angélique and viol, accompanying a collection of songs by Jakob Kremberg, *Musicalische Gemüths-Ergötzung* (Dresden, 1689).

Corbetta's presence in the Netherlands is attested by his *Varii scherzi di sonate per la chitara spagnola*, published in Brussels in 1648. The interest engendered by Corbetta was maintained through the 17th century, although native sources are lacking until the following century, when François le Cocq's *Recueil des pièces de guitarre* appeared (c1729). As well as Le Cocq's compositions, the collection contains works by Corbetta, Sanz, Visée, Granata and other 17th-century guitarists (added by Jean-Baptiste Castillon, to whom Le Cocq had dedicated the book). A mid-18th-century manuscript collection from the Netherlands is the so-called *Princes An's Lute Book*, for five-course guitar (*NL-DHgm* 4.E.73).

Despite its title, a late 17th-century Spanish source by Antonio de Santa Cruz, *Música de vihuela* (*E-Mn* M.2209), is not to be compared with the 16th-century vihuela books, as its contents consist of 17th-century Spanish dances notated in five-line tablature. It includes the chord alphabet and

was obviously intended for the five-course guitar. The most important source of guitar music in 17th-century Spain is the *Instrucción* by Gaspar Sanz, eight editions of which appeared between 1674 and 1697. Sanz, in his preface, states that he went to Italy to study music and became an organist in Naples. He later went to Rome where he studied the guitar with an important composer of the time, Lelio Colista (some of whose guitar music survives in *B-Bc*, littera S no.5615). He also states that he studied the works of Foscarini, Granata and Corbetta. There are many Italian as well as Spanish dance pieces in his publications and he employs a mature and fully integrated style of mixed writing with an equal balance of strummed chords and *punteado* style, especially in his later *passacalles* of 1697.

The *Luz y norte musical* (Madrid, 1677) by Lucas Ruiz de Ribayaz is a work devoted to the guitar and the harp; most of the guitar music was plagiarized from Sanz. Guerau's book of 1694 is notable for containing music in an almost totally *punteado* style, quite different from Sanz and the majority of other guitar composers. Other Spanish sources are Santiago de Murcia's *Resumen* (1714), his manuscript *Passacalles y obras* (1732, GB-Lbl Add.31640) and his manuscript collection of dance variations (Archive of Elisa Osorio Bolio de Saldívar, Mexico City, Codice Saldívar, 4), which contains music of a very high standard; Murcia's own *preludios* tend to be both original and masterful, though a study of concordances reveals that the majority of pieces in these two works are actually arrangements of French court music, many of pieces by Lully as well as Le Cocq and Corbetta.

The music for the five-course guitar discussed so far can be regarded as the 'classical' repertory for the late Renaissance and Baroque instrument. On the whole, this music calls for the characteristic re-entrant tunings that were so important to the playing style and idioms employed during these periods and which made the guitar unique. But the nature of the guitar changed noticeably in the middle of the 18th century, along with musical styles in general. The change seems to have occurred first in France, where the guitar began to be used primarily to accompany the voice, using an arpeggiated style similar to that of keyboard instruments. The new style required true bass notes and as early as 1764 (*Journal de musique*, April) instructions for proper accompaniments stressed the use of a bourdon on the fifth course. The appearance of many guitar tutors in France between 1763 and c1800, all for a five-course guitar tuned *A/a-d/d'-g/g-b/b-e'*, as well as the gradual abandonment of tablature in favour of staff notation, leaves little doubt that the guitar was becoming an instrument much closer in character and playing styles to the modern guitar than to the Baroque instrument. Soon, even the double courses in octaves were abandoned in favour of single strings and, as early as 1785, a sixth string was indicated (*Étrennes de Polymnie*, Paris, 1785, p.148).

Historical statements referring to the guitar as an easy instrument should be treated with caution. Such a dismissive attitude is valid only when it is directed towards the guitar at its simplest level. The judgment is certainly not true in the context of art music, where textures more complex than a series of chord patterns demand accuracy of fingering and a high degree of coordination. These are of particular importance for the Baroque five-

course guitar, which, though first used as a popular instrument, later gave rise to a literature that presents textures similar to those of the lute. Five-course guitar music has yet to be heard widely on the instrument for which it was written. Performance on the modern guitar is only an approximation of the original sound, as modern stringing and tuning does not allow the music to be realized faithfully.

Guitar

5. The early six-string guitar.

The transition from the Baroque five-course guitar to a recognizably modern instrument with six single strings took place gradually during the second half of the 18th century and the first decades of the 19th century in Spain, France and Italy. A deep-bodied instrument in the Gemeentemuseum (The Hague) labelled 'Francisco Sanguino, me fecit. En Sevilla año de 1759' is the earliest known six-course instrument, and is also notable for pioneering the use of fan-strutting to strengthen the table. Documents relating to the sale of musical instruments in Spain show that the six-course guitar became increasingly common from 1760 onwards, steadily superseding the five-course instrument, and was the most common form of guitar through Iberia by the 1790s. In Paris, the Italian-born guitarist Giacomo Merchi was still recommending the traditional five double-course in *Le guide des écoliers de guitare* (c1761), but by 1777 (in his *Traité des agréments de la musique exécutés sur le guitare*) was advocating 'my manner of stringing the guitar with single strings ... single strings are easier to put in tune, and to pluck cleanly; moreover, they render pure, strong and smooth sounds, approaching those of the harp; above all if one uses slightly thicker strings'. Many of Merchi's Parisian contemporaries still favoured five double-courses – for example Bailleux (1773) and Baillon (1781) – while six double-courses remained the standard form of stringing in Spain well into the 19th century, and it seems to have been guitarists from Italy and southern France who were primarily responsible for the introduction of single strings, preferring the unambiguous bass notes that they produced, and initially using them on instruments originally intended for double-courses. By 1785, makers in Marseilles and Naples were building guitars specifically intended for six single strings (the often-repeated claim that Naumann, Kapellmeister at Dresden, was responsible for the addition of the lower E string at some point after 1688 can therefore safely be dismissed), and this new design gradually came into general use throughout much of Europe.

Changes in the basic instrument were many, and the guitar lost much that it had in common with the lute, establishing during the early decades of the 19th century the form that was to develop into the modern guitar. Machine heads were used instead of wooden pegs, fixed frets (first ivory or ebony, then metal) instead of gut; an open soundhole replaced the rose; the bridge was raised to a higher position (and a saddle and pins introduced to fasten the strings); and the neck became narrower. The flat back became standard, and proportions of the instrument changed to allow the positioning of the 12th fret at the junction of body and neck. Separate fingerboards were introduced, at first flush with the table, later raised to lie 2 mm or so above it. The rectangular peghead gave way to heads of various designs, often a distinguishing mark of the maker. Generally, lavish

decoration disappeared, though some ornate guitars were made in the 19th century and the use of fan-strutting was further developed in six-course guitars made in Cádiz by José Pagés and Josef Benedid (figs.5c and 12). As well as fan-strutting in the lower half of the table, a cross-strutting system appeared in the part of the table above the soundhole. Other important makers of this period were René François Lacôte of Paris and Louis Panormo, active in London.

Instruction books reveal that there was no standard approach to playing technique. Earlier traditions persisted; the right hand was still supported on the table (on some instruments a piece of ebony was let into the table to prevent wear), although Nicario Jauralde (*A Complete Preceptor for the Spanish Guitar*) warned against resting the little finger on the table as this prevents the hand moving for 'changes in Piano and Forte' and inhibits 'the other fingers acting with Agility'. Right-hand finger movement was still confined mainly to the thumb and first two fingers. The technique for attacking the strings was normally *tirando*, with the fingertips rising after plucking; *apoyando*, in which the finger brushes past the string and rests on the string below, was little mentioned and apparently not generally applied. Performers were divided over whether or not to employ the fingernails in the production of sound; Fernando Sor (1778–1839), the leading Spanish player, dispensed with nails, while his compatriot, Dionysio Aguado (1784–1849), employed them. The left-hand thumb was sometimes used to fret notes on the lowest (*E*) string, a technique made possible by the narrow fingerboard. The instrument was held in a variety of ways, and was often supported by a strap round the player's neck; Aguado even invented a special stand – the tripodion – on which to rest the instrument.

Tablature was abandoned in the second half of the 18th century, with staff notation superseding it, at first in instruction books and song accompaniments. The earliest staff notation for guitar evolved in France and in Italy, the notational conventions for violin music being evident in early solo pieces for 6-string – or, as it is now known, classical – guitar. The convention of notating guitar music on one staff headed by the G clef, the actual sounds being an octave below written pitch, is still in use.

The first published music for six-course guitar appeared in Spain in 1780, the date of *Obra para guitarra de seis órdenes* by Antonio Ballesteros. Further methods appeared in 1799: Fernando Ferandiere's *Arte de tocar la guitarra española* and Federico Moretti's *Principios para tocar la guitarra de seis órdenes*. In this latter work, Moretti (a Neapolitan in the service of the Spanish court) provides an insight into the difference between the instruments in general use in Spain and Italy at the end of the 18th century:

although I use the guitar of seven single strings, it seemed more appropriate to accommodate these Principles to six courses, that being what is generally played in Spain: this same reason obliged me to publish them in Italian, in 1792, adapted for the guitar with five strings, because at that time the one with six was not known in Italy.

Both Sor and Aguado were indebted to Moretti for making them aware of the possibility of part-writing for the guitar, and the two became very active

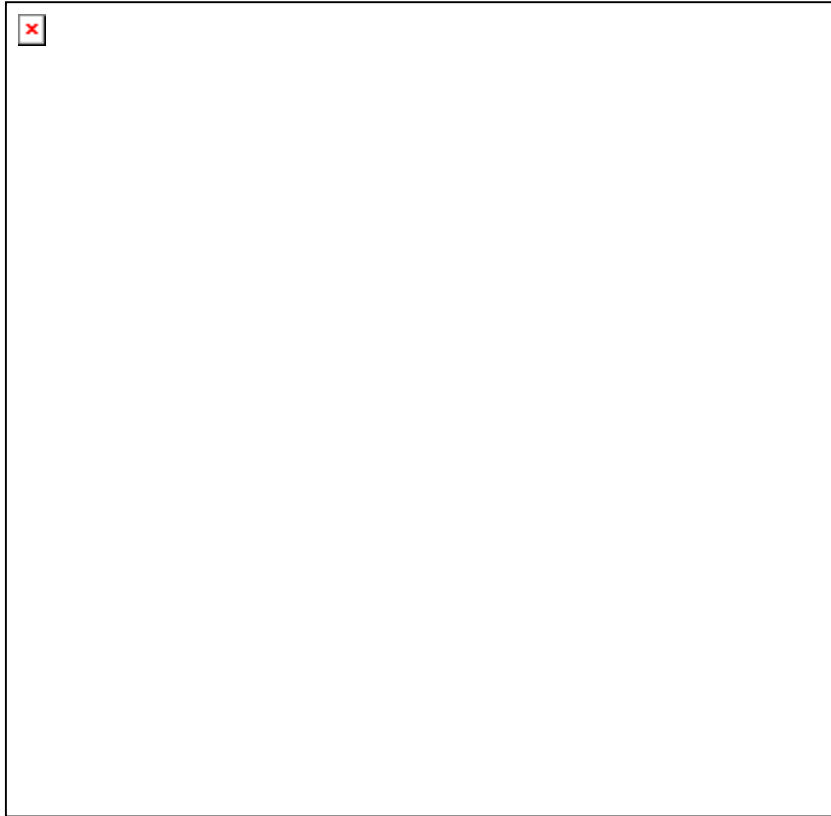
outside their native Spain. Aguado, whose *Escuela de guitarra* was published in Madrid in 1825, settled for a while in Paris, but Sor pursued the career of a travelling recitalist, bringing the guitar to a much wider audience. Before leaving Spain, Sor had acquired some reputation as a composer; his opera *Telemaco nell'isola di Calipso* was successfully staged in Barcelona in 1796. In Madrid, Sor's patron was the Duchess of Alba. Also living in Madrid was Boccherini, who, inspired by the enthusiasm of his patron, the Marquis of Benavente, made arrangements of several of his quintets to include the guitar.

Sor left Spain in 1813, a move dictated by the political circumstances, and headed for Paris, where he stayed for two years. He visited London, where he gave several recitals, returning to Paris for a production of his ballet *Cendrillon*. The success of this work enabled him to visit Moscow and St Petersburg, where he played before the court. He then returned to Paris and, except for a further visit to London, resided there until his death in 1839. Paris was one of the main centres of interest in the guitar, and several other virtuoso performers settled there, including Matteo Carcassi (1792–1853) and Ferdinando Carulli (1770–1841). The latter was responsible for *L'harmonie appliquée à la guitare* (1825), the only known theoretical work for the instrument of the early 19th century. It is limited in scope, offering not much more than chordal and arpeggio accompaniment, typical of much guitar music of the period. Paganini abandoned the violin for a while in favour of the guitar, for which he composed several works. A French guitar made by Grobert bears the signatures of Paganini and Berlioz. The latter, a competent guitarist, mentioned the instrument briefly in his *Grand traité d'instrumentation et d'orchestration modernes* op.10 (1843), commenting that 'it is almost impossible to write well for the guitar without being a player on the instrument'.

The most important Italian guitarist was Mauro Giuliani (1781–1829). He first achieved fame in Vienna, where he was established from 1806 to 1819. As well as giving solo recitals, Giuliani appeared with the pianists Hummel and Moscheles and the violinist Mayseder. In 1819 he returned to Italy, settling in Rome and later Naples, where he continued to give recitals. His daughter Emilia was also a talented guitarist, and they performed together in public. Vienna, like Paris, had many enthusiastic guitarists, and much simple music was published to cater for the demand: Leonhard von Call produced many pieces of this kind, as did Diabelli. Although Francesco Chabran was teaching (and composing for) the guitar in London during the late 18th and early 19th centuries, it was not until 1815, with the arrival in London of Sor (and of the Italian virtuoso Guiseppe Anelli) that enthusiasm for the instrument became widespread. Numerous tutors were published during the first third of the 19th century (fig.14), and the *Giulianiad* (one of the earliest journals devoted to the guitar) appeared in 1833. Although interest waned in the second half of the century, the publications – into the 1890s – of Mme Sidney Pratten (Catharina Josepha Pelzer), the leading English performer, reveal that there was still a public for the guitar used in a facile way. During the final decade of the 19th century and the first decade of the 20th, amateur plucked instrument orchestras enjoyed great popularity throughout Europe and the USA, with dozens of guitars and mandolins (and sometimes banjos) being used to perform original works and transcriptions of light classical music. Britain, France, Germany, Italy

and the USA had many hundreds of such orchestras, the best of them competing in national and international festivals.

The majority of 19th-century publications were designed to acquaint the public with what was virtually a new instrument; as such many are didactic, and also limited in scope, as it soon became clear that few amateurs were sufficiently dedicated to master the more demanding works of the guitarist-composers. The popularity of the guitar lay in the ease with which one could manage a simple accompaniment to a song, and many of the practical tutors were limited to expounding the fundamental skills needed to achieve this. The simple pieces that take the performer a stage beyond this elementary level contain many clichés and, as they are the products of guitarists, generally lie easily under the fingers. At a higher level are the studies designed to prepare the performer for recital works; most successful in this context are those by Aguado, Carcassi, Napoléon Coste and Sor, all of which are still of great value to students. It is to the guitarists themselves that one must turn for the best compositions from this period. Although composers of stature were acquainted with the guitar, they wrote nothing for it, and Berlioz's criticism of non-playing composers, that they 'give it things to play ... of small effect', is valid. The achievements of Sor and Giuliani in establishing a repertory of large-scale works is the most notable feature of this period. Their output ranges from easy pieces – always in demand by the publishers – to extended works for the solo instrument and diverse combinations of instruments. Giuliani composed many variation sets, three concertos (opp.30, 36 and 70), a number of duos for guitar and violin or flute, a work for guitar, violin and cello (op.19), and a set of three pieces for guitar with string quartet (op.65). Sor's textures are sometimes more complex than Giuliani's, and richer in harmonic variety. In his sonatas opp.22 and 25 Sor introduced a larger number of themes than is usual in this form, thereby compensating for the restrictions in development imposed by the limitations of the instrument. His most successful composition was the *Variations on a Theme of Mozart* op.9, a virtuoso showpiece that neatly summarizes the possibilities of early 19th-century classical guitar technique and remains the most frequently performed piece of guitar music of the period. Although they cannot be classed as works of great stature, the compositions of the early 19th-century guitarists are often charming, elegant and vivacious enough to be heard with pleasure (ex.3).



Guitar

6. The modern classical guitar.

The early 19th-century guitar was further developed in the second half of the century by the Spanish maker Antonio de Torres Jurado (1817–92), whose experiments led to instruments that became models for his successors. The guitar thus achieved a standard size and form for the first time in its history (see fig.5 above). Torres increased the overall dimensions of the instrument and established the vibrating length of the strings at 65 cm; he developed the fan-strutting system introduced by his predecessors in Seville and Cádiz, using a system of seven struts radiating from below the soundhole, with two further struts lying tangentially below the ‘fan’. The modern bridge, with the strings passing over the saddle to be tied to a rectangular block (fig.15) is also attributable to Torres, and has become standard since his time. It is in the strutting that modern makers have experimented most, varying both the number and the pattern of struts, and even extending the system to include the part of the table above the soundhole. Gut strings became obsolete after the introduction of nylon strings in 1946, with players preferring the higher tension and greater durability offered by the man-made material.

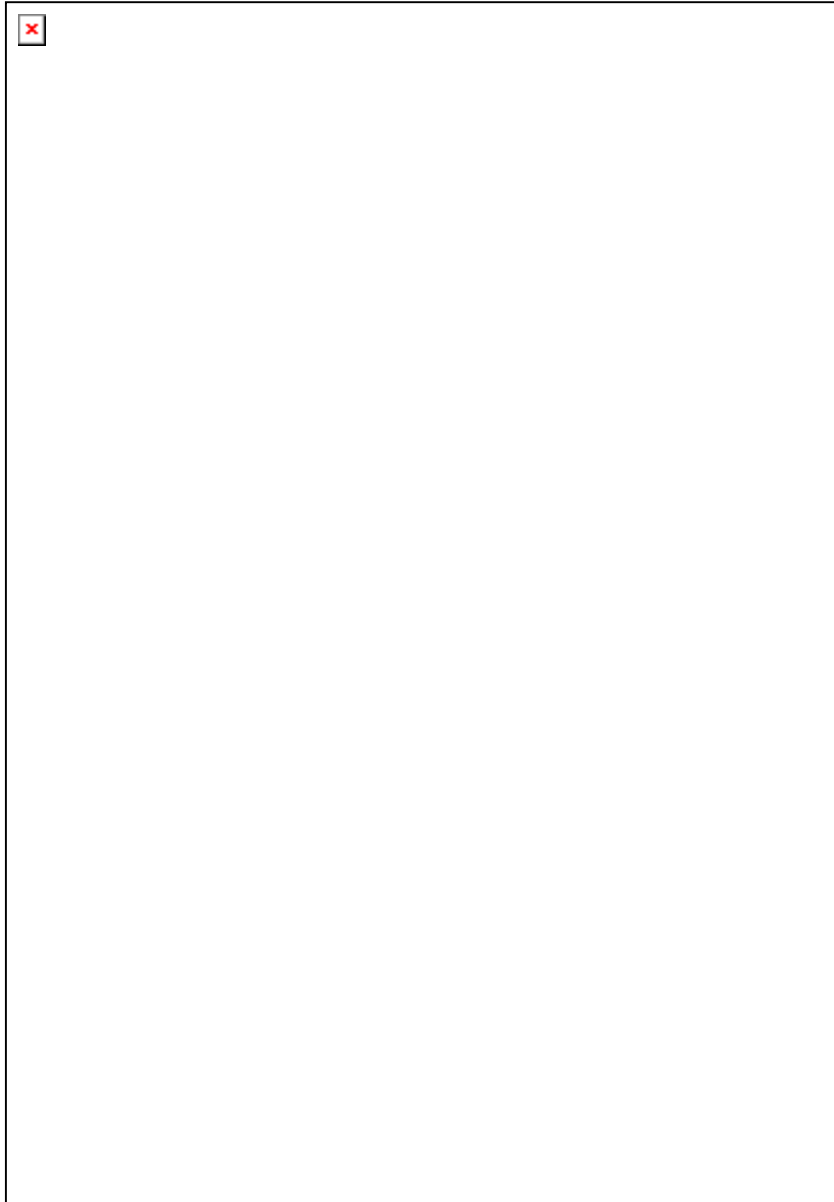
For a time the improvements brought about by Torres remained confined to Spain, where a number of distinguished makers succeeded him: Vicente Arias, Manuel Ramirez, Enrique García, Marcelo Barbero and – active in the mid-20th century – José Ramirez, Manuel Contreras, Marcelino Lopez Nieto and others. The revival of interest in the guitar in the 20th century resulted in the appearance of outstanding makers in other countries: Hermann Hauser (Germany), Robert Bouchet (France), David Rubio and Paul Fischer (England), and others in Japan, where the instrument has become extremely popular. Although at the end of the century most makers

still built their instruments in the traditional Spanish manner perfected by Torres, leading luthiers in the USA, Australia and Britain had begun in the 1970s to redesign the internal structure of the classical guitar. They aimed primarily to increase the volume of sound a guitar can produce, a consideration of increasing importance as many composers had begun to use the instrument regularly in chamber and orchestral works. For example, the 'TAUT' system developed by Paul Fischer used a very light rectangular latticework of spruce struts, running across the grain of the table as well as along its length. This reinforcement permitted the thickness of the table to be greatly reduced (about 1.6 mm, as opposed to about 2.4 mm in a traditional Spanish guitar), resulting in a much greater flexibility. To further increase the effective size of the diaphragm, Fischer also experimented with moving the soundhole to the top of the table, and splitting it into two semicircles. The Australian maker Greg Smallman used a somewhat similar system, although he preferred to place his grid at an angle of 45 degrees to the grain of the table.

Francisco Tárrega (1852–1909), though active in promoting the modern playing technique, did not invent the *apoyando* stroke – it is at least as old as Dionysio Aguado. When used on a large instrument, such as the Torres guitar, this technique and the unsupported *tirando* spurred on the development of a rich repertory of original études and transcriptions for the classical guitar (as it was now called). The larger instrument rested more comfortably on the left thigh than the early 19th-century guitar, and it became standard practice to hold it in this way. Tárrega did not use the fingernails in his right-hand technique, and in this he was followed by his pupil Emilio Vilarrubí Pujol (1886–1980), but Miguel Llobet (1878–1938), also a pupil of his, preferred to use them. Segovia adopted a more relaxed right-hand position than that of Tárrega (fig. 16) and a technique employing the fingernails, in which he was followed by the majority of other 20th-century recitalists. It is in the right-hand position that one sees most variations among modern performers. The Segovia position entails the strings being sounded by the left side of the nails, whereas the position favoured by the French guitarist Ida Presti (1924–67), adopted by the American recitalist Alice Artzt, brings the right side of the nails into contact with the strings.

It is thus only during the last 100 years that the guitar has been established in its modern form and its technique developed accordingly. At the beginning of this period it lacked a repertory that would have given it a status comparable with that of other instruments. The problem of a meagre literature was first approached by transcribing works from other media, a practice initiated by Tárrega and continued by his successors. Suitable material was obviously to be found in the repertories for instruments closely related to the guitar (i.e. the lute and the vihuela), but works for bowed instruments, and keyboard, were also featured in recitals. Much more important, however, is the extent to which the guitar's repertory has been enlarged in the 20th century by composers who were not guitarists. Segovia, the leading instigator of this departure from the tradition of guitarist-composers, made it his life-work to raise the guitar's status to that of an internationally respected concert instrument, and his artistry was a source of inspiration both to players and to composers.

In 1920 Falla wrote *Homenaje 'le tombeau de Claude Debussy'* for Llobet, proof of his belief that the guitar 'is coming back again, because it is peculiarly adapted for modern music'. Other Spanish composers have favoured a more nationalist idiom: Joaquín Turina (1882–1949), Federico Moreno Torroba (*b* 1891) and Joaquín Rodrigo (1901–99). All produced works for Segovia, and Rodrigo dedicated compositions to other Spanish recitalists such as Narciso Yepes (1927–97), Manuel Lopez Ramos and the Romero family; his *Concierto de Aranjuez* (1939) was a tribute to Regino Sainz de la Maza y Ruiz (1896–1981). Many concertos were written in the 20th century, the first of them by Mario Castelnuovo-Tedesco (1895–1968) in 1939. Castelnuovo-Tedesco's prolific output for guitar includes a quintet (op.143, 1950) and *Platero y yo* (op.190, 1960) for guitar and narrator; and his works are dedicated to many guitarists: the German Siegfried Behrend (1933–90), the American Christopher Parkening (*b* 1947), the Italian Oscar Ghiglia (*b* 1938), the Venezuelan Alirio Diaz (*b* 1923), the Japanese Jiro Matsuda and others. He also composed several works for guitar duo, including the Concerto for two guitars and orchestra (op.201, 1962). The combination of two guitars allows more complex writing than is possible for the solo instrument (ex.4). The duo genre was firmly established in the 20th century by Ida Presti and Alexandre Lagoya, and further consolidated by the Brazilian brothers Sergio and Eduardo Abreu, the Athenian Guitar Duo (Liza Zoi and Evangelos Assimakopoulos), and the French-Japanese combination of Henri Dorigny and Ako Ito. At the end of the century guitar duos and trios were commonly encountered forms of music-making, as were guitar quartets (composed either for four standard guitars, or for *requinto*, two guitars and bass guitar), a form pioneered by Gilbert Biberian (*b* 1944).



Segovia's influence spread to Central and South America, where the Mexican composer Manuel Ponce (1882–1948) composed sonatas, variation sets and the *Concierto del sur* (1941). Villa-Lobos (1887–1959) also wrote a concerto, but he is better known for his *Douze études* (1929) and *Cinq préludes* (1940). The *Études* evidence some progress from 19th-century stereotypes, but formulae are still present, as they are in the preludes. A more lightweight work is his *Chôro no. 1* (1920), with its evocations of folk music. The guitar features prominently in South American folk music, which permeates some of the compositions of Antonio Lauro (1917–86) of Venezuela and Agustín Barrios (1885–1944) of Paraguay. The South American repertory was augmented by the Brazilian Francisco Mignone (1897–1986), the Cuban Leo Brouwer (b 1939) and Guido Santórsola (1904–94) from Uruguay. Brouwer's music has been particularly influential, especially *La espiral eterna* (1970) and *Elogio de la danza* (1972), both for solo guitar, and his four concertos, although the Sonata op.47 (1976) by the Argentine composer Alberto Ginastera (1913–83) is widely considered the single most substantial work by a Latin American composer. Significant South American performers have included Carlos Barbosa-Lima and Turibio Santos (Brazil) and Oscar Caceres

(Uruguay). The almost-forgotten tradition of the composer-guitarist was revived towards the end of the 20th century: notable figures have included Brouwer, the Russian Nikita Koshkin (*b* 1956), the Czech Štěpán Rak (*b* 1945) and the American Stephen Funk Pearson (*b* 1950).

Although the initial impetus came from Spain, the growth of modern guitar music was maintained elsewhere in Europe, with works by Frank Martin, Krenek, Alexandre Tansman, Malipiero, Petrassi, Milhaud, Daniel-Lesur and Poulenc. Despite its limited volume, the guitar played a small but significant role in many 20th-century operas and symphonies, as well as in chamber works such as Schoenberg's *Serenade op.24* (1920–23), Boulez's *Le marteau sans maître* (1952–4, rev. 1957), Gerhard's *Concert for Eight* (1962) and *Libra* (1968), and Henze's *Carillon, Récitativ, Masque* (1974). Henze has made frequent use of the guitar and has written several important solo works, including *Drei Tentos* (from *Kammermusik*, 1958) and two sonatas (based on Shakespearean characters) entitled *Royal Winter Music* (1975–7). In England, where the leading performers at the end of the 20th century were Julian Bream (*b* 1933) and John Williams (*b* 1941), the guitar did not become established in music colleges until 1961. Nonetheless English composers, or composers resident in England, made a significant contribution to the repertory. Concertos appeared by Malcolm Arnold, Stephen Dodgson, Richard Rodney Bennett and André Previn, and the solo literature was enriched by works from Britten (*Nocturnal after John Dowland*, 1963), Berkeley (*Sonatina op.52/1*, 1957, *Theme and Variations op.77*, 1970), Dodgson (*Partita*, 1963, *Fantasy-Divisions*, 1973), Tippett (*The Blue Guitar*, 1985), Walton (*Five Bagatelles*, 1970–71) and others. The guitar was also used effectively as an accompaniment to the voice; settings include *Songs from the Chinese* (Britten, 1957), *Cantares* (Gerhard, 1956), *Five Love Songs* (Musgrave, 1955) and *Anon. in Love* (Walton, 1959). John W. Duarte (*b* 1919) was a significant influence in the development of the guitar repertory, notably for his transcriptions of the Bach cello suites but also for some attractive original compositions (such as his *English Suite op.31* (1967), written for Segovia).

The 20th-century repertory exhibits a wide variety of textures and styles, ranging from the predominantly tonal, romantic works inspired by Segovia to avant-garde compositions. Influences from folk music, flamenco and jazz can be found; and experimenters have introduced unexpected sonorities and extended the instrument's percussive and idiophonic resources. In Petrassi's *Suoni notturni* (1959), for example, the performer is instructed to sound notes by pulling the strings so that they slap against the frets; elsewhere sounds produced by tapping on the table are alternated with normally played sounds. Koshkin's half-hour epic *The Prince's Toys* was composed to include as many unusual effects as possible, and produces a remarkable range of sounds. Atonal writing and serial techniques were given expression on the guitar – evidence of its viability in contemporary music. One of the most interesting aspects of the history of the guitar in the 20th century is the extent to which its literature was vitalized in the transition from music composed by guitarists (or written to the restrictions of a guitarist) to compositions not determined by a conventional conception of the instrument's possibilities (ex.5). This has led to the appearance of works of considerable stature and the growth of an artistic compositional tradition such as eluded the guitar until the 20th century.

Guitar

7. Variants of the classical guitar.

Instruments departing from the basic form of the guitar first appear in 1690, when Alexandre Voboam constructed a double guitar, which had a small guitar attached to the treble side of a normal instrument. However, the 19th century was a more productive period in this respect. A double-necked guitar – *Doppelgitarre* – was made by Stauffer in 1807; and in the 1830s Jean-François Solomon constructed a guitar with three necks – the ‘Harpolyre’ – which, like a number of 19th-century variant guitars, was designed to improve what was felt to be an unsatisfactory instrument. About 1800 the [Lyre guitar](#) enjoyed a brief vogue. Methods and music were published for this instrument, which had two curved arms (recalling the Ancient Greek lyre) in place of the upper bout. In another group of instruments the number of strings was increased, sometimes in the bass, sometimes in the treble, and one instrument – the ‘guitarpa’ – had both extra bass and extra treble strings. The 19th century saw the introduction of guitars that varied in size and hence in pitch. These were the *quinte-basse*, *quarte*, *terz* and *octavine* guitars; only the *terz* guitar, tuned $G-c-f-b \left[\begin{array}{c} + \\ - \end{array} \right] d'-g'$, has a literature. In the 1960s Narciso Yepes introduced a ten-string guitar, the added strings lying in the bass, with the tuning $G \left[\begin{array}{c} + \\ - \end{array} \right] A \left[\begin{array}{c} + \\ - \end{array} \right] B \left[\begin{array}{c} + \\ - \end{array} \right] c-E-A-d-g-b-e'$. This tuning permits sympathetic bass-string resonances for every note in the upper range of his guitar, according to Yepes. A new ‘harp guitar’ (differing from the early 19th-century instrument combining a short, thick guitar neck with a vaulted-back soundbox and primarily triadic stringing; see [Harp-lute \(ii\)](#)) gained some popularity around 1900. Such instruments, which had an extra body ‘arm’ extension with additional sympathetic bass strings, were made especially in the USA, by makers such as Gibson, Larson Brothers and Knutsen.

Of 20th-century variants, the flamenco guitar is closest to the classical instrument. As the traditional posture of the flamenco guitarist necessitates holding the instrument almost vertically, it is desirable to restrict weight; hence Spanish cypress, a lighter wood than rosewood, is used for the back and sides, and gradually from the 1970s machine heads were used instead of wooden pegs. The string action is often lower than that of the classical guitar, allowing the strings to buzz against the frets. A plate is positioned on the table to protect the wood from the tapping of the right-hand fingers. Although the original function of the flamenco guitar was to provide an accompaniment to singing and dancing (see [Flamenco](#)), it has been increasingly featured as a solo instrument.

In the 20th century many changes were made to the basic design of the classical guitar, mostly for the purpose of producing greater volume and penetration. These changes resulted in several distinct types of guitar, each originally designed to meet the specific musical requirements of guitarists playing in popular music forms, principally folk, jazz, blues, dance music and rock and roll.

Some guitarists, especially American country and western players and crooners, began early in the 20th century to demand more volume from the flat-top acoustic guitar of traditional shape. The company that initially did most to accommodate them was c.f. [Martin](#) of Nazareth, Pennsylvania,

which began during the 1920s to produce steel-strung guitars, altered structurally to bear the tension of heavier strings, and in some cases larger than the standard instrument. Other American companies active in popularizing the use of steel strings for guitars included Larson Brothers (from the 1880s) and Gibson (from the 1890s). Martin is probably best known for the invention of the 'Dreadnought' flat-top acoustic guitar, apparently named after the British battleship of the period. It was based on instruments made by Martin for the Ditson company of Boston around 1915, though it was not marketed by Martin itself until 1931, when what would become the D-18 and D-28 models were introduced. The Dreadnought was larger than a normal guitar and had a much broader waist and rather narrower, squarer shoulders. Its resulting 'bassier' tone ideally suited folk, country and western, blues and other popular music forms where the guitar's role was to accompany the voice. The design of the Dreadnought has been widely imitated by many guitar makers since its introduction, most notably by companies such as Gibson (from 1934, beginning with the 'Jumbo' model) and Guild (from the 1950s) in the USA and, later in the century, by Japanese guitar makers.

The large Dreadnought or Jumbo is not, however, the only type of steel-strung flat-top acoustic guitar; steel-strung versions of the classical guitar of traditional size and shape, with some internal strengthening, abound. Martin was, again, an innovator in this area of so-called 'folk' steel-strung acoustics, and many guitar makers in the USA, Europe and East Asia followed them and produced similar instruments.

Flat-top, steel-strung acoustic guitars require a stronger and more complex network of internal bracing than does either the classical or the arched-top guitar. The various styles of bracing that have developed are often referred to by descriptive terms, such as 'X'-bracing and 'fan'-bracing. The woods used to construct flat-top guitars vary depending on the degree of excellence required: the top is usually made of spruce (occasionally of cedar); rosewood, mahogany or maple is used for the back, sides and neck; and rosewood or ebony for the fingerboard. Cheaper flat-tops use laminated rather than solid woods. In 1966 the Ovation company in the USA began to produce guitars with a rounded back made of a synthetic material resembling fibreglass, in combination with a wooden top, neck and fingerboard; the aim, once again, was to improve the projectional qualities of an otherwise standard acoustic instrument.

Most flat-top guitars have a fixed bridge, like the classical guitar, to which the lower ends of the strings are secured by pins. The most popular flat-tops are those with six strings, tuned to the standard *E-A-d-g-b'-e'* guitar pitches. But a variant, the 12-string flat-top, is also made; it was originally used in blues and folk-based music, and has strings tuned in six courses, some in unison and others an octave apart.

Flat-top, steel-strung acoustic guitars have been widely used in all kinds of popular music since the 1920s, most notably country, bluegrass, folk and singer-songwriter styles, and blues, less so in jazz. In rock, such guitars still find a place in the recording studio as a largely percussive element, as a songwriter's tool, and onstage as a visual and musical prop for some vocalists. Playing styles and techniques associated with the instrument

vary widely, depending on musical idiom. Most often, particularly in folk music and other styles where a chordal accompaniment is required, a plectrum is used to strike the strings. In ensembles the instrument is occasionally used to play melody lines, melodic support, or jazz-like solos, though in the late 20th-century this role was more usually taken by electric instruments. Sometimes the fingernails, or false nails, are used to play finger-style (or finger-picking) patterns, a style also used on the nylon-stringed classical guitar.

Some players adapt the standard six-string tunings to suit their own styles and musical requirements, and a number of patterns have evolved, mainly from blues and folk music. The most common adaptations are 'open' tunings, so named because the open strings are tuned to form a single chord (e.g. *D-G-d-g-b-d'*; *D-A-d-f[♯]-a-d'*), which can be played at any pitch by stopping all the strings across the relevant fret. These open tunings probably developed in Hawaiian-style ('slack key') playing and country music, in which a slide, a bottleneck worn on one of the fingers of the left hand, or other suitable solid object, is pressed down on the strings, stopping them all at the same point; the strings are not separately fingered, the slide or bottleneck being moved up and down so that parallel chords and single-note runs can be produced. More conventional players stop the strings in the same way but with the finger, using the 'barré' technique. The other common type of adapted tuning is the 'dropped', tuning, in which the pitch of one or more strings is lowered to allow non-standard fingerings.

The arched-top ('carved-top', or, occasionally, 'cello-bodied') guitar was developed in the USA. Experiments by Orville H. Gibson in the 1890s produced a small number of avant-garde carved-top guitars and mandolins, but it was not until the 1920s that the arched-top guitar was commercially developed, as a result of the relatively high volume at which dance bands were playing. Ordinary acoustic guitars could not produce the sound levels needed; the arched-top guitar satisfied this requirement and became increasingly popular in the jazz styles which emerged in the 1930s.

Among the earliest such instruments was the [Gibson L-5](#) (designed by Lloyd Loar), which was first issued in 1922, and which defined the arched-top guitar. Its construction owed more to violin making than traditional methods of guitar building and was influenced by Orville H. Gibson's mandolins and guitars of the 1890s. The quest for increased volume was at the root of all the alterations to conventional design introduced in the L-5: it had steel strings instead of gut, the extra tension and weight of which necessitated structural strengthening of the body; the top was strong and thick and carved into a characteristic arched shape; in place of a single soundhole there were two f-holes, for greater projection of the sound and enhancement of the sympathetic vibrations of the top; the bridge was not fixed but 'floating' (or adjustable) and the strings passed over it and were secured to a separate metal tailpiece attached to the end of the body.

The first version of the Gibson L-5 had an ebony fingerboard on a maple neck, a birch or maple back, a carved spruce top and spruce sides. It was not only the earliest arched-top to feature f-holes, but it was also one of the first guitars to be fitted with a 'truss rod', an adjustable internal metal rod that counteracts warping and minor movements of the neck. The most

famous early user of the L-5 was Eddie Lang. From 1939 the L-5 and similar models were often constructed with a body cutaway, designed to give the player easier access to the upper frets.

The L-5 heralded the arrival on the market of many other arched-top acoustic guitars. The makers of these have been principally American, and include the Guild company, which was founded in New York in 1952 by Alfred Dronge and George Mann, moved to New Jersey in 1956 and was later purchased by Avnet Inc.; D'Angelico, set up by John D'Angelico, who had trained as a violin maker, in New York in 1932, and carried on by his protégé Jimmy D'Aquisto after D'Angelico's death in 1964; Epiphone, established in New York by Anastasios Stathopoulos in the early 1900s, and purchased by Gibson in 1957 after Stathopoulos's death; and Stromberg, set up in Boston by Charles A. Stromberg in the 1880s and carried on by his son Elmer from the 1930s.

The arched-top acoustic guitar fulfilled a specific role in the heyday of the American jazz and dance band; although it was designed for plectrum playing and produced the greatest possible volume when a plectrum was used, some guitarists played it with the right-hand fingers. The popularity of the arched-top acoustic waned with the widespread use of the [Electric guitar](#), which easily outclassed it in terms of response and increased volume. Those arched-top guitars that survive, do so primarily as collectors' items, although specialist makers such as Bob Benedetto and John Monteleone emerged in the USA at the end of the 20th century.

Other attempts were made in the 1930s to increase the volume projected by the acoustic guitar. Early in the decade Mario Maccaferri (1900–1993) designed for the French company Selmer a series of guitars that had distinctive D-shaped soundholes (later oval) and a unique extra sound chamber inside the body (later removed); the resulting clear, piercing tone quality became the hallmark of Django Reinhardt's playing at that period. A similar idea was exploited from 1927 in the 'ampliphonic' or 'resophonic' guitar (commonly known by one of its trade names, Dobro), which had one or more metal resonator discs mounted inside the body under the bridge (fig.17). The Dobro was often played across the lap and with a slide, like the [Hawaiian guitar](#), and both types were used at an early stage in experiments with amplification, which led to the development of the electric guitar (see *also* [Resonator guitar](#)).

[Guitar](#)

8. Regional variations.

(i) Russia: the seven-string guitar.

In the late 18th century, schools associated with the seven-string guitar tuned *D–G–B–d–g–b–d'* developed in Russia. Early tutors for the instrument were published there by Ignatz von Held (*Methode facil pour apprendre à pincer la guitare à sept cordes sans maître*, 1798) and Dmitry Kushenov-Dmitriyevsky (*Novaya i polnaya gitarnaya shkola*, 1808). Music for the seven-string guitar was developed to a high degree of technical complexity by Andrey Sychra (1773–1850), who taught in St Petersburg from 1813; of his students, Semyon Aksyonov (1784–1853), Vladimir Morkov (1801–64), Nikolaj Aleksandrov (1818–84) and Vasily Sarenko

(1814–81) wrote first-rate guitar music. In Moscow, guitar playing activity was centred on the player-improviser Mikhail Visotsky (1793–1837), who emphasized left-hand effects (legato up to seven notes, *portamento*, vibrato). The virtuoso Fyodor Zimmermann (1813–82) was also a composer and improviser. Despite their popularity in Russia, none of these guitarists gained international acclaim. Two guitarists, Nikolay Makarov (1810–90) and the Polish-born M.K. Sokolowski (1818–83) did become known; both, however, played two-necked ‘Spanish’ guitars with extra bass strings.

In the early 19th century, music for the seven-string guitar consisted mostly of variation sets on Russian folksongs and operatic arias, original dance pieces, transcriptions and potpourris; by mid-century ‘cosmopolitan’ forms such as preludes, études, nocturnes and ballades were favoured. A few large-scale independent works also survive, for example Sychra’s *Divertissement sur des aires russes* (1813) and *Practical Rules in Four Exercises* (1817), and the Sonata by Visotsky’s pupil Aleksandr Vetrov. Although the guitar declined in popularity in Russia in the second half of the century, it experienced a revival around 1900 in association with the writings of Valerian Rusanov (1866–1918) and the magazines *Gitarist*, *Akkord* and *Muzika Gitarista*. Throughout the 20th century six- and seven-string guitars co-existed in conservatories and music schools.

(ii) Iberia, Latin America and the Pacific.

The small guitars of Renaissance Europe were the prototypes of instruments that have persisted in Spain and Portugal, and which were carried through trade contacts to Central and South America and East Asia. The growth in size of the classical instrument also finds its counterpart in the range in size of folk instruments. Spain has the *bajo de uña*, a very large, short-necked guitar with eight strings, but the *guitarra* tuned E–A–d–g–b–e’ is the standard instrument. The *guitarra tenor* has the tuning G–c–f–b[♯]–d’–g’; the *guitarra requinto* is tuned B–e–a–d’–f[♯]–b’; and the smallest is the *guitarillo* with five strings tuned a’–d’’–g’–c’’–e’’ (the term *guitarro* also refers to a small instrument, with four or 12 strings, played by strumming). Portugal has the normal guitar, which is called *violão*; the Portuguese *guitarra* is similar to the Spanish [Bandurria](#), and, in spite of its name, it does not have the waisted outline of the guitar; the Portuguese *machete* (*cavaco*, diminutive *cavaquinho*), has either six or, more commonly, four strings; and the *rajão*, which sometimes has the body in the form of a fish, has five strings (fig.18).

The *guitarillo* is also known as the *tiple* (treble), and in the Canary Islands, where the name has been transformed to *timple*, it has a vaulted back and either four or five strings; these may be tuned to the upper intervals of the standard guitar tuning, but more traditional tunings are c’’–f’–a’–d’’ and f’–c’’–e’–a’–d’’, which can be raised a tone for an E tuning. The name *tiple* is also applied to a small *bandurria* in Cuba, which has five pairs of strings. Cuba also has the small guitar *tres*, with three pairs of metal strings. The term *guitarrilla* is found in Bolivia, Guatemala and Peru. In the two last it denotes a small four-string instrument, used to accompany song and dance. In Bolivia, where it is the only known string instrument of the Chipaya people of the Department of Oruro, it has five double courses

(tuned $d'-a'-f'-c'-g'$) and six frets; it has a guitar-like body with ribs, a flat front and a slightly curved back. *Guitarrillas* are played in pairs for textless *wayñus de cordero* (songs in praise of sheep) or *tornadas del ganado* (songs for cattle) at the *k'illpa* (animal branding) festival. The Chipaya of the village of Ayparavi have three different sizes of *guitarrilla*: *paj*, *taipi* and *qolta*, all with gut strings. The two largest are tuned as above, the smallest a 4th higher (see Baumann B1981 and B1982).

The *jarana* (diminutive *jaranita*) is a small Mexican guitar used in instrumental ensembles and to accompany dances; it is the equivalent of the *charango*, which is widely distributed in South America (north-west Argentina, Bolivia, Peru and Chile). The *charango* has five single or five paired strings, tuned $g'(g')-c''(c'')-e''(e'')-a'(a')-e''(e'')$; the body consists of an armadillo shell that has been dried in a mould to produce the waisted guitar shape. The name *violão* has been retained in Brazil for the classical guitar; the Brazilian folk guitar is called *viola* and has a variety of tunings according to place and function; most examples have five double courses (occasionally four or six). In Mexico the term *guitarra de golpe* is used as an alternative to *vihuela* for a small five-course guitar used in folk ensembles. The modern Mexican *guitarrón* is a large six-string bass guitar (fig. 19), tuned $A'-D-G-c-e-a$ (19th-century versions usually had four or five strings), while the Chilean type has up to 25 strings arranged in courses. Puerto Rico also has a five-course instrument, with four double courses and the fifth either single or double. It is played with a plectrum. The Puerto Rican instrument is known as a *cuatro*, a name more logically identified with the small Venezuelan guitar with four strings; the five-string guitar is called *quinto* in Venezuela. In the hands of a virtuoso performer, the Venezuelan *cuatro*, in spite of its seeming limitations, is capable of more complex textures than those it is obliged to provide in its folk setting, and two *cuatros* can accommodate transcriptions of art music. The *machete* was introduced by Portuguese sailors to the Hawaiian islands, where it was developed into the ukulele with its re-entrant tuning $g'-c'-e'-a'$ (for illustrations see [Ukulele](#)). Also of Portuguese origin is the small, narrow *kroncong* of West Java, which has five strings. The Montese of Mindanao in the Philippine Islands have a three-string guitar called *tiape*. (For discussion of the use of the guitar in Indonesia, see [Indonesia](#), §1, 3(iv).)

In the last few decades of the 20th century the tremendous increase in global travel blurred the traditional regional distinctions among the many hundreds of different guitar-like instruments. Once-obscure South American variants were encountered on street corners in European cities, while Japanese-made classical guitars could be found taking part in music-making in remote Andean villages.

(iii) Africa.

In the 20th century the factory-made Western guitar, first acoustic, then electric, rose to prominence throughout sub-Saharan Africa. It assumed a central position not only in urban cultures but also in some rural areas, where several home-made models were locally developed. It replaced many long-established instruments previously used for personal music, such as lamellophones and a variety of string instruments, absorbing some of their playing techniques, melodic and harmonic patterns and musical

concepts. Several distinctive styles and innovative musical forms were developed by now legendary composer-performers such as 'Sam' Kwame Asare (Ghana), Ebenezer Calender (Sierra Leone), Antoine Kolosoy Wendo, Mwenda Jean Bosco, Losta Abelo, Edouard Masengo (Democratic Republic of the Congo), Liceu Vieira Dias (Angola), Faustino Okello (Uganda) and Daniel Kachamba (Malawi).

From the early 19th century onwards, sailors from Portugal and other nations are likely to have played guitars or guitar-like instruments on ships that called at African ports. Not surprisingly, therefore, the first Africans to adopt this instrument were crew men – Kru sailors from Liberia. During the second half of the 19th century they seem to have introduced the guitar to ports along the Guinea coast, and at the beginning of the 1920s also to the port of Matadi, in the Democratic Republic of the Congo (according to oral testimony by Wendo). But only with the rise of a gramophone industry in the late 1920s and of radio broadcasting from African capitals during the 1930s and 40s did guitar music gain popularity. At first, local guitar music was impregnated with European, Caribbean and North and Latin American styles. In the 1930s and 40s major sources of inspiration were calypso (along the west coast), country music by Jimmie Rodgers and others (for example in some parts of Kenya), and Hawaiian-style guitar music (in Zimbabwe and neighbouring areas); these were soon followed by Cuban orchestral forms and Latin American dance music (Central Africa). Each period of imitation soon gave way to creative reinterpretation, leading to the rise of characteristic African guitar styles based on local musical concepts.

Beginning in the late 1920s record companies realized the potential market for this new music: the legendary Ghanaian guitarist 'Sam' Kwame Asare recorded with his Kumasi Trio in London in June 1928. After World War II record companies devoted primarily to the new guitar-based dance music were formed in Kinshasa, Brazzaville and West African cities, and the newly established radio stations spread guitar music to remote villages. One of the first musicologists to record the new traditions was Hugh Tracey, who documented many examples of the [Katanga guitar style](#) of the 1950s. In February 1952 he discovered Mwenda Jean Bosco (1930–97) in the streets of Jadotville (Likasi) in what was then the Belgian Congo, and launched him on a full-time career. Bosco's timeless compositions, *Masanga*, *Bombalaka* etc., stimulated David Rycroft (1958–61, 1962–5) to carry out the first scholarly study of an African guitar style.

Most guitars used in Africa during the first half of the 20th century came from Europe or South Africa. The most popular instruments, such as those produced by Gallotone of Johannesburg, had a narrow fingerboard, since African guitarists used the thumb to stop the lowest string. Finger-style guitarists of the period used a pencil, a piece of wood, or a nail, etc. as a *capo tasto* to raise the overall pitch level to match the singer's (*African Guitar*, B1995). Many different tunings were used; often the top five strings were given a standard tuning while the sixth was raised by a semitone to *F*. The strings were sounded almost exclusively by the thumb and index finger of the right hand. Special techniques such as the 'pull-off' and the 'hammer-on' were used in the left hand (Low, B1982, pp.23, 58, 115 and *African Guitar*, B1995). In slide guitar playing, called *hauyani* ('Hawaiian') in Zimbabwe, Zambia and Malawi, the strings were tuned to a triad; Moya

Aliya Malamusi plays in this style in *African Guitar*, B1995. Normally a small bottle serves as a slider. In both finger-style and plectrum playing the melodic patterns heard by the listeners are 'inherent patterns', only indirectly related to those of the fingers; in the 'I.P. [inherent pattern] effect' a complex succession of notes is split by the ear into several distinct layers (see [Africa](#), §3(v)).

The introduction of the electric guitar at the beginning of the 1960s generated a restructuring of guitar music in Africa. A grouping of lead, rhythm and bass guitar replaced the solo guitarist, dividing the material among them. Congolese groups, such as Franco Luambo Makiadi and his OK Jazz, Tabu Ley Rochereau and his Orchestre African Fiesta, Kiamanguana Verckys and the Orchestre Vèvè, and Jean Bokelo and his Orchestre Conga Succès, took the lead in African electric-guitar based music in the 1960s and 70s. In Nigeria, following the popularity of Ghanaian [Highlife](#) music during the 1950s, which led to Yoruba and Igbo versions, [Jùjú](#) came to dominate southern urban music. In Zimbabwe, guitar-based *chimurenga* music by Thomas Mapfumo and others began to dominate the scene in the early 1980s. The music incorporates traits from the *mbira dza vadzimu* lamellophone, with its harmonic patterns of 4th and 5ths. In South Africa, Isizulu solo guitar styles were transferred to the electric guitar. In 1995 electric guitars were being used in *mbaqanga*, and Zulu *maskandi* solo music was experiencing a revival on both acoustic and electric guitars (N. Davies, in Schmidt, B1994; see [also South africa](#), §III).

At the end of the 20th century, in the era of digitally-created sound, the gap had widened between those few African musicians with access to expensive equipment and those without. By the 1990s acoustic guitar music, with the exception of the Zulu *maskandi* and some forms played on home-made instruments, had almost completely disappeared in Africa. However, electric guitars were often too expensive for musicians in economically deprived areas. In West Africa, 'drum-matching' and other sounds created by a synthesizer had replaced almost all instruments except the guitar in recording studios. All across Africa, live music was being replaced in places of entertainment by often pirated cassette recordings transmitted through powerful loudspeakers (Schmidt, B1994).

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Guitare allemande [cistre]

(Fr.).

A French seven-course plucked instrument of the cittern type, popular in the late 18th century. It is comparable to the [English guitar](#).

Guitare angloise

(Fr.).

A term for the [English guitar](#) used in France between about 1770 and 1780 to distinguish it from the *guitare allemande* and *guitare espagnole*.

Guitare-harpe.

See [Harp-lute \(ii\)](#).

Guitarra (i)

(Sp.; Fr. *guittare*).

See [Gittern](#).

Guitarra (ii)

(Sp.).

See [Guitar](#).

Guitarra morisca

(Sp.).

A term used by the Arcipreste de Hita (*Libro de buen amor*, c1330) and in other contemporary writings for an otherwise unidentified plucked lute, distinguished in some way from the equally obscure *guitarra latina*. The former might have been long-necked (see [Citole](#), fig.3), and the latter short-necked. See [Gittern](#), §3.

Guitar zither

(Ger. *Guitarren-Zither*).

See [Harp zither](#).

Guitarne [*guitarre*] (i)

(Fr.).

See [Gittern](#).

Guiterne [*guitarre*] (ii)

(Fr.).

Guitar (see [Guitar](#), §3).

Guittar.

A term applied to the [English guitar](#) until about 1800.

Guivizzani, Alessandro.

See [Ghivizzani, Alessandro](#).

Guizzardo, Cristoforo

(*b* ?Verona; *fl* 1613–36). Italian composer. He was *maestro di cappella* of S Giovanni in Laterano, Rome, from 1613 to 1620 and of the Santa Casa, Loreto, in 1622 and 1623, after which he went to Verona, though it is not known which church he served. We do not hear of him again until March 1634, when he was elected *maestro* of S Maria Maggiore, Bergamo, succeeding Tarquinio Merula. In 1636 illness interrupted his work and he had to withdraw from the post; he may have died soon afterwards.

Certainly he was a much less illustrious name than his predecessors Alessandro Grandi (i) and Merula, and the music at S Maria Maggiore was less impressive under his direction than it had been under theirs – though the years after the north Italian plague were not an easy time to build up a choir. However, the striking difference between Guizzardo and many other *maestri* is that he seems to have published hardly any music at all: the only extant work by him is a *Beatus vir* for alto duet and continuo in Francesco Sammaruco's anthology *Sacri affetti* (Rome, 1625¹).

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JEROME ROCHE

Gulak-Artemovsky, Semyon Stepanovich

(*b* Gulakovshchina, nr Gorodishche [now in Ukraine], 4/16 Feb 1813; *d* Moscow, 5/17 April 1873). Ukrainian baritone, playwright and composer. The son of a priest, he was educated in a local church school. On the recommendation of the Metropolitan of Kiev, who commended his vocal abilities, he was later enrolled in the episcopal choir at the cathedral of St Sophia, transferring in 1830 to the choir of St Michael's monastery, the seat of the Kiev vicariate. In 1838 Glinka, who was touring Ukraine to recruit

singers for the court chapel choir, heard him sing and offered to take him to St Petersburg. There he gave him singing lessons, and in 1839 sent him to France and Italy for professional training and to gain operatic experience. He returned to Russia in January 1842 and spent the next 22 years singing leading roles in the St Petersburg opera theatres. Possessing a fine, wide-ranging baritone voice, his repertory included the roles of Enrico Ashton in *Lucia di Lammermoor*, Sir Riccardo Forth in *I puritani* and the Unknown in Verstovsky's *Askold's Grave*. One of the few singers of his generation with the ability to sing in languages beside his native Russian, Gulak-Artemovsky frequently performed with the Italian troupe in St Petersburg. Perhaps his most important achievement was in the creation (alternately with Osip Petrov) of the hero Ruslan in Glinka's original production of *Ruslan and Lyudmila* (1842); he received high praise from Serov for this role as well as for his interpretation of the Hermit in *Der Freischütz*.

As a composer Gulak-Artemovsky is known principally for his popular opera *Zaporozhets za Dunayem* ('A Cossack beyond the Danube'), for which he wrote both music and text between 1861 and 1862. The opera, which uses Ukrainian folk melodies, received its première at the Mariinsky Theatre in April 1863, with Gulak-Artemovsky taking the title role of Ivan Karas. His interest in folk music is illustrated further by his arrangement of the tune *Stoit yavir nad vodoyu* ('The Sycamore Stands by the Water'), which he dedicated to the Ukrainian poet Taras Shevchenko, and by his collection of Ukrainian folk tunes, *Narodni ukrains'ki pisni z golosom* (Kiev, 1868, 2/1883). Two other stage works, *Ukrainskaya svad'ba* ('The Ukrainian Wedding') and *Noch' nakanune Ivanova dnya* ('The Night before St John's Day'), appeared in 1851 and 1852 respectively. Gulak-Artemovsky retired from the stage in 1864 and spent the rest of his life in Moscow.

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GEOFFREY NORRIS/NIGEL YANDELL

Gulbenkian Foundation

(Port. Fundação Calouste Gulbenkian).

Portuguese organization for supporting the arts, charity, education and sciences. It was founded on 18 July 1956, in accordance with the will of Calouste Sarkis Gulbenkian (*b* Istanbul, 29 March 1869; *d* Lisbon, 20 July 1955), a pioneer of the Middle Eastern oil industry, an enlightened amateur of the arts and philanthropist. The foundation's headquarters are in Lisbon, but its activities, though centred in Portugal, extend to many other countries.

The foundation supports music chiefly by granting subsidies or financing projects of its own to promote four main concerns: the musical education and professional improvement of musicians, the encouragement of contemporary music and musicians, the study and performance of lesser-known works including important musicological projects, and the growth of public interest in music and the creation of new audiences through its own resident groups: an orchestra, a choir and a dance company. Scholarships are granted for training professional musicians; conservatories and academies of music, concert societies, choral groups and other organizations have been subsidized.

In its promotion of musicological research the Gulbenkian Foundation has financed the indexing and classification of music in several Portuguese libraries (in Lisbon, Évora, Coimbra, Oporto, Braga, Mafra, Viseu, Lamego and Faro), the most valuable items being published as printed music in the series *Portugaliae Musica*; by 1995 this numbered 50 volumes. The editions include operas, orchestral and choral music, a *cappella* choral music and organ and harpsichord music by the most representative Portuguese composers from the 16th century to the 19th. The foundation has also been responsible for books on musicology, catalogues, new editions of the complete keyboard works of Domenico Scarlatti (published by Heugel), and the complete works of Berlioz (published by Bärenreiter). Its other activities include the restoration of a number of Portugal's historic organs and, since 1980, the organization of an annual early music festival.

The foundation's plan to commission works every year from leading contemporary composers has led to new compositions by Messiaen, Penderecki, Xenakis, Berio, Cristobal Halffter, Milhaud, Camargo Guarnieri, Boucourechliev, Lutosławski, Richard Rodney Bennett, Stockhausen, Maderna, Cage, Takemitsu, Denisov, Ferneyhough, Peixinho, Nunes and others. The Gulbenkian Orchestra and the Gulbenkian Choir (created in 1962 and 1964) perform a key role in Portuguese musical life, tour frequently and have made many recordings, several of which have won major awards. The Ballet Gulbenkian (created in 1965) has also made its mark both in Portugal, where its contemporary dance repertory is unique, and abroad. Throughout the year the Gulbenkian Foundation presents concerts in Lisbon with its own choir and orchestra, as well as hosting visits from internationally renowned orchestras, soloists and chamber ensembles.

CARLOS DE PONTES LEÇA

Gulbranson, Ellen

(*b* Stockholm, 4 March 1863; *d* Oslo, 2 Jan 1947). Swedish soprano. She studied with Mathilde Marchesi in Paris, and also with Marchesi's daughter Blanche, who successfully transformed her from a mezzo-soprano into a dramatic soprano. She made her début in Stockholm in 1889 as Amneris and sang Brünnhilde and Ortrud there in 1898. She was a leading figure among the second generation of Bayreuth singers, whose fame was largely due to the Wagner festivals there. In 1896, 20 years after the opening of Bayreuth, she shared the role of Brünnhilde with Lilli Lehmann, but thenceforward remained its sole exponent until 1914, appearing also as

Kundry during five seasons. Her Covent Garden Brünnhilde in 1900 made no great mark in the proximity of Ternina and Nordica; but when she returned in 1907 to sing in two *Ring* cycles under Richter, she was found to have greatly improved. Gulbranson made a few recordings by the unreliable Edison and Pathé 'hill and dale' system.

DESMOND SHAWE-TAYLOR

Gulda, Friedrich

(*b* Vienna, 16 May 1930; *d* Attersee, 27 Jan 2000). Austrian pianist and composer. He studied at the Grossmann Conservatory and, from 1938 to 1942, with F. Pazofsky; in 1942 he entered the Vienna Music Academy to study the piano with Bruno Seidlhofer and theory with Joseph Marx. He made his *début* in 1944 and won the Geneva Competition in 1946. Touring extensively, he quickly found international recognition, his *début* at Carnegie Hall, New York, marking a first climax in 1950. Concentrating on Bach, Mozart, Beethoven and Schubert, his programmes included several complete cycles of Beethoven's sonatas. He took part in chamber concerts and made recordings. Suddenly, in 1962, he felt discontented at continuing the career of an acclaimed soloist, and set out to explore new means of communication. The roots of this new development lay in Gulda's keen interest in jazz. He appeared at New York's 'Birdland' in 1956, subsequently taking part in the Newport Festival. He founded a jazz combo and, in the 1960s, a big band called Eurojazz Orchestra. By mixing sharply contrasted programmes he intended to confront classical audiences with jazz (and, more recently, modern dance music), and vice versa. He initiated a modern jazz competition at Vienna in 1966 and founded the Internationales Musikforum at Ossiach, Carinthia, in 1968. Collaborating with various partners, Gulda, who occasionally plays the flute and baritone saxophone, has given many improvised recitals. A technically skilled performer, he aims at an objective, clean reading of the classics. His improvised cadenzas are notable for their sense of style and period. For a virtuoso pianist of his calibre Gulda has made relatively few recordings. Among his major achievements on disc are a complete cycle of Beethoven piano sonatas (1968) and both parts of Bach's *Das wohl-temperierte Clavier* (1972–3). Further notable recordings include several Mozart concertos with Hans Swarowsky (k467 and k595, with Gulda adding his own embellishments throughout) and with Abbado and Harnoncourt (the Concerto for Two Pianos with Chick Corea playing the other solo part), as well as Beethoven cello sonatas with Pierre Fournier. Gulda's own output, which comprises two piano concertos, vocal and orchestral pieces including a jazz musical, *Drop-out oder Gustav der Letzte* (1970), and other music for solo piano, is derivative in style, the influences ranging from the classics to Impressionism, jazz and Viennese folksongs. He has written some articles, for the *Österreichische Musikzeitschrift* and other journals, notably on improvisation.

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GERHARD BRUNNER/MARTIN ELSTE

Guleghina, Maria

(b Odessa, 9 Aug 1959). Ukrainian soprano of Armenian-Ukrainian birth. As a student at the Odessa Conservatory she won first prize in the Glinka Competition and third prize in the Tchaikovsky Competition, and in 1985 began singing at the State Academic Opera, Minsk. Her major roles there included Yolanta and Elisabeth de Valois. Soon after her international début, as Amelia in *Un ballo in maschera* at La Scala in 1987, she left the Soviet Union and established herself in non-Russian parts: with the exception of Lisa in *The Queen of Spades*, which she has also recorded with the Kirov Opera, she has concentrated on the Italian repertory. Other early La Scala performances included Lucrezia in *I due Foscari* (1988) and Tosca (1989), the role in which she made débuts in Hamburg (1990), Berlin, Vienna, San Francisco and Chicago. In 1995 she made her Rome début as Lady Macbeth and her Paris début as Abigail, both parts she has repeated widely. She first appeared in London at a Barbican concert as Elvira in *Ernani* (a role she tackled on stage in Vienna in 1999), and made her Covent Garden début in 1996 as Fedora. She has sung Maddalena de Coigny at the Metropolitan Opera and Odabella in Houston, and undertook her first Manon Lescaut at La Scala in 1998. She sang her first Norma at Orange in 1999. Further roles include Aida and Santuzza, and she has also recorded Leonora (*Oberto*) and Giorgetta (*Il tabarro*). Guleghina's glamorous stage presence is allied to bright and powerful tone that never turns hard, making her one of the outstanding dramatic sopranos of her generation.

JOHN ALLISON

Gülke, Peter

(b Weimar, 29 April 1934). German musicologist and conductor. He studied at the Weimar Musikhochschule and the universities of Jena and Leipzig, taking the doctorate under Bessler at Leipzig in 1957 with a dissertation on the 15th-century Burgundian chanson. After teaching at Leipzig University (1957–9), he was a conductor at the Rudolstadt theatre (1959–64) and chief conductor at the Stendal, Potsdam and Stralsund theatres (1964–76); he was then conductor at the Dresden State Opera House (1976–81) and chief conductor at the Deutsches Nationaltheater, Weimar (1981–3), and the Wuppertal SO (1986–96). In 1996 he was appointed professor at the Musikhochschule, Freiburg. His interests are wide-ranging and he has published on music of the Middle Ages and Renaissance, Beethoven, Mozart, Schubert, and problems of performing practice; he has also written perceptively about Janáček and other 20th-century composers.

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ULRICH KONRAD

Guller, Youra

(*b* Marseilles, 16 May 1895; *d* Paris, 11 Jan 1980). French pianist of Russian and Romanian parentage. After making her recital début at the age of five, she was formally educated at the Paris Conservatoire, where she studied the piano with Isidore Philipp and won the Conservatoire's

premier prix for piano when she was 12. At 20 she took a year off to study the teachings of Leschetizky, which became the foundation of her well-rounded technique. Always enterprising and hungry for new experiences, she studied the violin with Ginette Neveu as she had earlier studied ballet and Spanish dancing. Both fascinating and beautiful in her youth, she was once offered a film part originally intended for Greta Garbo. Her many admirers and chamber music partners included Casals, Thibaud, Enescu and Albert Einstein (whom she reported to be obsessed with intonation). Ranked in her youth with Rosenthal, Sauer, Hoffman, Cortot, Solomon and Rubinstein, she sank into obscurity between the two world wars, plagued by ill-health, depression and drug addiction, and resurfaced to enjoy an unexpected Indian summer in the 1960s. A profound interpreter of Bach, Beethoven and Chopin, she excelled in a wide repertory, to which she brought a unique sonority, a spaciousness and grandeur of phrasing and a sense of poetry which ranged from the skittish and flirtatious to the spiritually exalted.

JEREMY SIEPMANN

Gulli, Franco

(*b* Trieste, 1 Sept 1926). Italian violinist. He studied with his father and gave his first concert in 1934 before entering the Trieste Conservatory. After graduating he attended Serato's masterclasses at the Accademia Musicale Chigiana, Siena, and in 1947 formed a duo with the pianist Enrica Cavallo, whom he later married. He was a member of the Pomeriggi Musicali Orchestra of Milan and of I Virtuosi di Roma. He gradually became one of Italy's foremost soloists, undertaking several world tours; his repertory included over 50 concertos and many sonatas. In 1961 he gave the first performance in the 20th century of Paganini's Concerto no.5, and his recording of it was much praised for its grace and elegance. He also gave the premières of concertos by Malipiero and Viozzi which are dedicated to him. A member of the Italian String Trio from 1960, Gulli taught at the Accademia Musicale Chigiana and the Lucerne Conservatory, and in 1972 he was appointed professor at Indiana University. He played a violin by G.B. Guadagnini dated 1747. (M. Campbell: 'Life at the Top', *The Strad*, xcvi (1985–6), 276–8)

PIERO RATTALINO/R

Gullin, Lars (Gunnar Victor)

(*b* Visby, Sweden, 4 May 1928; *d* Vissefjärda, Sweden, 17 May 1976). Swedish jazz baritone saxophonist, composer and arranger. From the age of 13 he played the bugle, then the clarinet, in a military band; a few years later he began formal study of the piano. He became acquainted with Swedish folk music before turning to jazz in the late 1940s, when he played with the orchestras of Charles Redland (as a pianist, 1947–8), Arthur Österwall (1948), and Seymour Österwall (1949–51), changing from alto to baritone saxophone; he next performed with Arne Domnérus's orchestra (1951–3), then led his own small groups and worked freelance, notably with Clifford Brown and Chet Baker. Although at first influenced by the cool

jazz of Miles Davis, Lee Konitz and Stan Getz, he soon developed a highly personal, expressive style, both as a soloist and as a composer, and became one of the most highly regarded jazz musicians in Europe. In 1954 he was the first European performer to win a jazz poll in the USA (in *Down Beat's* 'new star' category); the same year he began a series of successful European tours. His last performance abroad was in Germany in 1976. From the mid-1960s Gullin devoted himself mainly to composition, showing a fine sense for scoring; his largest work is *Jazz amour affair* (1971, Odeon) for symphony orchestra and jazz soloists.

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ERIK KJELLBERG

Gumbert [Gumpert], Friedrich Adolf

(*b* Lichtenau, Thuringia, 17 April 1841; *d* Leipzig, 31 Dec 1906). German horn player and teacher. He studied under Hammann at Jena and played for a time in the town band at Bad Nauheim, and then in a military band at Eisenach. After completing his military service he played at Halle from 1862 to 1864, when Reinecke engaged him as principal horn in the Gewandhaus Orchestra at Leipzig, where he remained until 1898.

Professor of the horn at the Leipzig Conservatory, Gumbert published a *Praktische Horn-Schule* in 1879. He also produced a valuable series of volumes (*Orchester-Studien Solobuch für Horn*) containing difficult passages from the then standard symphonic, operatic and chamber music repertoires. These studies, along with similar compilations for flute, oboe and bassoon, are still valuable to students. Gumbert also published some quartets for horns and many transcriptions for horn and piano.

A single F horn, incorporating Gumbert's ideas, was developed between 1875 and 1880 and first produced by the maker J.C. Penzel of Leipzig. A double horn in F/B \square : the result of a cooperative effort by Gumbert, his nephew and the firm Eduard Kruspe of Erfurt in 1897, represented the first attempt at uniting two differently pitched horns in one instrument. The Gumbert-Kruspe model, produced until 1909, was also the first horn to have double cylindrical valves, both in the full double as well as the compensating version, and remains the principle on which all double horn construction is based.

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REGINALD MORLEY-PEGGE/WILLIAM J. ROGAN

Gumm, Albert.

See Von Tilzer, Albert.

Gumm, Harold.

See Von Tilzer, Harry.

Gümpel, Karl-Werner

(b Duderstadt, 6 Jan 1930). German musicologist, active in the USA. After studying with Gerber at the University of Göttingen, he took the doctorate at Freiburg University with Gurlitt in 1954 with a dissertation on the music treatises of Conrad von Zabern. He remained at Freiburg as a research assistant until he was invited in 1969 to become an associate professor of music history at the University of Louisville, where he was made full professor in 1974; he was also an adjunct professor at the University of Kentucky. He became an American citizen in 1979 and retired in 1998.

A major focus of his work has been the sources and traditions of medieval Latin theory, particularly in Iberia, culminating in his annotated catalogue of manuscripts in Portugal and Spain from the Carolingian era up to 1500 (1997). In this field he has published analyses of the major sources including the Ripoll 42 and the *Enchiridion* of Guillermo de Podio. In recognition of his research he was elected a member of the Societat Catalana de Musicologia (1979), the Real Acadèmia Catalana de Belles Arts de Sant Jordi (1984) and the Societat Catalana d'Estudis Litúrgics (1992). His work extends to other subjects in European medieval history, particularly in German history and he has contributed many articles on medieval and Renaissance music, music theory, sources and church history to music dictionaries published in German and Spanish.

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ROBERT LAMAR WEAVER

Gumpelzhaimer [Gumpeltzhaimer], Adam

(*b* Trostberg, Upper Bavaria, 1559; *d* Augsburg, 3 Nov 1625). German composer, writer on music and teacher. He spent most of his active life in Augsburg, where he received his early musical instruction from Jodocus Entzenmüller at the Benedictine abbey of St Ulrich and St Afra. In 1581 he became Kantor and *Präzeptor* at the school and church of St Anna; he remained there until his death. Formerly affiliated to the Carmelite order, St Anna had become an important centre of the Lutheran faith in 1525; it contained an impressive chapel and organ donated earlier by the wealthy Fugger family. In April 1582 Gumpelzhaimer registered at the University of Ingolstadt, a leading Jesuit institution attended by the sons of many Augsburg families; he appears to have received a master’s degree, but it is

not known when, or indeed whether it was from this university. He obtained Augsburg citizenship in 1590.

Music flourished at St Anna under Gumpelzhaimer's direction, and he carried out an important reorganization of the choir in 1596. The dedications of his publications to his pupils and prominent citizens of Augsburg bear witness to the respect he enjoyed in his adopted city. His reputation also spread elsewhere: in 1606 he was invited to become court composer and Kapellmeister at the Württemberg Hofkapelle, but he declined (nor had he worked there in 1575, as has been claimed). Over the years the authorities at St Anna granted his several requests for increases in salary. They also approved the hiring of Johann Faust, who became his assistant in 1611 and succeeded him in 1625. During the last few years of his life, prolonged illness and financial difficulties caused him to sell books from his valuable personal library. Four contemporary portraits of him exist: engravings dated 1593, 1617 and 1622 and a woodcut dated 1625 (see illustration).

Gumpelzhaimer was probably best known to German musicians of and after his time through his *Compendium musicae*, whose 13 editions spanned a period of 90 years. Designed as a textbook on the rudiments of music for his students at St Anna, this treatise, like several others of the period, is based largely on the *Compendiolum musicae* of Heinrich Faber (1548) and its translation into German by Christoph Rid (1572). The *Compendium* presents both Latin and German texts in parallel columns. Although Gumpelzhaimer expanded the original text somewhat, his most significant contribution to this work lies in his selection of music examples, which make up a large part of the book. They include ricercares, motets, polyphonic settings based on liturgical cantus firmi, and canons, many by Gumpelzhaimer himself. Indeed, the writing of canons seems to have been a speciality of his, probably because of their pedagogical value and suitability for voices of equal range. The rest of his music is found largely in his printed collections and consists of polyphonic vocal music with sacred German or Latin texts. The German works are mostly strophic settings of rhymed, metrical texts (some with additional verses in Latin) for three, four or five voices. Owing to their predominantly chordal texture, these lieder are similar in style to Italian canzonettas and villanellas. The largest body of Gumpelzhaimer's Latin music is made up of two books of eight-part motets for two choirs (1601 and 1614). They show the same Venetian influence that is apparent in the works of his Augsburg colleagues Hans Leo Hassler, Aichinger and Erbach. A feature of Gumpelzhaimer's style in these works is the declamatory effect of repeated chords in small note values. The unfigured thoroughbass part provided with the second book contains the lowest lines of both choirs, each printed on a separate staff in a form identical to that of many 16th-century organ basses. The composer indicated in his foreword that this kind of notation had become popular among organists, who were thus spared the task of intabulating the pieces in full.

The richness of musical activity of St Anna is indicated not only by Gumpelzhaimer's music but also by the extensive holdings of the church library during his 44 years there. A handwritten inventory was started by Gumpelzhaimer in 1620 and continued by Faust in 1625. This list includes,

in addition to many printed collections, several large manuscript books of polyphonic music in score notation. Two of these books have survived, one begun in 1599 and the other completed in 1624. They were copied out mostly by Gumpelzhaimer and contain compositions by many prominent musicians of the time.

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sacred vocal

all printed works first published in Augsburg

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WILLIAM E. HETTRICK

Gumpert, Friedrich Adolf.

See [Gumbert, Friedrich Adolf](#).

Gumprecht, Johann

(*b* Bad Windsheim, nr Nuremberg, bap. 24 Jan 1610; *d* Strasbourg, 13 Oct 1697). German lutenist and composer. He studied in Basle in 1638, and on 16 July 1643 married Anna Wolffhart in Strasbourg, where he occupied

high office in the Corporation des Tanneurs and then intermittently (between 1654 and 1688) in the Conseil des XXI, charged with the internal affairs of the city. In 1652 Georg Gumpelzhaimer cited him in his *Gymnasma* (Strasbourg, 1621) as one of the most famous lutenists of his time, a judgment echoed in 1690 by René Milleran (*F-Pn* Res.823). Gumprecht appears today as a major disseminator of the French lute style in Germany. His works are found in German as much as in French sources, and in arrangements for various instruments. Both clear and expressive, they owe much to the influence of Mercure, Dufaut and Pinel, but they also display some originality in their frequent interrupted cadences (then rarely used) and in a certain taste for dissonance. They show Gumprecht as the heir to the great masters of French lute music.

Gumprecht's surviving works are two preludes and 40 dances for solo lute (in *D-Bsb*, *DS*, *LEm*, *ROu*, *F-Pn* and *GB-Lbl*) and five dances for two lutes (*PL-Kj*); there are also transcriptions of three dances for *angélique* (transcr. J. Bétune, *F-Pn*) and of two dances for spinet (*D-DS*). Arrangements for two treble instruments and continuo appeared in J.E. Rieck: *Neuer Allemanden, Giques, Balletten, Couranden, Sarabanden und Cavotten* (Strasbourg, 1658). Gumprecht's complete works have been edited in C. Meyer and M. Rollin: *Oeuvres de Gumprecht* (Paris, 1993).

CHRISTIAN MEYER

Gundissalinus, Domenicus [Gundisalvi, Domingo; Gonzalez, Dominique]

(*b* c1110; *d* c1190). Spanish philosopher and transmitter of Arabian philosophical works and music theorist. He was born of a noble Spanish family and held office as an archdeacon at Segovia Cathedral towards the middle of the 12th century, enjoying the patronage of Raymond, the influential and artistic Archbishop of Toledo (1125–51). Toledo was then a leading Western centre of Arabic studies, and for a time Gundissalinus led a group of scholars who devoted themselves to the transmission of Arabic thought by means of Latin translations. Through them Arabian philosophy and Christian theology combined to influence contemporary Western thought. Gundissalinus was somewhat ignorant of Arabic and based his writings on translations of works by Al-Fārābī (c870–c950), Ibn Sina (980–1037) and others; they include works on cosmology and metaphysics such as *De unitate* and *De processione mundi*.

Gundissalinus's most influential work, *De divisione philosophiae*, has as its tenth chapter an important exposition of music as part of an encyclopedic knowledge of the world. In his discussion of music, he drew on Isidore of Seville and Al-Fārābī; his definition of music, for example, is taken from Isidore's *Etymologiae* (iii.15): 'Music is the skill of measuring things consisting of sound and voice' (Baur, 96). Gundissalinus confined himself mainly to the Boethian concept of *musica instrumentalis*, practical music-making; he reinforced this position by declaring that the material for music is sound, as opposed to number. He classified the various aspects of music

in terms of *theorica* and *practica*; in the former, music is the product of careful consideration and research, and its end is contemplation, whereas the objectives of the latter are operational. Gundissalinus stated that the aim of *theorica* is to understand the science of music, whereas the aim of *practica* is to use what is taught. This twofold division of music had its origin in the Greek musical thought of Aristides Quintilianus (2nd–3rd century), and through Al-Fārābī and Gundissalinus it entered the mainstream of Western philosophy (Randel, 174).

Among the many later authors who drew from Gundissalinus and Al-Fārābī were Robert Kilwardby (who cited Gundissalinus in his *De ortu scientiarum*, 134 and 491), Vincent de Beauvais, Roger Bacon, Jerome of Moravia, Lambertus, Johannes de Muris, Jacques de Liège and the author of the *Quatuor principalia musicae*, while Gundissalinus's dissemination of neo-Aristotelian and neo-Platonic thought touched such influential writers as Albertus Magnus and Thomas Aquinas.

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See also [Theory, theorists](#).

Gundry, Inglis

(*b* London, 8 May 1905; *d* London, 13 April 2000). English composer and writer. He studied classics and philosophy at Balliol College, Oxford (1923–7), and law at the Middle Temple (1927–9), but his interests were elsewhere, and he took a post as librarian at Mill Hill School (1932–5) and wrote a novel, *The Countess's Penny* (London, 1934). In 1935 he turned from literature to music, studying at the RCM with Vaughan Williams, Jacob and Morris until 1938. He won the 1936 Cobbett Prize for the Fantasy String Quartet, and soon afterwards completed his first opera. In 1940 the first act of *The Return of Odysseus* was performed at the RCM with Maggie Teyte as Penelope and the LSO conducted by Boyd Neel. Opera remained his chief and lifelong interest. He joined the Royal Navy in 1940; his suite *Heyday Freedom* was conducted by Basil Cameron at the Proms in 1943. Between 1945 and 1996 he lectured to the Workers' Educational Association and to the extra-mural departments of London, Cambridge and Surrey universities. He was made a bard of the Cornish Gorsedd in 1952, and in 1961 he co-founded the Sacred Music-Drama Society; he was vice-president of the Cornish Music Guild. Gundry was instrumental in awakening the Cornish to their musical inheritance through his songbook *Canow Kernow* (1966).

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COLIN MASON/PAUL GRIFFITHS/ROBERT BARNETT

Gung'l [Gungl], Josef [Joseph]

(*b* Zsámbék, 1 Dec 1809; *d* Weimar, 1 Feb 1889). Hungarian composer, bandmaster and violinist. At 15 he held the post of teacher's assistant and later taught at a school in the Pest suburb of Franzen. At 18 he gave up teaching and joined the 5th Imperial Austrian Artillery Regiment in Pest, and in 1835 entered the 4th Imperial Austrian Artillery Regiment in Graz as an oboist, soon becoming its bandmaster. Here he became known as the 'Graz Strauss', and introduced orchestral music with stringed instruments into public entertainments. In 1836 he composed his first successful work, the *Ungarischer Marsch*; it was published in Berlin in 1839. In 1840 he married Cajetana Barbara Reichl, in whose honour he composed the *Cajetana-Tänze* op.116.

With 16 Styrian musicians, Gung'l left Graz in 1843 on his first concert tour of Austria and Germany, ultimately arriving in Berlin, where, assisted by his friend and publisher Gustav Bock, he became the resident conductor of his own 36-piece orchestra at Sommer's Lokal (1843–8), and became known as the 'Berlin Strauss'. He toured extensively in Europe, giving his last professional appearance in Bad Reichenhall in 1887. During 1848–9 he toured the USA, giving performances chiefly in New York, Boston, Philadelphia, Baltimore and Washington, DC, and with the Germania Band was invited to provide the music at the inauguration of President Taylor on 5 March 1849. The titles of some ten works bear reference to America, but his most significant work of the visit was the waltz *Träume auf dem Ozean* op.80.

Between 1850 and 1855 Gung'l played for the summer seasons at Pavlovsk, where he was the immediate predecessor of Johann Strauss (ii). From 1856 to 1864 he returned to military service as a regimental bandmaster, then moved to Munich, where he founded a new civilian orchestra which proved so popular that the 'unofficial' Dilletanten-Verein-Wilde Gung'l orchestra was formed. In 1868 he formed a spa orchestra for Bad Reichenhall, which was conducted from 1878 to 1921 by his son-in-law, Gustav Paepke (1853–1933). Gung'l visited Britain on several occasions (1873, 1874, 1875 and 1880), each time conducting at Covent Garden, and he dedicated his *Themselieder Walzer* op.290 (1873) to the Princess of Wales. From 1884 he spent the last years of his life in Weimar with his daughter Virginia Naumann-Gung'l, a former opera singer, who had made her début in Munich in 1869.

Gung'l was a friend of Hans Christian Lumbye and Johann Strauss (i), and his music owes much to that of the Strauss family whose works, with those of Joseph Lanner, he often included in his concerts. He was prolific, composing over 436 dance melodies; several of his marches found their way into the German military music repertory and subsequently into the collection of Prussian Army marches. With their wealth of melody and rhythm his works were instantly successful. Despite his popularity Gung'l was overshadowed by the Strauss family, although the best-known of his galops, *Eisenbahn-Dampf-Galopp* op.5, is equal to any of the fast 'railway' polkas of Eduard Strauss.

His nephew Franz Gung'l (*b* Zsambék, 13 Aug 1835; *d* Riga, 24 March 1905) conducted concerts in Berlin at the age of 20 and may have been the director of the St Petersburg Opera, also conducting in Riga or Königsberg (now Kaliningrad). Another nephew, Johann Gung'l (*b* Zsambék, 15 Oct 1818; *d* Pécs, 23 Nov 1883), was also a violinist, conductor and composer. At the age of seven he was a chorister in the cathedral choir in Pécs, and later played for several years in the orchestra of the Pécs Deutsches Theater. From 1843 he gave notable concerts at Günther's Lokal in Berlin, and also played at Sommer's and at Kroll's in the mid-1850s. With his own orchestra, Johann performed at Pavlovsk (1845–8), but after it had been disbanded he became a violinist in the Tsarist Russian Court Orchestra, which he also directed for several months in 1862. He returned to Hungary in 1855 and 1860, when he taught in a music school in Pécs, organized chamber music evenings, was involved in church music and later conducted the town orchestra (1874–8). Of the 126 works of his which are known to have been published, the march *Vorwärts* op.6 was the most successful.

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(selective list)

118 waltzes, incl. Mein erster Walzer in Berlin, op.39; Ideal und Leben, op.67; Norddeutsche Weisen, op.72; Abschied von Berlin, op.77; Träume auf dem Ozean, op.80 (1849); Immortellen, op.82 (1849) [in memory of Johann Strauss (i)]; Narragansett-Walzer, op.86; Klänge vom Delawäre, op.89 (Berlin, 1851); Erinnerung an Peterhof, op.96; Abschied von St Petersburg, op.108; Cajetana-Tänze, op.116; Zephir-Lüfte, op.117; Die Priessnitzthaler, op.128; Die Hydropathen, op.149 (1858); Amoretten-Tänze, op.161 (1860); Soldatenlieder, op.183; Abschied von München, op.197; Jungherrentänze, op.213; Sunnwendfeuerklänge, op.234; Erinnerung an Kopenhagen, op.272; Themselieder, op.290 (1873)

56 marches, incl. Ungarischer Marsch, op.1, 1836 (Berlin 1839); Kriegers-Lust, Fest-Marsch, op.26; Mein Gruss an Berlin, op.35; Osmanen Marsch, op.76; Mulatten-Marsch, op.88; Gruss an mein Vaterland, op.125; Concordia-Marsch, op.133; Baron Aioldi-Regiments-Marsch, op.135; [Oberst-]Gamerra-Marsch, op.208; Franz Josef-Marsch, op.142; Gruss an Stockholm, op.206; Taylor's Triumphal March, perf. 1848 (New York, 1849–50)

19 galops, incl. Eisenbahn-Dampf-Galopp, op.5; Yankee-Galopp, op.84 (c1849); Durch Dick und Dünn, op.289

Polkas: Hyazinthen-Polka, op.33; Sommers Salon-Polka, op.50; Breslauer Vauxhall, op.53; Vagabunden Polka, op.55; Souvenir de Philadelphia, op.87; Rough and Ready Polka, op.90 (Berlin, 1851); Pawlowsker Vauxhall, op.122; Heiligenstädter-Soirée, Polka-française, op.132; Brünner Polka, op.165; Brünner

Offizier-Kränzchen, op.173; Gruss an München, op.195; Salut à Genève, Polka-Mazurka, op.235; Gedenke mein, Polka-Mazurka, op.241, Die Flensburgerin, Polka-Mazurka, op.270, 1872; Kopenhagener, Tivoli-Polka, op.272; Rothkäppchen, op.353

Csárdás: Zsámbéki-Csárdás, op.163; Uedvözlet á Házához (Greetings from the fatherland), op.240; Oerómhangok (Sounds of Joy), op.280; Magyar Juhásnóta (Hungarian Shepherd Dance), op.286; Végsó szerelem (Last Love), op.305

Ländler: Klänge aus der Heimath, Ober-Ländler, op.31; Am Königsee, Ländler im oberbayerischen Style, op.361

Potpourris: Die preussische Parade, grosser militärische Marsch-Potpourri, op.47; Signale für die musikalische Welt, op.68; Der Neuigkeitskrämer, op.85; Aus der Mappe eines wandernden Musikanten, op.153; Potpourri über Franz Schubert Lieder, op.322

Quadrilles: Quadrille über Melodien gesungen von Christy Minstrels, op.79; Inaugurations-Quadrille, op.91, 1849 (Berlin, 1851); Schönbrunner-Quadrille, op.127; New York-Quadrille [on popular American airs] (New York, 1849–50)

Other pieces, incl. Alpenklänge, steirische Nationaltänze, op.13; Klänge aus der Alpenwelt, steirische Tänze, op.100

Principal publisher: Bote & Bock

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Correspondence: *D-Bs*

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S. Goscombe: *In the Shadow of the Great Master: Josef Gung'l* (forthcoming)

STANLEY GOSCOMBE

Gunn, Barnabas

(*d* Birmingham, 6 Feb 1753). English organist and composer. He was appointed organist of St Philip's Church, Birmingham, in 1715. In 1730 he became organist of Gloucester Cathedral, where he remained until 1739. From 1740 until his death he was organist of both St Philip's (now the cathedral) and St Martin's churches, Birmingham, and he was also postmaster of the town. From Hayes's pamphlet (see below) it appears that he was, in addition, organist of Chelsea Hospital, London, supplying the post by deputy; Barnaby or Barnabas Gunn does indeed appear in the hospital records as organist from 16 April 1730 to 1753. Scholes (*The Great Dr Burney*, iii, 58) surmised that the Chelsea organist may have been the father of this Barnabas Gunn, but it is apparently not so.

In 1751 William Hayes published anonymously a pamphlet entitled *The Art of Composing Music by a Method Entirely New, Suited to the Meanest*

Capacity, which was an attack on Gunn (whose name was barely concealed), sarcastically suggesting that he composed by means of a supposititious machine, the 'spruzzarino', which squirted ink dots at random on music paper. This pamphlet, which accounts for the title of Gunn's publication of about 1752, is also the source of some biographical data concerning him. Though he is not important as a composer, his work does not merit Hayes's ridicule. His 1736 publication is remarkable for its exceptionally long list of 464 subscribers, including Handel.

From 1748 until his death, Gunn organized a series of summer concerts at Duddeston (subsequently Vauxhall) Gardens, Birmingham.

WORKS

vocal

2 Cantata's and 6 Songs (Gloucester, 1736)

Fairest of all the lights above: a lyrick poem (I. Watts) (Birmingham, 1742)

12 English Songs ... by the New-Invented Method of Composing with the Spruzzarino (London, 1752)

Songs pubd singly and in 18th-century anthologies

instrumental

6 Solos, vn, vc, hpd (Birmingham, 1745)

6 Setts of Lessons, hpd (London, 1750)

Doubtful: 2 pieces, hpd, *GB-Ob*, ? by Bartholomew Gunn

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W. Bennett: 'Music in the Provinces, 1700–1750', *MMR*, lxiii (1933), 155–6

O.E. Deutsch: 'Inkpot and Squirt-Gun', *MT*, xciii (1952), 401–3

H.W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)

S.J. Heighes: *The Lives and Works of William and Philip Hayes* (New York, 1995)

WATKINS SHAW/SIMON HEIGHES

Gunn, John

(*b* Edinburgh, *c*1765; *d* Edinburgh, 1824). Scottish scholar, cellist and flautist. He studied the cello with Hugh Reinagle and was educated at Cambridge; in about 1790 he moved to London, where he worked as a cello and flute teacher. He returned to Edinburgh in 1802 and in 1804 married Anne Young (*d* 1826), a concert pianist and educationist, who invented and patented a set of musical games, *An Introduction to Music ... illustrated by the Musical Games and Apparatus*, and published *The Elements of Music* (both Edinburgh, *c*1804).

Gunn was a learned and versatile musician, who published treatises on four different instruments. His *Theory and Practice of Fingering on the Violoncello* (London, 1789) is the most comprehensive treatise on the cello produced in 18th-century Britain. It was favourably received by contemporary reviewers and compared with well-known earlier treatises,

such as that of Lanzetti. A similarly favourable reception followed the publication of *The Art of Playing the German-Flute* (London 1793/R). Second volumes on both the flute and the violoncello, a work on the pianoforte, and a highly regarded historical study of the Scottish harp show the high level of his output and his scholarship. Gunn's treatises contain detailed technical instruction, historical and scientific information and general aesthetic and philosophical reflections on the art of music. His translation of Borghese's *A New and General System of Music* (1790) is significant in that there is no extant copy of the Italian original. Gunn was also a member of the Antiquarian Society of Edinburgh.

WRITINGS

- The Theory and Practice of Fingering the Violoncello, with Dissertation on the Origin of the Violoncello, and on the Invention and Improvements of Stringed Instruments* (London, 1789, 2/1815; suppl., *Forty Favourite Scotch Airs, adapted for a Violin, German Flute or Violoncello*, 1789)
The Art of Playing the German-Flute on New Principles (London, 1793/R)
The School of the German-Flute (London, c1795)
An Essay ... towards a more Easy and Scientific Method of ... the Study of the Piano Forte (London, c1795, 2/1811)
An Essay ... on the Application of the Principles of Harmony, Thorough Bass and Modulation to the Violoncello (London, 1802)
An Historical Enquiry respecting the Performance on the Harp in the Highlands of Scotland (Edinburgh, 1807)

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Monthly Review, xii (1793), 324–6, 376–81
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D. Baptie: *Musical Scotland Past and Present* (Paisley, 1894/R), 72
H.G. Farmer: *A History of Music in Scotland* (London, 1947)
V. Walden: *One Hundred Years of the Violoncello: a History of Technique and Performance Practice, 1740–1840* (Cambridge, 1998)

DAVID JOHNSON/SUZANNE WIJSMAN

Gunning, Christopher

(b Cheltenham, 5 Aug 1944). English composer. He studied with Rubbra and Richard Rodney Bennett at the GSM. A composer principally of film and television scores, Gunning's command of the orchestra, electronic media and a wide range of musical styles makes him equally adept at writing for period and contemporary dramas, as well as wildlife and children's programmes. He has won three British Academy Awards (for *Porterhouse Blue*, *Agatha Christie's Poirot* and *Middlemarch*) and an Ivor Novello award for *Under Suspicion*.

Gunning often uses leitmotifs to represent principal characters or situations. Themes vary and develop as the plot unfolds, though this approach is never applied mechanistically. The television mini-series *Rebecca* put thematic coherence to excellent dramatic effect: the dark, brooding theme associated with the dead Rebecca, and, by association, with Manderley and its sinister housekeeper, expands and increasingly

dominates the score in a stream of subtle but dramatically effective variation. In 1990 Gunning was commissioned by Yorkshire Television to compose *Yorkshire Glory*, an extended symphonic evocation of that county. The score was recorded by the RPO under the direction of Handley, and the film, exceptionally, was subsequently edited to the music.

WORKS

(selective list)

Film scores: *When the Whales Came* (dir. C. Rees), 1989; *Under Suspicion* (dir. S. Moore), 1992; *Midnight Movie* (dir. Rye), 1993; *Firelight* (dir. Nicholson), 1997

TV music: *Porterhouse Blue*, 1988; *Agatha Christie's Poirot*, 1990–95; *Yorkshire Glory*, 1991; *The Big Battalions*, 1992; *Middlemarch*, 1994; *Cold Lazarus*, 1996; *Karaoke*, 1996; *Rebecca*, 1996

Principal publishers: Orchard, Faber

DAVID BURNAND

Gunsbourg, Raoul

(*b* Bucharest, 2 Dec 1859; *d* Monte Carlo, 31 May 1955). French impresario, opera director and composer of Romanian birth. He studied medicine in Bucharest until the Russo-Turkish war, and received composition lessons while in the Russian ambulance corps. In 1881 he managed the first theatre for French *opéra comique* in Moscow. He later travelled in France and Italy, directing the Grand Théâtre, Lille (1888–9), and the Nice Opéra (1889–91). His claim that he was a spy for Tsar Aleksandr III remains unsubstantiated.

As director of the Monte Carlo Opéra from 1893 to 1951, he became an influential figure, engaging the best singers, including Caruso, Battistini and Chaliapin, to sing both standard repertory and more obscure roles. He introduced *Tristan und Isolde* in 1893, and mounted the French premières of the *Ring* cycle (1909) and Berlioz's *La prise de Troie* (1891). In addition to staged premières of French works, including Massenet's *Le jongleur de Notre-Dame* (1902) and *Thérèse* (1907), Saint-Saëns's *Hélène* (1904) and *L'ancêtre* (1906), Ravel's *L'enfant et les sortilèges* (1925) and Honegger's *Judith* (1926), he introduced early operas, such as Monteverdi's *L'Orfeo* in 1910, Rameau's *Les fêtes d'Hébé* in 1914 and Lully's *Armide* in 1918.

Gunsbourg produced many of his own compositions. Among them, *Ivan le terrible*, first performed in Brussels in 1910, has a slow dramatic pace, with textual repetition and staid characterization. While the melodic treatment of the heroine, Elena, is italianate, the other vocal lines have the static character of Debussy, without the flexibility. The choral scenes are Russian in spirit, employing folksong and close chordal harmony.

WORKS

(selective list)

stage

librettos by Gunsbourg unless otherwise stated

Le vieil aigle (drame lyrique, 1, after M. Gorky), Monte Carlo, 13 Feb 1909

Ivan le terrible (drame lyrique, 3, after A. Tolstoy), Brussels, Monnaie, 26 Oct 1910, vs pubd

Venise (op, 3), Monte Carlo, 8 March 1913

Manole (3, J. Lohovary), Monte Carlo, 17 March 1918

Satan (philosophical musical drama, prol, 7, epilogue), Monte Carlo, 20 March 1920

Lysistrata (musical comedy, 3, after Aristophanes), Monte Carlo, 20 Feb 1923

Les dames galantes de Brantôme (5, after P. de Bourdeilles: *Les vies des dames galantes*), collab. M. Thiriet and H. Tomasi, Monte Carlo, 12 Feb 1946

other

Le cantique des cantiques, dramatic poem (Bible: *Song of Solomon*), solo vv, female chorus, male chorus, pf, 1936

Venise, waltz, orch, 1913 [from op]

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V. Debay: 'Ivan le terrible', *Courrier musical*, xiv (1911), 681–4

A. Pougin: 'Ivan le terrible', *Le ménestrel* (4 Nov 1911), 346–7

E. Vuillermoz: 'Ivan le terrible', *BSIM*, vii (1911), 65–7

T.J. Walsh: *Monte Carlo Opera 1879–1909* (Dublin, 1975)

M. Scott: 'Raoul Gunsbourg and the Monte Carlo Opera', *OQ*, iii/4 (1985–6), 70–78

T.J. Marsh: *Monte Carlo Opera 1910–1951* (Kilkenny, 1986)

BARBARA L. KELLY

Guns N' Roses.

American hard rock band. Formed in 1985, its best-known line-up was W. Axl Rose (William Bailey; *b* Lafayette, IN, 6 Feb 1962; voice), Slash (Saul Hudson; *b* Stoke-on-Trent, 23 July 1965; guitar), Izzy Stradlin (Jeff Isbell; *b* Lafayette, IN, 8 April 1962; guitar), Duff 'Rose' McKagan (Michael McKagan; *b* 5 Feb 1962; bass) and Steven Adler (*b* Seattle, 22 Jan 1965; drums). Like one of their main influences, Aerosmith, they were popular with heavy metal fans but their music was more blues-influenced and lacked many of the features, such as influences from classical music, that typified most heavy metal of the time. Rose's wailing voice was impressively virtuosic in its range and rhetorical punch, and Slash's solos evoked the fluid transgression of Jimi Hendrix. Guns N' Roses also incorporated punk attitudes and a tough image that were highly influential and that contrasted sharply with the dominant styles of glam and pop metal; their success helped blur the boundaries that defined heavy metal in the late 1980s. The violence, misogyny and occasional bigotry of their lyrics caused some controversy, although it was a tender rock ballad, *Sweet Child O' Mine*, that established their stardom. Their *Appetite for Destruction* (Geffen, 1987) became the best-selling debut album to date. Drug problems disrupted their momentum and the declining popularity of rock star excess and pretension that followed Nirvana's success

diminished their appeal. (M. Putterford: *Over the Top: the True Story of Guns N' Roses*, London, 1996)

ROBERT WALSER

Günther, Robert

(b Detmold, 28 May 1929). German ethnomusicologist. After completing the state examination in music education at the Musikhochschule in Detmold (1953), he studied musicology at the universities of Münster, Munich and Cologne from 1953 to 1960 with Trasybulos Georgiades and Carl Gustav Fellerer and ethnomusicology with Marius Schneider, with German philology, art history, anthropology, philosophy and psychology as secondary subjects. He took the doctorate with Schneider in 1960 at Cologne with a dissertation on the music of Rwanda and in 1968 he completed the *Habilitation* at the same institute with a study on the vocal music of the Sudan and the Sahara. From 1970 to 1994 he was professor of ethnomusicology at Cologne, and served as guest professor at the universities of Addis Ababa, Bochum, Bonn, Marburg, Basle, and Hawaii at Manoa. Günther's writings centre on the musical cultures of sub-Saharan Africa, regions bordering the Mediterranean and countries in East Asia, particularly Japan. He was honoured with the Festschrift '*Lux Oriente*': *Begegnungen der Kulturen in der Musikforschung* (ed. K.W. Niemöller and others, Kassel, 1995) on the occasion of his 65th birthday.

WRITINGS

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RÜDIGER SCHUMACHER

Günther [née Rösse], Ursula

(b Hamburg, 15 June 1927). German musicologist. She studied the piano and attended the Schule für Musik und Theater in Hamburg, where she qualified as a private music teacher. From 1948 she studied musicology with Husmann and Bessler at Hamburg University and took the doctorate in 1957 with a dissertation on stylistic change in French song in the late 14th century. After a period of research (supported from 1962 by the Deutsche Forschungsgemeinschaft) she became research assistant in 1969, and subsequently research fellow, at the CNRS in Paris, where she worked with Chailley and Bridgman until 1975. During this time she was

also (1969–71) an assistant lecturer at the Sorbonne and wrote her doctorat d'Etat on Verdi's years in France. After completing her *Habilitation* in musicology at Göttingen in 1972 with an edition of 14th-century motets (see CMM, xxxix, 1964), she was external lecturer there for one term. In 1973 she was visiting professor at New York University and was then appointed assistant lecturer on musical notation and transcription at the Free University, Brussels, where she taught until 1992. In 1975 she became lecturer at Göttingen, and gave up her post with the CNRS, while continuing to teach in Brussels; she was appointed professor in 1977 and served periodically as director of the university's Institute of Musicology. She retired in 1992. She has been made a Chevalier des Palmes académiques (1982), honorary member of the AMS (1992), honorary professor of the Free University, Brussels (1992), and a member of the advisory board of the American Verdi Institute (1972). She served on the editorial board of both the new critical edition of Verdi's operas and the *Journal of Musicology*, as well as working as senior editor for *Musica disciplina*. She has published many valuable articles on the sources, notation and style of Ars Nova and Ars Subtilior; more recently she has specialized in Verdi.

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- 'Zur Entstehung von Verdis *Aida*', *Studi musicali*, ii (1973), 15–73
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- 'Les anges musiciens et la messe de Kernascléden', *Les sources en musicologie: Paris 1979*, 109–36
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- 'Composers at the Court of the Antipopes in Avignon: Research in the Vatican Archives', *Musicology and Archival Research: Brussels 1993*, 328–37
- ed., with L. Finscher**: *The Cypriot-French Repertory of the Manuscript of Torino J.II.9*, *MSD*, xlv (1995) [incl. 'Some Polymetric Songs in the Manuscript Torino J.II.9', 377–94]
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Zehn datierbare Kompositionen der Ars Nova (Hamburg, 1959)
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(Habilitationsschrift, U. of Göttingen, 1972; CMM, xxxix (1965))

G. Verdi: *Don Carlos: edizione integrale dalle varie versioni in cinque e in quattro atti* (Rome, 1976) [with Fr. and It. texts; vocal score pubd 1980 with L. Petazzoni]

HANS HEINRICH EGGBRECHT

Guo Wenjing

(b Chongqing, Sichuan, 1 Feb 1956). Chinese composer. He began his career as a violinist in a song and dance troupe in Chongqing (1970–77) before studying composition with Li Yinghai and Su Xia at the Central Conservatory in Beijing. In 1983, after his unauthorized marriage to a fellow student, he was forced to return to Chongqing, where he produced numerous scores for film and TV. In 1990 he returned to the Central Conservatory and became a teacher of composition. His work *She Huo* (1991) and his dark and powerful chamber opera *Wolf Cub Village* (1994), a free adaptation of Lu Xun's well-known story *Kuangren riji* ('Diary of a Madman'), featured in many international festivals in Europe and Asia and established his reputation as one of China's foremost musical innovators.

Guo grew up in the rural south, amidst the rough cries of boat people and the loud banging of percussion players in ritual opera, and this world is brought to life again in his own music. He has also been influenced by Western examples: his first orchestral success abroad, *Suspended Ancient Coffins on the Cliffs in Sichuan* (1983), is indebted to Bartók and Penderecki, while the spirit of Shostakovich rings through his brooding symphonic cantata *Shu Dao Nan* (1987). The Violin Concerto (1986–7) demonstrates a new kind of sophistication through a free adaptation of elements of rural folk music, a line explored more fully in *She Huo* (1991), which evokes the atmosphere of outdoor rural festivities. This was the first of several major works (including his first opera) commissioned by the Nieuw Ensemble in Amsterdam; he wrote his second opera *Ye Yan* (1997–8) for the Almeida Theatre in London. A further characteristic of his music is his frequent exploitation of major elements of traditional Chinese folktales such as ghosts, witchcraft and mysterious and fantastic events. His works are discussed in F. Kouwenhoven and A. Schimmelpenninck: 'Guo Wenjing: a Composer's Portrait', *CHIME*, nos.10–11 (1997), 8–49.

WORKS

(selective list)

Ops: *Wolf Cub Village* (chbr op, after Lu Xun), vv, chorus, ens, 1994, Amsterdam, 23 June 1994; *Ye Yan* [Night Banquet] (chbr op, Zhou Jingzhi), 1997–8

Orch: *Suspended Ancient Coffins on the Cliffs in Sichuan*, 2 pf, orch, 1983; *Local Rhyme*, 1986; *Sutra on Tibetan Streamers*, 1986; *Vn Conc.*, 1986–7; *Chou Kong Shan*, bamboo fl, orch, 1992; *Melodies of West Yunnan*, Chin. orch, 1993; *Ov.*, 1997

Chbr and solo inst: *The Gorge*, prelude, pf, 1979; *The Rivers of Sichuan*, str qt,

1981; Rhapsody, vc, pf, 1982; She Huo, 11 players, 1991; Late Spring, Chin. ens, 1995; Drama, 3 pairs of cymbals, 1996; Concertino, vc, ens, 1997
Vocal: Shu Dao Nan (cant., Li Bai), T, chorus, orch, 1987; Inscriptions on a Bone, A, ens, 1996; Elegy, S, 3 perc, 1996

Principal publisher: Ricordi

FRANK KOUWENHOVEN

Guo Zhiyuan [Kuo Chih-yuan]

(b Miaoli, 5 Dec 1921). Taiwanese composer and educationist. Like many other composers of his generation, Guo received a Western-style musical education during the Japanese colonization of Taiwan (1895–1945). After attending a special secondary music school in Tokyo (1936), he entered university in Tokyo to study composition and the violin (1941). Returning to Taiwan in 1946, Guo served as a teacher and musical advisor, while at the same time composing film and vocal music. His Symphonic Variations, based on Taiwanese folk tunes, was the first orchestral piece by a Taiwanese composer to be performed in Taipei (1955). In the late 1960s he returned to Japan for further composition studies. Guo's music is a typical example of 'pentatonic romanticism' in its setting of Chinese pentatonic melodic lines within a harmonic framework reminiscent of 19th-century Romantic music. One such piece is *Minsu zuqu* (1961), in which the composer makes use of early musical memories, juxtaposing elements of Wagner, Saint-Saëns and Chinese fiddle music with the rhythms of Chinese operatic music performed at temple festivals. He continued to compose in a pentatonic-romantic style in such later works as the Concertino (1972).

WORKS

(selective list)

Stage: Niulang zhinü [The Cowherd and the Weaving Girl] (children's op, Zhan Yichuan), 1974; Xu Xian yu Bai niangniang [Xu Xian and White Snake Lady] (operetta), 1984

Orch: Sym. Variations, 1955, rev. 1961; Gaoshanzu de huanxiang [Fantasy of the Mountain Aborigines], pf, orch, 1957, rev. 1970; Taiwanese Melody, 1960, rev. 1970; Minsu zuqu [Folk Suite], 1961, rev. 1973; Zhonghua song [Ode to China], 1969; Concertino, pf, orch, 1972; 3 Taiwanese Folk Pieces, 1973

Choral: Yuweng [The Old Fisherman], 1949; Chunqu qu [Spring has Gone] (Wang Jian), 1950; Fengqiao yebo [Stopping by Maple Bridge at Night], 1953; Poshansi hou chanyuan [Meditation Hall behind the Desolate Mountain Temple], 1954; Ge zai chuntian [Singing in Spring] (Tai Song), 1961; Weiren de yansheng [Birth of the Giant] (Shang Guanyu), chorus, orch, 1965; Fengliu [Drifting] (Wang Wenshan), 1974; Chunyou chengqinghu [Visiting Chengqing Lake in Spring] (Chen Shaohuai), 1975

Chbr and solo inst: Pf Suite, 1954; Taiwan guyue huanxiang qu [Fantasia on Taiwanese Classical Music], pf, 1956; Pf Sonata, 1963; Piano Pieces, 1964; Variation and Fugue on Taiwanese Classical Music, pf, 1972; Easy Piano Pieces, 1973; Sonata, cl, pf, 1974; 3 Movts, tpt/bn, pf, 1977; Taihu chuan [Boat on Tai

Lake], pipa ens, 1977

1v, pf: Liangzhou ci, 1947; Chunri zuiqi yanzhi [Getting Drunk on a Spring Day and Speaking One's Ambition] (Li Bo), 1955; Cailian qu [Picking Lotus], 1959; Jian Ai [Jane Eyre] (Zhan Yichuan), 1965; Anmo nü yu di [Massage Girl and Flute] (Li Sha), 1970; Shuangxi yuhuo [Light from a Fishing Boat at Shuangxi] (Chen Lianwang), 1970; Guohua song [Ode to our National Flower], 1971; Jiayuan hao [Home is so Sweet] (Wang Jingrong), 1971; Qingnian baoguo [Youth serve their Country], 1971; Zixing ge [Song of Introspection], 1972; Xiangchou siyun [Nostalgia] (Yu Guangzhong), 1973; Caicha [Picking Tea-Leaves], 1974; Nongjia nü [The Farming Girl] (Liang Ming), 1975

Folksong arr. collections, chorus: 1948, 1954, 1955, 1965, 1970, 1984

Children's song collections, chorus: 1955, 1957, 1970

MSS in C.C. Liu Collection, Institute of Chinese Studies, University of Heidelberg

Principal publishers: Asian Composers' League; Tiantong

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Liang Maochun: 'A Composer Taking Root in Taiwan', *Music from China National Radio* (1995), no.1, pp.13–15

BARBARA MITTLER

Gura, Eugen

(b Pressern, Bohemia, 8 Nov 1842; d Aufkirchen, nr Starnberg, 26 Aug 1906). German bass-baritone. He studied with Joseph Herger in Munich, making his début there in 1865 in Lortzing's *Der Waffenschmied*. In 1867 he was engaged at Breslau, and in 1870 at Leipzig, where his first appearance was as Wolfram in *Tannhäuser*. He sang both Donner and Gunther in the first complete performance of the *Ring* at Bayreuth (1876), returning there to sing Amfortas in *Parsifal*, King Mark (1886) and Hans Sachs (1889). From 1876 to 1882 he was engaged at Hamburg, where he sang Wotan in *Das Rheingold* and *Die Walküre* (1878). He made his London début at Drury Lane in the title role of *Der fliegende Holländer* (May 1882) and in the next weeks sang Hans Sachs and King Mark in the first performances in England of *Die Meistersinger* and *Tristan und Isolde*, also appearing as Lysiart in Weber's *Euryanthe*. From 10 December 1882, when he sang Wolfram, until his retirement in 1896 he was engaged at Munich. Although he was really a baritone the range of his voice also encompassed many bass roles. His repertory included Iago, Falstaff and Leporello, which he sang on 3 June 1896 with his son Hermann as Don Giovanni. He made his last appearance as Sachs in the final scene of *Die Meistersinger*, given before an invited audience at the Prinzregententheater, Munich, on 20 August 1901, the day before the theatre's official inauguration. A fine lieder singer, he was particularly effective in the songs of Loewe and Wolf.

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

G. Skelton: *Wagner at Bayreuth* (London, 1965, 2/1976/R)

ALEXIS CHITTY/ELIZABETH FORBES

Gura, Hermann

(*b* Breslau [now Wrocław, Poland], 5 April 1870; *d* Bad Wiessee, 13 Sept 1944). German baritone and producer, son of [Eugen Gura](#). He studied in Munich with Hasselbeck and Zenger and made his *début* in Weimar in 1890 in the title role of *Der fliegende Holländer*. After engagements in Riga (1890–91), at the Kroll Theatre, Berlin (1891–2), Aachen (1892–3), Zürich (1893–4), Basle (1894–5) and Munich (1895–6), he joined the Schwerin Hoftheater as singer and producer, remaining there until 1908. In 1911 he was appointed director of the Berlin Komische Oper, and in 1913 was responsible for the staging of *Der Rosenkavalier* at its first London performance, and other operas during Beecham's 1913 Covent Garden season; he also sang Beckmesser. During the 1920s he was a director at the Helsinki Opera, then taught singing in Berlin and founded the Deutsche Gastspieloper. He was married three times, his last wife being the soprano Annie Gura-Hummel, who sang the Goose Girl in the first London performance of Humperdinck's *Königskinder*.

HAROLD ROSENTHAL/R

Güran, Nazife

(*b* Vienna, 5 Sept 1921; *d* Istanbul, 20 Dec 1993). Turkish composer. The daughter of a Turkish diplomat, she studied in Istanbul with Cemal Reşit Rey and in Berlin with Paul Höffer (composition) and Rudolf Schmidt (piano). Her compositions consist mainly of lieder, childrens' songs, piano pieces, incidental music and marches; the texts of her vocal works come primarily from Turkish literature. Although often depicting scenes from Turkey, Güran's compositions differ from those of her contemporaries by not necessarily utilising Turkish themes. Her instrumental works often feature a particular colouristic texture. Güran's works are performed mainly by the Istanbul State SO and other groups in the city. She belonged to the first generation of women composers of Western art music in republican Turkey.

WORKS

(selective list)

Pf Sonata 'Sphinx', 1945; Sonata, vn, pf, 1950; Marches for the Atatürk Youth, 1973; Lieder, Mez, pf, 1976; 3 Pf Pieces, 1985; 3 Concert Etudes, pf, 1979; Mehlika Sultan, ballade, 1v, orch, 1981–93

MÜNİR NURETTİN BEKEN

Gurecký [Guretzky, Kuretzky], Josef Antonín

(*b* Přerov, bap. 1 March 1709; *d* Olomouc, bur. 27 March 1769). Czech composer. Like his younger brother, [Václav Matyáš Gurecký](#), he apparently studied with the Piarists and played in the orchestra of Cardinal Schrattenbach in Kroměříž. He also played in the orchestra of Schrattenbach's successor Jakob Ernst von Liechtenstein (1738–45). During this time he possibly travelled around Europe, staying perhaps at the court of Count Rudolph Franz Erwein Schönborn in Wiesentheid where some of his music survives. On the death of his brother in 1743 Gurecký took his place as musical director of Olomouc Cathedral, a post he held until his death. Leopold Mozart attended a service in the cathedral in 1767 and found it dull, but this may have been partly due to the absence of trumpets, which had been prohibited in church services since 1754. Gurecký composed mostly church music, of which only eight sacred arias survive. In 1751 he wrote a festival opera for the 600th anniversary of the founding of the Premonstratensian monastery of Hradisko, near Olomouc, an allegorical work entitled *Filia Sion*; only the printed Latin libretto is extant (CZ-Bu, OLa).

WORKS

Sinfonia, F, 2 vn, bc, 1735–40, D-WD

7 concs., vc, str orch, 1735–40, WD

Filia Sion, op, 1751, lost

8 sacred arias, S or A, str, org, CZ-Bm

Sonate, vn, bc, D-DI

Conc., vn, str orch, D-DI

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JIRÍ SEHNAL

Gurecký [Guretzky, Kuretzky], Václav Matyáš

(*b* Přerov, bap. 4 Aug 1705; *d* 25 June 1743). Czech composer. His family came from Příbor and were closely related to the mother of the Catholic priest Jan Sarkander, martyred in 1620 in Olomouc and later canonized. Gurecký received his musical and general education at Piarist schools and from 1724 was a tutor in the Piarist music seminary in Kroměříž. In 1729 he married the daughter of the Kroměříž organist Anton Bernkopf. By that time he was presumably already employed by the Olomouc bishop, Cardinal Wolfgang von Schrattenbach (1711–38), who enabled him to study composition with Caldara in Vienna. It is not known why in 1736 Gurecký

left the Schratzenbach orchestra and took the post of musical director of Olomouc Cathedral. He worked there until his death in 1743.

Gurecký was a very prolific composer of operas, oratorios, church and instrumental music, strongly influenced by Caldara, but little has survived (CZ-Bm, D-WD). From the librettos we know that he composed the operas *Antioco* (Kroměříž, 31 October 1729) and *Griselda* (Kroměříž, 31 October 1730) for the bishop's orchestra, both to texts by Zeno. His oratorios, according to the librettos (CZ-Bu, KRa, YU-Ls), were *Giacobbe* (Brno, 1731), *San Francesco di Paolo* (Brno, 1734), *Gioas re di Giuda* (Brno, 1736) and *Von der göttlichen Liebe* (undated) to texts mostly by the cardinal's secretary, Giovanni Battista Catena; this list is probably not complete. His only well-known church works are the two vesper settings and three masses, *Missa obligationis* (probably for the solemn introduction of Bishop Jakob Ernst von Liechtenstein at Olomouc on 30 April 1740), *Missa divinae gratiae* and *Missa a 4 voci* (all 1740). An edition of the *Missa obligationis* is being prepared by the Institute of Musicology, Olomouc University.

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- J. Sehnal:** *Hudba v olomoucké katedrále v 17. a 18. století* [Music in Olomouc Cathedral during the 17th and 18th centuries] (Brno, 1988), 40–42, 125–8

JIRÍ SEHNAL

Guridi (Bidaola), Jesús

(*b* Vitoria, Alava, 25 Sept 1886; *d* Madrid, 7 April 1961). Spanish (Basque) composer and organist. He came from a family of musicians: his great-grandfather Nicolás Ledesma was an organist and composer, his grandfather Luis Bidaola an organist, his grandmother Celestina Ledesma a composer and piano teacher, his father Lorenzo Guridi a violinist, and his mother Trinidad Bidaola a pianist. The young Guridi quickly gave proof of musical talent; when he was 11 several of his pieces were heard by the celebrated baritone García Soler, who took him to Valentín Arín for harmony lessons. Later, in Bilbao, he attracted the attention of the violinist Lope Alaña, who took him under his wing and introduced him to the musical circle known as the Cuartito. There he made the acquaintance of José Sainz Besabé, who gave him lessons, and the Count of Zubiria, who financed his studies abroad. In 1904 he went to Paris to study at the Schola Cantorum with Grovlez (piano), Decaux (organ), Sérieyx (composition) and d'Indy (counterpoint and fugue); he then studied the organ and composition with Joseph Jongen at Liège (1906) and instrumentation with Neitzel in Cologne (1908). Back in Bilbao he was appointed organist of SS Juanes and then of the Basilica del Señor Santiago, where he remained for 20 years, establishing a reputation as a masterly improviser. In 1911 he accepted the conductorship of the Bilbao Choral Society, which he raised to enviable heights, and with which he

performed large-scale works throughout Spain during the 15 years of his tenure.

It was during his years in Bilbao that Guridi composed almost all of his polyphonic choral works, which he based on popular song; the three series of *Canciones populares vascas* and the symphonic-choral *Así cantan los chicos* are his masterpieces in this genre. His first opera, *Mirentxu*, based on Basque customs, was first performed in Bilbao in 1910, then in Madrid in 1915 with great success, and in the same year he received a prize from the Madrid Círculo de Bellas Artes for the orchestral *Una aventura de Don Quijote*. His second opera, *Amaya*, won him remarkable popularity again in 1920, and in 1930 he went to Buenos Aires to conduct it. 1926 saw the première of his *El caserío*, a Basque zarzuela which is considered one of the jewels of the Spanish lyric theatre. When the Vizcaya Conservatory was founded in 1927, Guridi was appointed to teach harmony and the organ. Further successes in the theatre and the concert hall followed, among them his first comic work, *La bengala*, and the *Diez melodías vascas*, whose orchestration has been compared with Rimsky-Korsakov, Ravel and Stravinsky. In 1944 his popular sacred stage piece *Peñamariana* was performed for the first time, and in that year he won by competition a lectureship in organ and harmony at the Madrid Conservatory. Two years later he produced the *Sinfonía pirenaica*, which is atmospheric rather than programmatic or folkloric.

Guridi stood out as a composer of operas and orchestral music, as an organist and as a student of Basque folk music, which he developed in many of his works. He was also for some time music director of the film company UFISA. Among the honours he received were the Vitoria City Medal (1915) and honorary conductorships of the Bilbao and Vitoria choral societies and of the Bilbao Philharmonic Society. He was also an honorary member of the Spanish Musicology Institute, a member of the Madrid Fine Arts Academy and an academician of the San Fernando Fine Arts Academy; on 29 May 1945 he was made a Knight of the Civil Order of Alfonso X the Wise.

WORKS

(selective list)

stage

Mirentxu (idilio lírico vasco, 2, A. Echave), Bilbao, Campos Eliseos, 31 May 1910

Amaya (drama lírico, 3, epilogue, J.M. Arroita Jáuregui), Bilbao, Coliseo Albia, 23 May 1920

El caserío (zarzuela vasca, 3, F. Romero and G. Fernández Shaw), Madrid, Zarzuela, 11 Nov 1926

La meiga (zarzuela gallega, 3, Romero and Fernández Shaw), Madrid, Zarzuela, 28 Dec 1928

La cautiva (zarzuela, 2, L.F. de Sevilla and A. Carreño), Madrid, Calderón, 10 Feb 1931

Mandolinata (zarzuela, 3, A. C. de la Vega), Madrid, Calderón, 17 Nov 1934

Mari-Eli (zarzuela vasca, 2, C. Arniches and E. Garay), Madrid, Fontalba, 11 April 1936

La bengala (sainete lírico, 1, L. Tejedor, J. Huecas), Zaragoza, Argensola, 12 Jan

1939

Peñamariana (retablo popular, 3, Romero, Fernández Shaw), Madrid, 16 Nov 1944

Other works incl. ballet *Boda de rumbo*

other works

Orch: Una aventura de Don Quijote, sym. poem, perf. 1916; En un barco fenicio, sym. poem, perf. 1927; 10 melodías vascas, perf. 1941; Sinfonía pirenaica, perf. 1946; Fantasía 'Homenaje a Walt Disney', pf, orch, c1956; other works

Sacred vocal: Misa de San Ignacio, 3vv, org; Requiem, TeD, Rosario de Navidad, Ave Maria, Salve, Tantum ergo, motets

Secular vocal: Así cantan los chicos, chorus, orch; 3 sets of 6 canciones populares vascas, 4–8vv; many other choral works, solo songs, folksong arrs.

Chbr and solo inst: Str Qt, G, c1934; other chbr pieces, org music, many pf pieces

Principal publishers: Real Musical, Sociedad General de Autores, Unión Musical Española, Diputación Provincial de Orense

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M. del Campo y del Campo: 'Guridi entre el Conservatorio y la Academia', *A tempo*, xli (1986), 19–23

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J.M. Ruiz Conde: 'La coral y el maestro Guridi', *Temas vizcaínos: arte y literatura* (Bilbao, 1986)

A. Ruiz Tarazona: 'Jesús Guridi', *Cuadernos de música y teatro*, i (1986–7), 63–80

J.E. Arraya Jarne: 'Jesús Guridi y el órgano español del siglo XX', *RdMc*, x (1987), 919–48

V. Pliego de Andrés: *Catalogo de las obras de Guridi* (Madrid, 1989)

V. Pliego de Andrés: *Jesús Guridi: catálogos de compositores* (Madrid, 1996)

A. MENÉNDEZ ALEYXANDRE/ANTONI PIZÀ

Gurilyov, Aleksandr L'vovich

(*b* Moscow, 22 Aug/3 Sept 1803; *d* Moscow, 30 Aug/11 Sept 1858).

Russian composer, son of [Lev Stepanovich Gurilyov](#). He received his early musical education from his father and later took piano lessons from John Field and studied music theory with Genishta. He played the violin and viola in the serf orchestra of his owner Count Vladimir Orlov on his estate, Otrada, and was also a member of an amateur quartet which played at the house of Prince Golitsin. In 1831, when the Gurilyov family was liberated from serfdom on Orlov's death, Aleksandr moved to Moscow, where he became established in musical circles as a composer and teacher. Gurilyov became closely involved in Moscow's literary and musical life and was

acquainted with many of the leading artists and writers of the day; as the composer of some 200 songs, he set to music poems by many of his contemporaries, including Aksanov, Grekov, Kol'tsov and Makarov. In particular, Gurilyov was drawn to romantic and sentimental subjects; like a number of his contemporaries, Gurilyov also took an interest in rural life and culture, which were increasingly seen as rich sources of material for composers and artists. Many of his most successful songs were composed during the 1840s and 50s and published by Bernard in the popular musical journal *Nouvelliste*. Among the best of his lyrical pieces are two songs to poems by Lermontov: *Opravdaniye* ('Justification', 1846) and *I skuchno, i grustno* ('I am Weary and Sad', 1852); both have light, simple melodies which are considerably enhanced by imaginative harmonic progressions and interesting piano accompaniments. He also set Ogaryov's poem *Zimniy vecher* ('Winter Evening') in 1846; his song *Posle bitvi* ('After the Battle'), to a poem by Shcherbina, appeared in 1852. Gurilyov compiled a volume of 47 folksongs, *Izbranniye narodniye russkiye pesni* (Moscow, 1849), and also composed a number of songs in a folk idiom, notably *Matushka-golubushka* ('Dear Mother'). In his piano compositions, many of which are transcriptions of songs and operatic arias, he wrote idiomatically for the instrument, demanding considerable virtuosity of a performer; this suggests the influence of Liszt, whose own piano transcriptions had begun to enjoy considerable success in Russia at that time. Foremost among his piano works are the arrangement he made in 1848 of Varlamov's song *Na zare ti yego ne budi* [Do not awake him at dawn] (contained in L.A. Barenboym and V.I. Muzalevsky: *Khrestomatiya po istorii fortepiannoy muziki v Rossii* [Historical anthology of Russian piano music], Moscow and Leningrad, 1949, pp.199–209), and above all his transcription of the trio 'Ne tomi, rodimiy' from Act 1 of Glinka's *Ivan Susanin*. This, together with 11 of his songs and two folksong settings, is published in IRMO, iii (Moscow, 1970), 304–44. Towards the end of his life, much of which was spent in poverty, Gurilyov was affected by severe paralysis and suffered from a mental illness.

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Geoffrey Norris

Gurilyov, Lev Stepanovich

(*b* Moscow, 1770; *d* Moscow, 1844). Russian composer, father of [Aleksandr L'vovich Gurilyov](#). He was a serf on the Orlov estate near Moscow, and, having received his musical training from Giuseppe Sarti, he became conductor of the serf orchestra. As a composer he is known

principally for his piano works. Like those of a number of his pianist contemporaries, many of Gurilyov's works dating from the first two decades of the 1800s are sets of variations based on Russian folksongs. By 1815, Gurilyov had composed some 20 such works, which illustrate his adventurous treatment of thematic material (even though the melodic material is sometimes not easily adapted to variation use). Gurilyov frequently incorporated extended cadenzas in these works, a device infrequently used at this time by his Russian contemporaries.

Gurilyov's most ambitious and important work, the *Vingt-quatre préludes et une fugue*, is dedicated to his one-time employer Count V.G. Orlov. The set first appeared in 1810 and is the earliest extant example in Russian keyboard music of a group of pieces written in each major and minor key. The *Préludes* demonstrate that Gurilyov was well versed in contrapuntal writing, and reveal Bach's influence. They also include episodes of an improvisatory, unmeasured character, more typical of the freer-style piano preludes of the mid-19th century.

Although principally concerned with instrumental music, Gurilyov also wrote a number of sacred works, including a Mass and a setting of the Lord's Prayer. During the final years of his life, he focussed increasingly on his teaching activities.

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NIGEL YANDELL

Gurlitt, Manfred

(*b* Berlin, 6 Sept 1890; *d* Tokyo, 29 April 1973). German composer and conductor, cousin of [Wilibald Gurlitt](#). His maternal grandfather was the Swiss sculptor Max Heinrich Imhof and his paternal grandfather the landscape painter Louis Gurlitt. He had his first music lessons at the age of six. From 1907 he studied composition with Humperdinck and conducting with Muck in Berlin. He held the post of Kapellmeister at the Bremen Stadttheater (1914–27) and was promoted to Generalmusikdirektor in 1924. The successful première of his opera *Wozzeck* took place at the Stadttheater in 1926. In 1927 Gurlitt moved back to Berlin. As a freelance conductor he appeared at the Kroll Oper and Max Reinhardt's theatre, and was involved in radio broadcasts. He joined the National Socialist Party in 1933, but was expelled in 1937 due to his possible Jewish heritage. He emigrated to Japan in 1939 where he gained recognition as a conductor in Tokyo. He founded the Gurlitt Opera Company in 1952, working to increase the prominence of European opera in Japan.

Primarily a composer of vocal music, Gurlitt's style in the 1920s exhibits modernist characteristics common to the Neue Sachlichkeit. His opera

Wozzeck (1925), in particular, demonstrates new techniques of tonal expansion, although not to the same extent as Berg's work of the same name. Social criticism, his preferred subject matter, is the topic of works such as *Soldaten* (1930), *Nana* (1932), *Goya-Sinfonie* (1939) and *Danton-Kantate* (1946). His honours include several Japanese awards and the Bundesverdienstkreuz (1957).

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PETER PETERSEN

Gurlitt, Wilibald

(*b* Dresden, 1 March 1889; *d* Freiburg, 15 Dec 1963). German music historian. Son of the architect and art historian Cornelius Gurlitt (1850–1938), he studied at Heidelberg and Leipzig universities (1908–14), where his principal teachers included Riemann and Schering. He obtained the doctorate in 1914 with a dissertation on Praetorius. In 1919 he accepted a post as lecturer in music at Freiburg University, where he was appointed reader in music and director of the newly founded institute of musicology in 1920; he became full professor in 1929 and stayed in Freiburg until his retirement in 1958 despite offers from other universities. From 1937 to 1945 he was removed from his office by the Nazi government. In 1950 he was elected a member of the Mainz Academy of Science and Literature, and received an honorary degree in theology from Leipzig University. He also held offices in various learned societies and academic institutions.

Gurlitt gave the first public performances of medieval music in Germany with his collegium musicum (from 1922) and became one of the leading spirits of the *Orgelbewegung*. Using Praetorius's specifications, he planned the reconstruction of a historical organ at Freiburg University which was first played by Karl Straube in 1921 (destroyed in World War II, rebuilt 1955). In connection with his activities in performing practice problems Gurlitt developed his influential *Klangstil* theory, the concept of a particular style or ideal of sound as the determining characteristic of a historical period or repertory, and as such an important guide to its analysis and performance.

In 1949 he initiated, and later organized and directed a major research project on musical terminology (*Handwörterbuch der musikalischen Terminologie*) which continued under his Freiburg successor, H.H. Eggebrecht. Gurlitt's other main fields of interest included musical iconography, music and rhetoric, historiography, Baroque music and J.S. Bach. In 1952 he revived the respected journal *Archiv für Musikwissenschaft*, which had lapsed in 1927. In the 1950s he also worked on a thorough revision and expansion of the 12th edition of the *Riemann Musik Lexikon*; he had been assistant editor of the eighth edition (1916) under Riemann himself. He was general editor of the Praetorius Gesamtausgabe and Buxtehude Werke.

Gurlitt pursued musicology primarily as *Geisteswissenschaft*, a humanist discipline, and opened many new perspectives. To him music history was 'not just a matter of specialization but, when actively penetrated, a spiritual force in the musical life of the present' (Gurlitt in *RiemannL* 12). One of the immediate consequences of such an attitude was his active involvement in the reorganization of music education as an academic discipline after World War II and his leading role in the establishment of the Hochschule für Musik in Freiburg.

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CHRISTOPH WOLFF

Gurney, Edmund

(*b* Hersham, 23 March 1847; *d* Brighton, 23 June 1888). English writer on music, philosophy and psychology. His family moved to London while he was an infant. In 1866 he gained a scholarship to Trinity College, Cambridge, where he did well enough in classical studies to share the Porson prize in 1870 and win a fellowship at his college in 1872. His chief interest, however, was music, and he studied both the violin and the piano, but by 1875 he recognized he would not become a professional instrumentalist. About this time he was also writing on musical subjects, including an essay in 1876 'On some disputed points in music' for the *Fortnightly Review*, his first published work.

In 1877 Gurney began medical studies, but discontinued them in 1881. This training and a general scientific bent together with his musical studies and an active interest in philosophy, physics, psychology and the physiology of sound gave him the unique combination of insights needed to write his most important work, *The Power of Sound* (London, 1880). In it, Gurney took account of Charles Darwin's theory on the origins of music,

seen as the human counterpart of the mating calls of animals (*The Descent of Man*, London, 1871). In his development of Darwin's theory, Gurney determined that humans must possess a special mental faculty for the discernment of musical form in such a way as to give rise to the essentially emotional impression that is an integral part of the experience of music, without recourse to extra-musical referents. In making his case, Gurney argued strenuously against the more popular 'Speech Theory' for the origin of music, most notably advanced by Herbert Spencer.

In 1881 Gurney began to study law, and about this time was also writing philosophical articles for *Mind*. He became absorbed in the scientific investigation of telepathy and was a founder member of the Society for Psychical Research in 1882. He published his collected and revised miscellaneous essays, including several on music, as *Tertium Quid* (1887).

Croom Robertson suggests that Gurney's death in a Brighton hotel was accidental, but Hall has argued convincingly that it was a suicide. Gurney was probably a manic depressive, and at the end was profoundly despondent because of the deceptions perpetrated by many of the psychical research subjects and from the embarrassing retractions he had to write for the Society's *Proceedings*.

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WILLIAM J. GATENS

Gurney, Ivor (Bertie)

(*b* Gloucester, 28 Aug 1890; *d* Dartford, 26 Dec 1937). English composer and poet. Gurney became a chorister at Gloucester Cathedral in 1900 and subsequently an articled pupil to its organist Sir Herbert Brewer (fellow students included Howells and Ivor Novello). Gaining an open scholarship, he went to the Royal College of Music to study composition under Stanford. Though at first rejected for military service, he joined up in 1915 and served in France with the 2/5th Gloucesters. He was wounded, gassed and shellshocked in 1917. A year later, in October 1918, after treatment in army general and mental hospitals, he was given his discharge and resumed studies at the RCM, this time under Vaughan Williams. During his service

career a volume of poetry, *Severn and Somme* (1917), was published and enjoyed some success. A further volume, *War's Embers* followed in 1919. His first published songs, *Five Elizabethan Songs*, appeared in 1920.

On leaving college in 1921 Gurney returned to Gloucester, but failed to find satisfactory musical employment, or permanent employment of any kind. Depressed by this, and haunted by the belief that he was being rejected both as a composer and as a poet, he grew increasingly unstable, threatened suicide and was eventually admitted into Barnwood Mental Hospital, Gloucester. This instability, already noticeable as mild eccentricity even before the war, was doubtless aggravated by the feverish pressure at which he was then working: the greater part of the large collection of music manuscripts now lodged with the Gloucester City Public Library was written between 1919 and 1922, and the finest of his 91 published songs belong to this period.

Gurney was transferred to the City of London Mental Hospital, Dartford, where eventually he died from tuberculosis. During this last period of his life, Gurney's friends (notably Marion Scott, Howells, Finzi and Ferguson) preserved his manuscripts, scrutinized them and prepared the best for publication. Five volumes of ten songs each were eventually issued by OUP (1937–80), two Housman cycles were published as part of the Carnegie Collection of British Music, a cycle of Edward Thomas settings was published by private subscription, and 16 further songs were issued separately by various publishers. It is probable that there are songs of value to be salvaged from the 200 that remain in manuscript. Only a small quantity of Gurney's instrumental music proved publishable: the remainder includes six complete sonatas for violin and piano, five string quartets and an extended orchestral piece, *A Gloucestershire Rhapsody*, besides many smaller or incomplete pieces. The admiration excited by Gurney's music spread to an interest in his poetry. In 1954 Edmund Blunden edited a collection of 77 short poems and in 1973 Leonard Clark edited a collection of 140. In 1982 the *Collected Poems of Ivor Gurney* were edited by P.J. Kavanagh. An Ivor Gurney Society, established in 1994, publishes an annual volume (i, Aug 1995).

Despite his many striking qualities as a poet, Gurney's importance is as a composer of songs. Deeply in love with English literature, his tastes ranged wide, but the poetry of the Elizabethans and his own Georgian contemporaries produced his most consistent musical response. He was little influenced by the folksong movement, his musical style being founded more in that of Parry and the German classics. His word-setting is extremely sensitive, involving long, flowing vocal lines of great sensuous beauty and rhythmic subtlety which are projected against a warm cushion of shifting harmonies. Neither in the vocal line nor the piano part is there much concern with scene-painting or the dramatic illustration of particular words: the aim is to present the general meaning of each poem. The piano parts, essentially rhapsodic in style, are sometimes clumsy in layout, clotted and harmonically over-rich; and there are moments when the sheer mechanics of musical construction break down, to be hastily smudged over until the next imaginative flash. Both as a poet and as a composer, Gurney depended very much upon instinct and was little inclined towards careful construction or painstaking revision. But where his art is at its best, in such

songs as 'Sleep', 'In Flanders' and 'Thou didst delight mine eyes', it is both distinctive and magical.

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(selective list)

songs

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MICHAEL HURD

Gurov, Leonid Simonovich

(*b* Arkhangel'skoye, Ukraine, 22 June/3 July 1910; *d* Chişinău, 5 June 1993). Moldovan composer and teacher. He completed composition studies with Molchanov at the Odessa Conservatory in 1932 and then taught there (1932–41) as well as holding positions in the Odessa section of the Ukrainian Composers' Union (executive secretary 1934–40, deputy to the chairman 1940–41). During World War II he worked in Irkutsk (at the music school and the division of the composers' union there), after which he was appointed chair of music theory and composition at the Kishinev Conservatory (1945–60) and chairman of the board of the Moldovan Composers' Union (1948–56). He then worked in China at the Central Conservatory of Music in Tianjin (1956–8) before returning to teach at Kishinev Conservatory (from 1962 as professor). He became a People's Artist of Moldova in 1985 and was awarded the State Prize of Moldova in 1986. In his music, late Romantic and Impressionist techniques are employed alongside materials derived from Moldovan folklore. His pupils include Lobel', G. Neaga and Zagorsky.

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VLADIMIR AXIONOV

Gurtu, Trilok

(b Bombay, 30 Oct 1951). Indian jazz percussionist. He studied classical tabla from the age of five and also imitated the rhythms of American pop music. After being exposed to jazz as a teenager, Gurtu assembled a makeshift drumset from a variety of percussion instruments and began working in Bombay with jazz bands, playing briefly with the alto saxophonist Charlie Mariano. After a trip to America in 1977 with Indian pop singer Asha Bhoshle, Gurtu settled in Hamburg, Germany, and worked with jazz cornettist Don Cherry, guitarist Phillip Catherine, violinist Lakshminarana Shankar and bass player Barre Phillips. In 1982 he taught at the Creative Music Studio in Woodstock, New York, and then toured Europe with the percussionist Nana Vasconcelos. In 1984 he joined the group world music Oregon, then in 1988 toured with his own group, which included Vasconcelos and Mariano. He next worked for four years with the jazz guitarist John McLaughlin, whose high-energy jazz trio was the ideal showcase for Gurtu. His set-up combines an American jazz drumset with the Indian *tablā*, Chinese gongs, Turkish bells, Brazilian shakers and assorted sound effects, which he combines into a unique style that blends the complexity of Indian-influenced rhythms with a mainstream jazz groove, as demonstrated on the 1990 McLaughlin Trio album *Live at the Royal Festival Hall* and on Gurtu's 1992 solo album *Living Magic*. After leaving McLaughlin, Gurtu formed his own band, first called Crazy Saints and then called the Glimpse, with whom he tours and records. The group combines Indian and jazz styles.

RICK MATTINGLY

Gurvin, Olav

(b Tysnes, 24 Dec 1893; d Oslo, 31 Aug 1974). Norwegian musicologist. After studying in Heidelberg and Berlin he attended the University of Oslo, where he was the first to take the MA in musicology (1928); in 1938 he took the doctorate with a dissertation on Fartein Valen's compositional technique in relation to the theories of atonality of Schoenberg, Hauer and others. He was active as a choral conductor in Oslo (1930–47), undertaking a number of tours abroad with his choir; he also taught in senior grammar schools (1931–45) and at the University of Oslo (1937–42, 1945–7), being appointed the university's first senior lecturer in musicology in 1947. In 1956 the first chair of musicology in Norway was established for him at the University of Oslo and in 1958 he founded its Institute for Musicology. He retired in 1964. Gurvin was editor of the periodicals *Norsk musikkliv* (1942–51) and *Studia musicologica norvegica* (from 1968), and critic for the newspaper *Verdens gang*. With Øyvind Anker he wrote a useful *Musikkleksikon* (1949). He was director of the Norwegian Institute for Folk Music Research (1951–70), editor of the collection *Norsk Folkemusikk* (1958–) and chairman (1962–70) of the committee preparing the complete Grieg edition.

Gurvin was a pioneer in the study of musicology in Norway and his greatest achievements were to win acceptance for the discipline at the University of Oslo and establish the Institute for Musicology there. But also in his own research, while furthering work in the areas of folk music and 19th-century Romantic nationalism, both of central importance in Norwegian musical

history, he brought to Norwegian musicology a new and more internationally orientated outlook with his studies of the new practices of contemporary music.

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JOHN BERGSAGEL

Guschlbauer, Theodor

(b Vienna, 14 April 1939). Austrian conductor. He studied conducting with Swarowsky and attended summer courses with Karajan and von Matačić at the Salzburg Mozarteum. From 1961 to 1969 he was head of the Vienna Baroque Ensemble. He was chorus master at the Vienna Volksoper from 1964 to 1966 and conductor at the Landestheater in Salzburg from 1966 to 1968. Afterwards he became conductor of the Lyons Opéra, and was appointed its musical director in 1971. In 1975 he became general music director in Linz, and from 1983 to 1997 he was chief conductor of the

Strasbourg PO and musical director of the Opéra du Rhin. In 1997 Guschlbauer became head of the Rheinland-Pfalz State PO. His interpretations of the Classical and Romantic composers are direct and unmannered, as can be heard on his recordings of Haydn and Mozart orchestral works.

MARTIN ELSTE

Guseynova, Zivar Makhmudovna

(b Ashkhabad, 25 Feb 1951). Russian musicologist. She graduated in 1975 from the faculty of theory and composition at the Leningrad Conservatory, where she later undertook postgraduate studies from 1975 to 1978. Her teachers there were M.K. Mikhaylov and M.V. Brazhnikov, the founder of modern medieval musical studies in Russia. She began teaching at the conservatory in 1979. In 1982 she gained the *Kandidat* degree with a dissertation entitled *Printsipi sistemizatsii drevnerusskoy muzikal'noy pis'mennosti XI-XIVvv (k probleme deshifrovki rannikh form znamennoy notatsii)* ['The Principles of Systematization in Early Russian Musical Texts from the 11th to the 14th Century (on the Problem of Deciphering Early Forms of znamenniy Notation)'] and in 1995 defended her doctoral dissertation on Aleksandr Mezenets's *Izveshcheniye* ('Instructions') and musical theory in the seventeenth century. She became a professor at the conservatory in 1998. Guseynova's research is concerned with the history and theory of early Russian choral music, the scholarly description of early Russian notated manuscripts and the study of the literary texts of Russian musical works. In addition she teaches the history and theory of early Russian choral music and modern Russian music.

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NATAL'YA SEMYONOVNA SERYOGINA

Gushee, Lawrence (Arthur)

(*b* Ridley Park, PA, 25 Feb 1931). American musicologist. He was educated at Yale University, taking the BA in 1952 and the PhD in 1963. He taught at Yale from 1960 to 1967, when he joined the staff of the University of Wisconsin; in 1970 he became associate professor at Wisconsin and from 1976 until his retirement in 1997 he was on the faculty of the University of Illinois at Urbana-Champaign. His interests include the theory of medieval music and jazz. His dissertation was on the *Musica disciplina* of Aurelian of Réôme, a 9th-century theoretical treatise; Gushee traced the relationships between the many manuscript sources for it, observing that it seems to have been derived from a pre-existent text. He also examined the contents of the treatise and determined its importance among medieval theoretical writings. His later writings have concentrated on the history of black American jazz musicians.

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PAULA MORGAN

Gusle.

Single-string bowed lute of south-eastern Europe. The root of the term exists in all Slavonic languages denoting various types of chordophone. Only in Bulgaria and the countries of former-Yugoslavia does it denote a fiddle with one string, rarely two. The hollow resonator and the neck are carved from one piece of wood, usually maple. It resembles a large spoon, hence the name for this part of the instrument, *kusalo* ('spoon'). It can be oval, leaf-shaped, round or pear-shaped. The resonator is covered with stretched skin (usually kid); a bridge (*kobilica*) is placed on the lower part of the body, between the soundtable and the horsehair string. The thicker end of the hair is fixed to a protuberance at the base of the resonator, and the other end is wound round a wooden peg inserted in the rear of the neck. In instruments with two strings the second peg is inserted somewhat lower than the first and slanted to the right. The skin soundtable has several small soundholes, arranged in various patterns. Another small soundhole is made at the back or base of the resonator. The length of the horsehair string determines the length of the instrument (usually between 70 and 80 cm), and the length of the neck (up to the peg) corresponds to the length of the resonator. The bow is made from a thin, strongly curved branch of hardwood and a length of horsehair (generally shorter than the playing string, about 40 cm). Contemporary performers often replace this type of bow by a more elongated form with longer hair, which can be tightened by means of small pegs. The *gusle* is often carved with symbolic figures, for example, a horse's head, a horse and rider or a snake.

The *gusle* player (*guslar*) sits holding the instrument upright, inclined to the left, supporting the neck in his left hand and the lower part of the body between his knees. The string is touched with the outstretched fingers

(usually the index and middle fingers only) without changing the position of the hand. As the *guslar* sings to his own accompaniment, he tunes the string to suit the range of his voice.

The *gusle* is used to accompany epic songs. It provides an instrumental prelude and interludes, and supports the voice. Associations of *gusle* players have been founded in Sarajevo, Belgrade and Podgorica, evidence of the instrument's continuing popularity. With the break-up of the former-Yugoslavia into separate nation-states, the *gusle* and *guslar* have been used as symbols of, and tools for the creation of, national identities.

CVJETKO RIHTMAN/R

Gusli

(from early Slavonic *gosl*: 'string'). The term has had a variety of meanings, primarily designating three different kinds of psaltery found in Russia, namely: (1) the *gusli shlemovidniye* ('helmet-shaped' *gusli*); (2) the *gusli krilovidniye* ('wing-shaped' *gusli*) and (3) the *gusli pryamougol'niye* ('straight-sided' *gusli*).

The *gusli* may have come from Byzantium to Russia by ad 1000. It was the principal instrument of the *skomorokhi*, professional travelling minstrels until the 16th century, and was a motif in their 'heroic narrative' poetry (*bilini*). The earliest iconographical evidence is a 13th-century silver bracelet showing an instrument similar to the 'wing-shaped' *gusli* and the [Kantele](#). 14th-century miniatures from Novgorod depict sacred figures playing the 'helmet-shaped' *gusli*. In the same region archaeologists have found fragments of instruments dating from the 11th to the 15th centuries. Several of these instruments resemble the 'wing-shaped' *gusli*. The excavations uncovered at least one fragment thought to be from a 'helmet-shaped' *gusli* as well as fragments of a Russian *gudok*, a three-string fiddle also associated with the *skomorokhi*.

The 'helmet-shaped' *gusli* ([fig. 1](#)) was made by combining thin strips of wood to form a half-oval frame with concave flanks, attached to a straight base. The existing museum specimens range from 70 to 100 cm long, 30 to 55 cm wide and 7 to 12 cm deep, with sides which slope inwards so that the soundboard is wider than the back. The strings, originally made of gut, were parallel and attached at one end to a curved wooden string-holder and at the other end to wooden rear tuning pegs. The number of strings varied from 11 to 36, with 20 to 25 being most common. The higher-pitched strings were tuned diatonically and the lower-pitched strings in 4ths and 5ths, giving these instruments a typical range of one and a half to three octaves.

The 'helmet-shaped' *gusli* was usually played in a sitting position, with the straight side across the lap and the curved side resting against the chest. Using a sling, it could also be played while standing or walking. One hand played melodies on the upper strings while the other hand played accompaniment and bass on the lower strings. Though little evidence of the early repertory survives, folklore and iconographical evidence suggests it was used by the *skomorokhi* to play a variety of music, most significantly

accompanying *bilini* and other songs. Late 19th-century repertory included folksongs and dances. The 'helmet-shaped' *gusli* was one of the few instruments tolerated by the Orthodox Church since it was portrayed as a holy instrument, analogous to the psaltery of David; it was also called *gusli-psaltir* ('psaltery-shaped' *gusli*).

The *skomorokhi* may have spread the 'helmet-shaped' *gusli* to various ethnic groups throughout greater Russia, where it is still played among the Tatars (*késlja*), the Mari (*küsle*, *kärš*), the Votyaks (*krés*, *krödž*), the Chuvash (*kesle*) and the Mordvin (*kájda*). In the 1930s G.P. Lyubimov developed a chromatic 'helmet-shaped' *gusli* based on the Chuvash version; others tried attaching tuning mechanisms, though these innovations never became generally accepted. Various modern forms of the 'helmet-shaped' *gusli* are played among ethnic groups in Russia, particularly those of the Finno-Ugric peoples from the Volga basin.

The 'wing-shaped' *gusli*, also called *gusli zvonchatije* ('bright-sounding' *gusli*), was found in north-western Russia in areas adjacent to where the Baltic psalteries were found. Existing museum specimens are similar in size and structure to other Baltic psalteries (see [Kantele](#)). The instrument was played with the long side on the lap and the short side propped against the body. Players used the 'covering technique': the fingers of the left hand damped the strings not needed for a chord while the right hand strummed a dance rhythm.

An advanced form of the 'wing-shaped' *gusli* was developed around 1900 in St Petersburg. Influenced by V.V. Andreyev, Osip Smolensky and Nikolay Privalov made 'wing-shaped' *guslis* in three sizes with 13 strings each. The bodies were built of separate pieces of wood, then varnished, and bridges were added to increase volume. The strings were attached to individual hitch-pins set into the narrow end of the instrument and to metal tuning-pins at the wide end. Smolensky founded the first 'wing-shaped' *gusli* 'choirs' which performed throughout the eastern Baltic region. The current 'wing-shaped' *gusli* ([fig.2](#)) is built in four sizes, piccolo, prima, alto and bass, each with 12 to 15 strings tuned to a diatonic scale. Playing involves the same technique as that used to play folk versions, except that the player uses a pick and may play melodies on individual strings using tremolo. The 'wing-shaped' *gusli* is regularly played in Russian traditional music ensembles, though not in the large professional orchestras of traditional instruments.

The 'straight-sided' *gusli* ([fig.3](#)) appeared in Russia at the beginning of the 17th century among the nobility and upper classes. In the 18th and 19th centuries 'straight-sided' *guslis* were made by builders who also made instruments such as the clavichord, spinet and piano. The 'straight-sided' *gusli* was rectangular in shape, averaging 150 cm long, 50 cm wide and 20 cm deep. Most examples stood on legs or rested on a table; a variant name for this instrument was *stolovimi* or *nastol'nimi* meaning 'on the table'. The instrument had between 55 and 66 parallel strings of graded lengths attached to hitch-pins at one end and to metal tuning-pins at the other. Earlier models had brass strings, later ones used steel; the lowest-sounding strings were wound. They were originally tuned diatonically, but some later models added chromatic strings set slightly lower. In 1914 N.P.

Fomin developed a 'straight-sided' *gusli* with a mechanism for the production of chords controlled by a one-octave keyboard.

The 'straight-sided' *gusli* was played with the longest strings closest to the player. The strings were plucked with the fingers of both hands. Repertory included arrangements of folksongs, dances and popular art music of the day. The *gusli* with the keyboard mechanism was played with a hard leather plectrum. Both the finger-plucked and keyboard *guslis* were used in the Andreyev Orchestra, in which Nikolay Privalov played the instrument, and in other professional orchestras of traditional instruments.

No genetic relationship has been proven to exist between the three varieties of *gusli*. In 1890 A.S. Famintsin proposed that the simple 'wing-shaped' *gusli* was an ancestor of the 'helmet-shaped' *gusli*, but A.O. Väisänen (1928) and subsequent scholars have disputed this theory. Archaeological and iconographical evidence suggests that the three varieties of *gusli* co-existed.

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CARL RAHKONEN

Gusnaschi [Gusnasco], Lorenzo.

See [Lorenzo da Pavia](#).

Gussago, Cesario

(*b* Ostiano, nr Brescia; *fl* 1599–1612). Italian composer. He studied philosophy and theology at Pavia and achieved a doctorate in both. In 1599 he was vicar-general to the order of S Gerolamo at Brescia and by 1612 was organist at the Madonna delle Grazie there. Although three of his four surviving collections are of church music, Gussago was connected with the school of instrumental composition based in Brescia. He was acquainted with the best violinists and cornettists in the city, and the *maestro di cappella* of the Madonna delle Grazie, Pietro Lappi, also wrote instrumental music for church use. Gussago's *Sonate* of 1608, one of the earliest collections to bear this title, includes both single- and double-choir pieces in the manner of Giovanni Gabrieli, but unlike his they are predominantly homophonic, with little embellishment and few changes of metre. Gussago's church music, much of it for double choir, is mostly conventional in style. The double-choir vesper psalms of 1610 have simple chordal textures with sparing use of *falsobordone* chanting. Only the 1612 collection uses the more up-to-date scoring of three voices (an organ part has not survived, so this may not be music in the concertato style).

WORKS

all except anthologies published in Venice

Sacrarum cantionum, 8vv, bc, liber I (1604)

[28] *Sonate a 4, 6, 8, con alcuni concerti a 8 con le sue sinfonie ... ad lib* (1608)

[22] *Psalmi ad vespas ... 8vv, bc (org), 1 cum Litanĭis ... Virginis Mariae, ac etiam Litanĭae BMV, 1 cum Magnificat, 12vv* (1610)

Sacrae laudes in christi Domini, BMV, 3vv, liber I (1612)

10 motets in 1611¹, 1622², 1623², 1627²

Laetentur coeli, 8vv, D-Bsb, PL-WRu

JEROME ROCHE

Gustaf, Prince

(*b* Haga, 18 June 1827; *d* Christiania, 24 Sept 1852). Swedish composer. He was the second son of the Duke of Uppland. He studied at the universities of Uppsala and Christiania from 1844, when his father became King Oscar I; at the former he took part in quartet singing and was greatly influenced by his teacher A.F. Lindblad, as well as his contemporaries

Geijer, Wennerberg, Josephson and Hallström. He was made an honorary member of the Swedish Royal Academy of Music in 1844. In 1847 he collaborated with Hallström on the music to Säterberg's comedy *Hvita frun på Drottningholm* ('The White Lady of Drottningholm'), which was orchestrated by J.N. Ahlström and performed at the Royal Opera in Stockholm on 9 April 1847. Most of Prince Gustaf's compositions were written between 1844 and 1850. Though limited in scope, they are often of the same high standard as those of his contemporaries. Two of his vocal quartets, *Glad såsom fågeln* ('Merry as a Bird') and *Sjungom studentens lyckliga da'r* ('Let us Sing of Happy Student Days') are still part of the male-chorus repertory; the latter is sung at every students' examination. Besides the above-mentioned works, Prince Gustaf published 13 solo songs, 15 other male-voice quartets, six partsongs and eight marches for piano solo.

Other musical members of the royal Bernadotte family include Gustaf's father (1799–1859), the composer of about 20 works (marches, choral pieces, songs and stage music), and his brother Oscar II (1829–1907), whose influence on Swedish musical life was considerable, especially during his term as president of the Swedish Royal Academy of Music (1864–72). The Bernadotte library contains a large music collection and a thematic catalogue of royal compositions up to the 1850s.

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KATHLEEN DALE/HANS ÅSTRAND

Gustafsson, Kaj-Erik

(b Loviisa, 24 Nov 1942). Finnish organist, choral conductor and composer. He studied the organ with Enzo Forsblom at the Sibelius Academy in Helsinki gaining his diploma in 1968. Litaize also taught him the organ and he studied choral conducting with Harald Andersén. The organist of Helsinki South Swedish Congregation from 1970, he has been lecturer in organ music at the Sibelius Academy since 1973. He led church music courses at the Klemetti Institute between 1971 and 1981 and has conducted many choirs (Chorus Sanctae Ceciliae, 1967–75; Svenska Sångare, 1968–76; Radio Chamber Choir, 1983–4). He won the Church Music Award in 1989 and has been artistic director of the Pavainen Organ Days since 1980. In his works Gustafsson mainly favours an archaic – modal and diatonic – style (e.g. *Te Deum*, 1982). He has with a few exceptions (*Misericordiae* for strings and organ, 1984) composed mainly choral works, some of them of considerable size (*Thomas-oratorio*, 1984;

Pääsiäisyön messu ('Easter Mass'), 1987; and the church drama *Joona* ('Jonah'), 1988).

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MIKKO HEINIÖ

Gustavus III, King of Sweden

(*b* Stockholm, 24 Jan 1746; *d* Stockholm, 29 March 1792). Swedish ruler, patron and librettist. Son of Queen Lovisa Ulrika (the sister of Frederick the Great) and King Adolph Frederik, he began to write librettos and dramas at the age of ten. He continued his education in Paris, where he began to write paraphrases of *opéras comiques* by Favart and *tragédies lyriques* by Racine, Marmontel, Quinault and others. In 1771 he became King of Sweden, and in March 1772 staged a coup which gave him absolute authority and allowed him to pursue his aim of creating a Swedish national opera. In January 1773 F.A.B. Uttini's *Thetis och Pelée*, for which Gustavus had drafted the text, inaugurated the Swedish Royal Opera. Over the next decade Gustavus personally oversaw the development of Swedish opera, gathering around him a group of native writers to rework his prose texts into librettos. He established a court theatre, gave financial support to private theatres, and encouraged the composers J.G. Naumann, J.M. Kraus and G.J. Vogler, the ballet-masters Louis Gallodier, Frederico Terrade and Antoine Bournonville and the set designer Louis-Jean Desprez. He built the Royal Opera (1782), which contained some of the most advanced stage machinery in Europe. Among his own works are sketches, prose drafts and librettos for operas and plays with music including Kraus's *Proserpin* and *Aeneas i Cartago*, Naumann's *Gustaf Wasa*, Vogler's *Gustav Adolf och Ebba Brahe*, C.F. Muller's *Drottning Christina* and Haeffner's *Electra*.

The war with Russia (1787–90) made numerous enemies for Gustavus. A conspiracy among the nobility led to the king being shot at a masked ball on 16 March 1792, an event that formed the basis for two 19th-century operas, Auber's *Gustave III* and Verdi's *Un ballo in maschera*.

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BERTIL VAN BOER

G ut.

The pitch G in the [Hexachord](#) system.

Gut, Serge

(b Basle, 25 June 1927). French musicologist and composer. He studied music from 1948 to 1955 at the Paris Conservatoire, where he was a pupil of Simone Plé-Caussade (counterpoint and fugue), Olivier Messiaen (analysis) and Tony Aubin (composition). His main musicological training was with Jacques Chailley from 1962 to 1967 at the Sorbonne, where he obtained the preliminary doctoral degree in 1967 with the thesis entitled *La tierce harmonique dans la musique occidentale: origines et évolution*. In 1972 under the supervision of Solange Corbin at the University of Poitiers he achieved the doctorate for his monumental dissertation on Franz Liszt. He was a lecturer at the University of Paris IV-Sorbonne (1972–8), associate professor at the University of Strasbourg II (1977–9) and from 1979 to 1995 professor at the University of Paris IV-Sorbonne, where he was also head of the music and musicology department (1983–90).

Gut has undertaken research mainly in the fields of theory and analysis. He has specialized in the study of music in the 19th century and the first half of the 20th century, and his work is distinguished among French musicologists by virtue of his profound knowledge of German culture and music. The greater part of his work is devoted to Liszt, and he is regarded as one of the leading authorities on that composer. His own compositions chiefly comprise songs and works for orchestra, the piano and chamber ensembles.

WRITINGS

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La tierce harmonique dans la musique occidentale: origines et évolution (thesis, U. of Paris, Sorbonne, 1967; Paris, 1969)

Franz Liszt: les éléments du langage musical (diss., U. of Poitiers, 1972; Paris, 1975)

with D. Pistone: *Le commentaire musicologique du grégorien à 1700: principes et exemples* (Paris, 1976, 3/1985)

‘Dominante, Subdominante und Tonika’ (1976), *HMT*

‘La notion de consonance chez les théoriciens du Moyen Age’, *AcM*, xlviii (1976), 20–44

Le groupe Jeune France: Yves Baudrier, Daniel Lesur, André Jolivet, Olivier Messiaen (Paris, 1977, 2/1984)

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ed.: *Liszt-Studien II: Eisenstadt 1978*

with D. Pistone: *La musique de chambre en France de 1870 à 1918* (Paris, 1978)

‘Encore et toujours: “L'accord de Tristan”’, *L'avant-scène opéra*, nos.34–5 (1981), 148–51 [K]

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- 'Transformation and Resistance in Certain French Folk Songs under the Influence of the Classical Tonality', *Papers of the Fourth International Conference on Ethnomusicology* (Taipei, 1991), 110–26 [K]
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- 'Du rôle et de l'importance des thèmes traditionnels dans la *Quatrième Symphonie* "Deliciae Basilienses" d'Arthur Honegger', *Honegger-Milhaud: musique et esthétique: Paris 1992*, 44–63
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- 'Plaidoyer pour une utilisation pondérée des principes riemanniens d'analyse tonale', *Analyse musicale*, no.30 (1993), 13–20
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- Aspects du lied romantique allemand* (Arles, 1994)
- 'Franz Liszts Verhältnis zur französischen Romantik', *Liszt und die Nationalitäten: Eisenstadt 1994*, 7–18
- 'Schumann und Frankreich', *Robert Schumann und die französische Romantik: Düsseldorf 1994*, 13–23
- 'Interférences entre le langage et la structure dans la *Ballade en sol mineur opus 23* de Chopin', *Chopin Studies*, v (1995), 64–72
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- 'Franz Liszt et la virtuosité pianistique à Paris dans les années 1830', '*Parsifal: drame païen ou drame chrétien?*', *Musicologie au fil des siècles: hommage à Serge Gut*, ed. M. Kelkel (Paris, 1998), 303–19, 321–43
- 'Les lieder de Schubert inspirés par le *Wilhelm Meister* de Goethe', *Ostinato rigore*, nos.11–12 (1998), 7–45
- 'Permanence et transformation des structures mélodiques grecques antiques dans les *Mélodies populaires grecques* de Maurice Ravel', *RdM*, lxxxiv (1998), 263–76
- 'Eigenartige Beziehungen zwischen *Till Eulenspiegel* von Richard Strauss und *Petruschka* von Igor Strawinsky', *Festschrift Wolfgang Marggraf*, ed. H. Geyer, M. Berg and M. Tischer (Weimar, 1999), 271–84

JEAN GRIBENSKI

Gutheil [Gutkhey!].

Russian music publishing firm, active in Moscow. Founded in 1859 by Aleksandr Bogdanovich Gutheil (1818–82), it published music including vocal scores of operas by Meyerbeer, Gounod and Verdi, and romances by A.L. Gurilyov and Varlamov. It was a strong rival to Jürgenson, Belyayev and Bessel, particularly after its amalgamation with Stellovsky's firm in 1886. This transaction secured for Gutheil the rights to many works by Glinka, Dargomīzhsky, Serov and Balakirev, though Gutheil rejected the opportunity to become Balakirev's sole publisher after Balakirev's quarrel with Jürgenson in 1886. Perhaps his greatest coup was the acquisition of the publishing rights to Rachmaninoff's works. Shortly after Rachmaninoff's graduation from the Moscow Conservatory in 1892 Gutheil bought his opera *Aleko*, two cello pieces and six songs, and in October the same year he bought the First Piano Concerto. He published the cello pieces as op.2, and later included some of the songs in op.4, but, possibly unwilling to risk financial loss on a relatively unknown composer, he only issued a vocal score of *Aleko* and a two-piano arrangement of the concerto. Nevertheless from then until 1914 nearly all Rachmaninoff's major compositions appeared under the Gutheil imprint (a few were published by Jürgenson, and one by Edition Russe de Musique).

Gutheil formed an important link in the chain of ownership that characterized Russian music publishing: about 1810 Johann Paez had taken over the firm of Gerstenberg and Dittmar (then in the hands of Dittmar alone); he in turn was later bought out by Klever, and Stellovsky took over the entire concern about 1850. By the time of the amalgamation with Gutheil, that firm was being run by Aleksandr Gutheil's son Karl (*b* 1851; *d* after 1914), who had assumed control after his father's death. In 1914 the business was bought by Koussevitzky for 300,000 rubles and absorbed into his Edition Russe de Musique.

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GEOFFREY NORRIS

Gutheil-Schoder, Marie

(*b* Weimar, 16 Feb 1874; *b* Bad Ilmenau, Thuringia, 4 Oct 1935). German soprano. She studied in Weimar, where she made her début in 1891. After an apprenticeship in secondary roles, she had a notable success in 1895 as Carmen. She was then engaged by Mahler for the Vienna Staatsoper where, in spite of being dubbed 'the singer without a voice', she remained as one of the most admired artists from 1900 to 1926. During this time she became most closely associated with the operas of Mozart, and of Richard Strauss who coached her in *Electra* and *Octavian* for the Viennese premières of *Elektra* and *Der Rosenkavalier*; she also appeared as Salome. At Salzburg she sang Susanna in *Le nozze di Figaro*, and at Covent Garden, in a single appearance under Beecham in 1913, *Octavian*. She gained additional respect among musicians for her support of some avant-garde composers, especially Schoenberg, whose *Erwartung* she sang at its première in Prague in 1924. On retirement as a singer she taught and directed at Vienna and Salzburg. Her few recordings, made in 1902, reveal very little about her. The admiration of other artists, such as Bruno Walter and Lotte Lehmann, tells far more, as does the faith reposed in her by Mahler and Strauss. Her singing was famous for its subtlety and refinement; and about the voice, Erwin Stein wrote that it was 'the perfect instrument of a great artist'.

J.B. STEANE

Guthrie, Woody [Woodrow] (Wilson)

(*b* Okemah, OK, 14 July 1912; *d* New York, 3 Oct 1967). American folksinger and songwriter. He had a precarious home-life as a child, and little formal education. He taught himself to play the guitar, and during the 1930s lived the life of a hobo. Guthrie became a successful radio personality in Los Angeles, and began performing at protest meetings, on marches and for picket lines. In 1940 the ethnomusicologist Alan Lomax recorded Guthrie's repertory for the American Library of Congress. Around this time Guthrie met Pete Seeger, a fellow member of the Almanac Singers, in New York where Guthrie also performed with other activists, such as Leadbelly. During the 1950s and 60s he became legendary as a folk hero, exerting a strong influence on the younger generation of protest

singers, including Bob Dylan, Joan Baez, Bruce Springsteen and Jack Elliott. The folk-rock singer Arlo Guthrie is his son.

Virtually all of the more than 1000 songs he wrote or adapted were greatly influenced by his travels, and dealt with such themes as the hardships of the Depression, the 'dust bowl' drought (1935) and union organization. He is best known for *This land is your land* and *Union Maid*, along with *So long, it's been good to know ya*, *Goin' down the road*, *Roll on Columbia*, *Reuben James* and *Pastures of Plenty*. His songs for children include *Why Oh Why*, *Put your finger in the air*, *Ridin' in My Car* and *Howdi Do*. He wrote a novel, an autobiography and hundreds of poems and news articles.

WRITINGS

Bound for Glory (New York, 1943/R)

American Folksong (New York, 1947/R) [with autobiography]

Born to Win, ed. R. Shelton (New York, 1965)

Seeds of Man: an Experience Lived and Dreamed, ed. W. Doerflinger (New York, 1976)

Pastures of Plenty: the Unpublished Writings of an American Folk Hero, ed. D. Leventhal and D. Marsh (New York, 1990)

Material relating to his life and work is in the Woody Guthrie Archive in New York

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H. Yurchenco: *A Mighty Hard Road: the Woody Guthrie Story* (New York, 1970)

H. Wood, ed.: *A Tribute to Woody Guthrie* (New York, 1972) [with songs]

J. Klein: *Woody Guthrie: a Life* (New York, 1980)

W. Hampton: *Guerilla Minstrels: John Lennon, Joe Hill, Woody Guthrie and Bob Dylan* (Knoxville, TN, 1986)

J.N. Gatten: 'A Bibliographic Update, 1968–1986', *Bulletin of Bibliography*, xlv/3 (1988), 179–82

G. Logsdon: 'Woody Guthrie and his Oklahoma Hills', *Mid-American Folklore*, xix/1 (1991), 57–73

STETSON KENNEDY

Gutiérrez, Horacio

(b Havana, 28 Aug 1948). Cuban pianist. A child prodigy, he made his concerto début with the Havana SO at the age of 11, later moving to the USA, where he studied in Los Angeles and at the Juillard School of Music. He first came to international prominence when he won second prize at the 1970 International Tchaikovsky Competition in Moscow. Although best known as an exponent of the Romantic virtuoso tradition, he has been a regular participant in the Mostly Mozart Festival in New York and has appeared in chamber music with the Guarneri, Tokyo and Cleveland quartets. In 1982 he was awarded the Avery Fisher Prize. While particularly identified with the concertos of Brahms, Tchaikovsky and Rachmaninoff, Gutiérrez is a thoughtful and elegant interpreter of the Beethoven concertos and a persuasive advocate of such conservative contemporary composers as William Schuman and André Previn. Although capable of

bravura in the biggest virtuoso works, he is essentially a pianist of great tonal refinement, whose best performances combine a vivid feeling for musical drama with a classical sense of proportion.

JEREMY SIEPMANN

Gutiérrez de Padilla, Juan.

See [Padilla, Juan Gutiérrez de](#).

Gutiérrez (y) Espinosa, Felipe

(*b* San Juan, 26 May 1825; *d* San Juan, 27 Nov 1899). Puerto Rican composer. His father Julián Gutiérrez gave him his first music lessons, but he was chiefly self-taught. In 1845 he was appointed a *músico* in the Iberia battalion and in 1858 he won in open competition the post of *maestro de capilla* of San Juan Cathedral. For the next few years he also conducted the orchestra in the Teatro Municipal during opera seasons. His *Teoría de la música*, published at San Juan for pupils in his free music academy, reached a third edition in 1875. Aided by a subsidy from the San Juan town council in 1873, he studied in Europe for a year, chiefly in Paris. In 1898 as a result of the American occupation he lost his cathedral post and during the last year of his life existed on a pittance earned as a concierge.

Gutiérrez was the foremost 19th-century Puerto Rican composer of operas and sacred music, and was recognized as such as far away as Caracas, where three of his masses survive in the Venezuelan national library. His third opera, *Macías* (now in *E-Mp*), won a gold medal (30 June 1871) and proved the equal of any Spanish romantic opera of its century when first performed, on 19 August 1977, at the refurbished Teatro Tapia in San Juan. He wrote memorable melodies clothed in a rich orchestral fabric and achieved moments of real dramatic grandeur.

WORKS

operas

Guarionex (3, A. Tapia y Rivera), San Juan, c1876, lost; ov., La Yuca, probably from this opera

[El Bearnés \(4, A. Biaggi\), lost](#)

Macías (3, ? M. Travieso y del Rivero, after M.J. de Larra), San Juan, Tapia, 19 Aug 1977, *E-Mp*

[El amor de un pescador \(zar, C.M. Navarro y Almanso\), lost](#)

sacred

Las Siete Palabras, orat, solo vv, chorus, orch, org

[5 masses, 1859–72; 2 requiem masses; 8 Salve regina, 1865–92; 2 Passions, 1870; Parce mihi, 1871; Gozos de la Inmaculada Concepción, 1878; Lamentación 3a, for Maundy Thursday; 3 sets of Letanías, chorus, orch, org](#)

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ROBERT STEVENSON

Gutiérrez Heras, Joaquín

(b Tehuacán, Puebla, 28 Sept 1927). Mexican composer. He studied architecture and at the same time taught himself music. Between 1950 and 1952 he studied with Imre Hartmann (cello), Rodolfo Halffter (analysis) and Galindo (composition). He went on to receive grants from the Instituto Francés de América Latina to study with Messiaen in Paris (1952–3) and from the Rockefeller Foundation to study with Bergsma and Persichetti at the Juilliard School, New York (1960–61). In Mexico he taught analysis at the Conservatorio Nacional (1969–70) and was the director of Radio Universidad (1966–70), for which he recorded numerous music programmes. He also taught in the composition workshop of the Instituto Nacional de Bellas Artes (1975–7). In 1996 he was awarded an honorary doctorate by the Universidad Nacional Autónoma de México.

Gutiérrez Heras's carefully constructed music falls into two large groups: commissioned works for stage and screen, and pieces with a long gestation or revision period, written without heed to deadlines. His film scores have won a number of prizes, earning him significant recognition in that field. These have also, on occasion, served as points of departure for later compositions: such is the case with the music for the film *Remedios Varo*, which was later reworked into the *Trío de alientos*. Gutiérrez Heras's musical language oscillates between a diatonicism in which modal harmony predominates (*Sonata simple, Divertimento*) and a partly atonal vocabulary, which includes aleatory elements (*Trío de alientos, Ludus autumni*). Standing apart from the avant garde, Gutiérrez Heras has produced a body of work which ranks among the most solid and important in contemporary Mexican music.

WORKS

Ballet: *El deportista*, 1950s

Incid music: *La hora de todos* (J.J. Arreola), c1955; *Poesía en voz alta* (J.J. Arreola, O. Paz), 1956; *The Taming of the Shrew* (W. Shakespeare), 1981; *El viejo celoso* (M. de Cervantes), 1989; *Intimidación* (H. Hiriart), 1989

Film scores: Diez manos sobre el acero (A. Mutis), 1965; Remedios Varo (J. García Ascot), 1966; Olimpiada en México (A. Isaac), c1969; Maten al león (J. Estrada), 1975; La casta divina (J. Pastor), 1976; Los indolentes (J. Estrada), 1977; Naufragio (J.H. Hermsillo), 1977; El corazón de la noche (J.H. Hermsillo), 1983

Orch: Divertimento, pf, orch, 1949, rev. 1980; Los cazadores, sym scene, 1961; Postludio, str orch, 1986; Ludus autumnii, 1991; Sinfonía breve, 1992; Suite sinfónica, 1992

Vocal: Cantata de cámara (E. Prados), Mez, 2 fl, hp, vn, va, vc, db, 1961 Noctúrno inmóvil (Prados), SATB, 1980; De profundis (Psalms), SATB, pf, perc, 1982; Organum, double children's chorus, insts ad lib, 1988

Chbr: Dúo, fl, vc, 1964, rev. 1979; Trío de alientos, ob, cl, bn, 1965, rev. 1979 [based on film score Remedios Varo]; Sonata simple, fl, pf, 1965; 2 piezas, hn, tpt, trbn, 1967; Night and Day Music, ww, brass, perc, 1973; Trópicos, cl, vn, vc, pf, 1987; Str Qt, 1988, rev. 1993; Qnt, cl, str qt, 1989, rev. 1994; Nictálope, 2 gui, 1990; Canción en el puerto, vc, pf, 1995

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RICARDO MIRANDA-PEREZ

Gutiérrez Sáenz, Benjamín

(b San José, 3 Jan 1937). Costa Rican conductor, composer and pianist. He began studying music with his maternal grandmother, Rosa Jiménez Nuñez, daughter of the composer Pilar Jiménez. He studied the piano at the National Conservatory (1953–6) and the piano and composition at the National Conservatory of Guatemala (from 1956). In October 1957 a successful performance at the Costa Rican National Theatre of his opera *Marianela* (based on a novel by Benito Pérez Galdós) earned him a grant from the International Education Institute to study at the New England Conservatory (1959–60), where he obtained the MM. In 1961 he studied with Milhaud in Aspen, Colorado, and with Ross Lee Fenney at Ann Arbor, Michigan. In 1964 he studied with Ginastera at the di Tella Institute in Buenos Aires, where he was able to forge contacts with composers from all over the world. He taught at various institutions in Costa Rica (1954–72), including the National Conservatory (from 1962). When this was renamed the School of Musical Arts he became its director (1972–5). He was deputy conductor of the National SO (from 1970) and conductor of the newly founded University of Costa Rica SO (1985–9) and Chamber Orchestra. From 1973 he worked full-time at the School of Musical Arts, teaching instrumentation, composition, orchestration and the piano (retired 1984; emeritus professor from 1986).

As a conductor Sáenz Gutiérrez played a crucial role in the development of opera performances in Costa Rica. He conducted memorable productions of Gounod's *Faust* (1987) and Bizet's *Carmen* (1981), and he also conducted the premières of his *El pájaro del crepúsculo* (1982) and of two operas by Acevedo Vargas.

He has won several composition prizes, and his works have been performed in several locations in the Americas and Europe. As a pianist he has appeared with the National SO in performances of concertos by Mozart, Liszt and Grieg, and of some of his own compositions.

WORKS

Ops: Marianela (1, B. Pérez Galdós), San José, Nacional, Oct 1957; El regalo de los reyes, o las dos Evas (1, O. Henry), 1960, perf. 1986; El pájaro del crepúsculo, perf. 1982

Vocal: Absolutio post Missam pro defunctis, solo vv, chorus, orch, 1962; 3 canciones, S, orch, 1977; Jorge Debravo, spkr, S, orch, 1979; Coplas a Federico (L. Picado), S, 1986; Vocalise, female chorus

Orch: Cl Conc., 1960; Improvización, str, 1961; Pavana, str, 1963; Vn Conc., 1964; Tramas, str, 1966; Homenaje a Juan Santamaría, 1967; Variaciones concertantes, pf, orch, 1969; Preludio sinfónico, 1970; Pequeña obertura, band, 1974; Suite, 1975; Concierto barroco, 1976; Variaciones rítmicas, chbr orch, 1978; Sym. no.1 'en recuerdo de Johannes Brahms', 1980; Fl Conc., 1981; Va Conc., 1983

Chbr and solo inst: Trio, fl, cl, bn, 1959; Toccata y fuga, pf, 1960; Música para 7 instrumentistas, 1965; Sexteto, wind, pf, 1968; Dúo, vn, pf, 1971; Pf Trio, 1972; Toccata, vn, vc, 1973; Danza de la pena negra, pf, 1988; Douze minutes à Neuchâtel, str, perc, 1989

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JORGE LUIS ACEVEDO VARGAS

Gutman, Natalya

(b Kazan, 14 June 1942). Russian cellist and composer. Born into a family of several generations of musicians, she was brought up in Moscow. She began playing the cello at five under the tutelage of her stepfather, Roman Sapozhnikov, and at nine made her first public appearance. At the Gnessin Music School she studied with Sergey Aslamazyan and then with Galina Kozolupova, who remained her teacher at the Moscow Conservatory. In her teens she also worked with her grandfather, the violinist Anasim Berlin. She took a postgraduate course with Rostropovich and in 1962, while still a student, won the silver medal at the International Tchaikovsky Competition in Moscow. She also won prizes at the Vienna Student Festival and the Dvořák Competition in Prague, and in 1967 she and her duo partner, the pianist Alexey Nasedkin, took first prize in the Munich Chamber Music Competition. For a time Gutman's career was restricted to Eastern Europe but in 1980 she appeared at the Edinburgh Festival, playing the Brahms Double Concerto with her husband, Oleg Kagan. Works were written for the two of them by Anatol Vieru, Alfred Schnittke, Tigran Mansuryan and Sofiya Gubaydulina. In addition Gutman has had works composed for her by Edison Denisov, Vassily Lobanov and Schnittke. Although she has all the major works for cello and orchestra at her command and is famed for her interpretations of the Shostakovich concertos and Prokofiev's Sinfonia concertante, she is perhaps heard at her best in chamber music, where her lyrical gifts can come to the fore. Until her husband's death in 1990 she

was regularly heard playing in small groups with him and like-minded musicians such as Richter, Bashmet and Lobanov. In 1992, with Claudio Abbado, she founded the Berlin Encounters so that young artists could play chamber music with established musicians. She has recorded much of her solo repertory and can also be heard on many records of chamber music, most of them taken from concert performances. Her compositions include a Sonatina for solo cello, published in 1970.

TULLY POTTER

Gutmann, Albert J.

Austrian firm of music publishers. It was founded in Vienna in 1873 and was grandly described as the 'Kaiserl. Königl. Hof-Musikalienhandlung' on its title-pages. Its premises were at the Hofopertheater. Gutmann published the first editions of three major works by Bruckner: the String Quintet (1884), the Seventh Symphony (1885) and the Fourth Symphony (1889) each in full score, parts and arrangements for piano four hands. Although the Gutmann score of the Fourth Symphony was dismissed by Bruckner scholars in the early 20th century, it has been suggested more recently that it may actually represent Bruckner's own definitive revision of the work.

Gutmann remained active after the collapse of the Austro-Hungarian Empire, with the firm's address now given simply as 'Im Opernhaus'. An advertisement which appeared in 1919 listed highlights from the catalogue, including the firm's three distinguished Bruckner publications along with songs by Ignaz Brüll, Felix Mottl and Arthur Nikisch, instrumental music by Alfred Grünfeld and Ludwig Schytte, the version of *Don Giovanni* by Max Kalbeck and Robert Fuchs, and Mottl's opera *Agnes Bernauer*.

Gutmann himself appears as a character in one of the curiosities of the Bruckner literature. In 1924 Victor Léon collaborated with Ernst Decsey on a burlesque play about the life of Bruckner, *Der Musikant Gottes*; Gutmann is in the cast, thinly disguised as 'Goldmann, Musikverleger'. His firm appears to have ceased operations during the 1920s.

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NIGEL SIMEONE

Gutturalis.

See *Virga strata*.

Guy, Barry (John)

(b London, 22 April 1947). English composer and double bass player. He played the bass in a Dixieland band at school, and jazz and improvisation have remained integral to his style. While working as a draughtsman Guy studied composition with Glasser at Goldsmiths' College (1965–6), and at the GSM he studied the bass with J. Edward Merrett and composition with Orr and Stanford (1967–71). He joined the Spontaneous Music Ensemble in 1967; in 1970 he founded and became artistic director of the London Jazz Composers Orchestra, for which he has composed numerous works and recorded over 80 albums with major jazz artists such as Evan Parker, Bill Dixon and Cecil Taylor. A performer and composer in both classical and jazz styles, Guy's creative output evinces a dramatic synthesis of complex avant-garde structures with the immediacy and communicability of free jazz improvisation. Principal bass of the Orchestra of St John's Smith Square (1970–85) and of the City of London Sinfonia (1974–96), his works for his instrument have expanded both its range of sonorities and introduced novel virtuoso techniques which have inspired compositions by Rands, Orr and Swayne. His first work to gain international attention was *D*, for solo amplified strings, first performed by Boulez and the BBC SO. Excitingly varied, often aleatory string textures are displayed in major works, including *Flagwalk*, *The Eye of Silence*, *After the Rain* and *Fallingwater*, one of several works inspired by architecture. In 1991 *Look Up!* won the Royal Philharmonic Society Award. For semi-improvisational scores Guy developed his own graphic notation; in *Bird Gong Game* and *Witch Gong Game*, symbols are derived from drawings by the artist and jazz pianist Alan Davie. In more recent works he explores a postmodern synthesis of early music and avant-garde sonorities, a result of his experience with period orchestras and in duo with his wife, the baroque violinist Maya Homburger. In *Buzz* a viol consort exploits jazz techniques inspired by Charlie Mingus; in *Dakryon* the baroque violin is set against electronic tape and wild bass sounds. Guy has also presented improvisation and composition workshops at various universities, including York and Harvard.

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(selective list)

Orch: *D*, amp str, 1972; *Anna*, amp db, orch, 1974; *Flagwalk*, str, 1974; *Statements II – Ex*, amp db, orch, 1974 [from *Statements II*, amp db]; *The Eye of Silence*, vn, 2 fl, str, 1988; *UM 1788*, str qnt, 18 str, 1989; *After the Rain*, str, 1992; *Fallingwater*, conc. for orch, 1996

Jazz orch: *Ode*, 1980; *Polyhymnia*, 1988; *Harmos*, 1989; *Double Trouble*, 1990; *Theoria*, 1992; *Portraits*, 1994; *3 Pieces for Orch*, 1997; *Double Trouble II*, 1998

Chbr and solo inst: *Statements II*, amp db, 1972; *Play*, pf, ens, 1976; *Bitz!*, fl, ob, cl, pf, qt, 1979, rev. 1981; *Circular*, 2 ob (1 pfmr), 1984; *Whistle and Flute*, fl, tape, 1985; *The Eye of Silence*, vn, db, cimb, pf, 1989 [from *The Eye of Silence*, orch]; *Look Up!*, 8 vc, 1991; *Bird Gong Game*, improvising soloist (various insts), fl, ob, cl, b cl, hn, perc, 1992; *Mobile Herbarium*, sax qt, 1992; *Celebration*, vn, 1994; *Buzz*, viol consort, 1994; *Redshift*, 2 vc, 1988; *Dakryon*, baroque vn, db, tape, 2000

Vocal: *Str Qt no. 3 (W. Owen: Strange Meeting)*, S, amp str qt, 1973; *Waiata*, T + perc, medieval insts (1 pfmr), 1980, arr. 2 male vv + Renaissance insts, 1990; *The Road to Ruin* (S. Sassoon), 4 vv, str qt, 1986; *Remembered Earth* (trad. Amerindian text), T, B, lute, b viol/gui, synth, tape, 1992, arr. S, A, T, B, SATB, ob, baroque vn, db, hpd, 1999; *Un coup de dés* (S. Mallarmé), 4 male vv, 1994

Principal publisher: Novello

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MALCOLM MILLER

Guy, Buddy [George]

(b Lettsworth, LA, 30 July 1936). American blues singer and guitarist. Until he was 20 he lived in Louisiana, where he played the guitar and was among the younger black musicians who sang to accompany Lightnin' Slim (Otis Hicks, 1913–74). After moving to Chicago, he came under the influence of Otis Rush, whom he subsequently claimed to have defeated in a blues contest. His guitar playing was lyrical and finely executed, with clear notes that were permitted to 'hang' until they faded, a technique made possible by the use of well-amplified instruments. He became a resident guitarist for the Chess company, for whom he made *First Time I Met the Blues* (1960), notable for its high, intense vocal line and expressive guitar playing. Guy provided accomplished support for Sonny Boy Williamson 'II' on *Trying to Get Back on my Feet* (1963, Checker), and was particularly sensitive as an accompanist for Junior Wells on the slow blues *Ships on the Ocean* (1965, Del.). He made a successful partnership with Wells, aided by the skill of both musicians and their ability to perform before large audiences as popular entertainers; they were in great demand for concerts and overseas tours, on which Guy has made some of his best recordings. *Ten Years Ago* (Red Lightnin'), recorded in Montreux in 1974, was a new version of a piece they had first recorded in 1961, and *High Heel Sneakers* (1975, Bourbon) was recorded while on tour in Japan. The excessive demands of such tours, however, sometimes caused the quality of their performances to suffer. In 1991 he recorded the acclaimed album *Damn Right I've Got the Blues* (Silverstone). At his best Guy remained one of the finest blues singers based in Chicago, capable of playing with great feeling and fluency. In the 1990s he founded his own Blues Legends Club in Chicago.

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Guy, Helen.

See [Hardelot, Guy d'](#).

Guy, Nicholas

(*fl* 1615; *d* 28 Aug 1629). English musician and composer. He was the third generation of the Guy family, originally of foreign extraction, to serve at the English court. He was probably the son of Peter Guy the younger, of Greenwich, and was appointed as flautist from 24 June 1615, holding the post until his death. His extant compositions include a three-part fantasia (*GB-Lbl* Add.40657–61) and two six-part almans for wind (*Cfm* Mu.734).

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AshbeeR, iii–v, viii
BDECM

ANDREW ASHBEE

Guyana.

Republic on the northeastern coast of South America with an area of 215,000 km² and a population of 874,000 (2000 estimate). Formerly named British Guiana, it gained independence from the United Kingdom in 1966 and became a member of the British Commonwealth. Though on the mainland, Guyana is a part of the circum-Caribbean culture area and its heterogeneous musical traditions are most similar to those of other Caribbean poly-ethnic or plural societies (see [Suriname](#) and Trinidad and Tobago). The music of Guyana comprises three distinct traditions: that of the Amerindian tribes (5% of the population in 1975), of the East Indian community (51%) and of the African-derived blacks and Creoles (31%). However, by the beginning of the 21st century, little musicological research had been conducted there.

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Guy de Cherlieu.

See [Guido of Cherlieu](#).

Guy de Saint-Denis

(fl late 13th century and early 14th). French Benedictine music theorist. He was a monk of St Denis: Ulysse Chevalier falsely claimed that he was Guy de Chartres, Abbot of St Denis between 1294 and 1310 (*Répertoire des sources historiques du Moyen Age: bio-bibliographie*, Paris, 1877–88, 2/1905–7, i, p.2013), but he cannot be identified among the many monks named Guy in the obit lists of St Denis (ed. C. Samaran in *Bibliothèque de l'École des chartes*, civ, 1943, p.49). The sole surviving copy of his treatise (GB-Lbl Harl.281, ff.58v–96) concludes 'Here ends the treatise on the tones compiled by brother Guido, monk of the monastery of St Denis in France'; this information is confirmed by an acrostic of the initial letters of the introduction and the four sections of the treatise, which yields the name 'Guido' (a similar procedure may be observed in the seven sections of the *Speculum musicae* of Guy's contemporary Jacobus of Liège).

Guy's treatise comprises two sections. The first is theoretical, and deals with the Gregorian psalm tones, consonances, modes etc. The second section is practical, and concerns the performance of the psalms and the use of the *neuma* (melismas that might be added at the ends of certain chants). It concludes with a tonary corresponding with the antiphoner and gradual in use at St Denis. Guy quoted a hymn from the Office of St Louis; Louis was canonized in 1297 and the Office composed in 1299 (this Office followed the Paris use, however, and according to Guy, was not sung at St Denis). He also mentioned an unknown chant for Corpus Christi. This festival was introduced at Paris in 1318, and slightly earlier at St Denis since Cluny introduced it in 1315; the treatise must therefore have been compiled before Paris adopted the Corpus Christi Office commonly attributed to St Thomas Aquinas (i.e. in the period between 1315 and 1318).

The sources of the treatise include Plato, Aristotle, Boethius, the *Micrologus* of Guido of Arezzo, Honorius of Autun, Guillaume d'Auxerre on the *neuma*, the *Dialogus* of Pseudo-Odo (see [Odo](#)) and the treatises on plainchant by Petrus de Cruce ('qui fuit optimus cantor') and, in particular, Johannes de Garlandia. Guy's quotations from the latter enabled Reimer to identify the authentic version of Johannes's treatise.

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*Fétis*B

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Guyer, Percy.

Pseudonym of [Septimus Winner](#).

Guymont

(*fl* 14th century). French composer. He is now known only from a three-voice Kyrie (*F-APT* 16bis; ed. in *CMM*, xxix, 1962 and in *PMFC*, xxiii, 1989–91). The middle voice is frequently harmonized in discant style with the tenor; but, particularly in the four-bar hockets which conclude each major section, the two upper voices move together, so that the total effect is of motet style. (For further discussion see H. Stäblein-Harder: *Fourteenth-Century Mass Music in France*, MSD, vii, 1962.)

GILBERT REANEY

Guyon [Guion], Jean

(*b* c1514; *d* after 1574). French composer. He was a singer in the cathedral choir at Chartres from 1523, and from 1541 to 1556 he was *maître des enfants* there. He was made a canon in 1545, later becoming a senior official ('*commis à l'oeuvre*'). His name does not appear on the register after 1574.

17 chansons published between 1535 and 1551 show Guyon to have been an extremely skilful chanson composer. Each of the four voices has real melodic interest, and the musical structure is nicely balanced between lively, imitative writing, passages in triple metre and homophonic sections. Most are melismatic to suit their serious, melancholy nature; a few have ribald texts set syllabically to rapid notes. Two particularly interesting chansons, *Musiciens qui chantez à plaisir* and *Si j'estoys Dieu vous series tous mes chantres gentilz*, bear witness to his pleasure in singing and his delight in the singers who worked with him; the texts advise them not to sing without having something to drink, and not to sing too loud or rush the tempo.

Only three sacred works by Guyon are known: the motet *Fundamenta eius in montibus* and two masses. His *Missa 'Je suis desheritée'* (based on a chanson attributed by Attaignant to both Lupus and Cadéac) uses canonic writing in the 'Crucifixus' and Agnus Dei sections.

WORKS

all for 4 voices

sacred

Missa 'Je suis desheritée' (Paris, 1556) (on chanson by Lupus or Cadéac); Missa 'Tota pulchra es', in *Missae duodecim, a celeberrimis authoribus*, 4vv (Paris, 1554)
Fundamenta eius in montibus, 1535¹

chansons

Amour ung jour, 1549²⁰; Ce que l'oeil pert, 1549²¹; C'est trop presté, 1549¹⁹; De noz deux cueurs, 1563³; Encore Amour ne m'avoit fait sentir, 1546¹⁴; Esleu m'avez pour vostre seul, 1550¹²; Gaultier raontra Janeton, 1545¹⁰; Je meurs alors que de vous ay perdu, 1549²¹; Long temps y a, innocente pucelle, 1550⁹

Malade si fut ma mignonne, 1550¹¹; Mon amy est en grace si parfaict, 1550¹¹; Musiciens qui chantez à plaisir, 1550⁹; Par toy Amour, héllas, je suis laissée, 1546¹² (attrib. H. Fresneau in 1545¹³); Pleust or a Dieu, 1543¹¹; Quelque yvrongne de par le monde, 1550⁹; Recepte pour un flux de bourse, 1550⁹; Si j'estoys Dieu, 1543⁹

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CAROLINE M. CUNNINGHAM

Guyonnet, Jacques

(b 20 March 1933). Swiss composer and theorist. He studied the piano, conducting and composition at the Geneva Conservatoire, attended the Darmstadt summer courses, and in 1959 founded the Geneva Studio for Contemporary Music, which contributed a great deal to the development and distribution of techniques of serial composition in French-speaking Switzerland. From 1960 he worked with Boulez, features of whose style appear frequently in Guyonnet's early compositions. In 1967 Guyonnet began teaching composition at the Geneva Conservatoire. He founded an electronic studio that was later extended to become a research institute for electronic music and audio-visual art. As a composer, Guyonnet turned away from the strictly serial style in the 1960s and began concerning himself with polystylistic influences and various different systems of musical language; his work also reflects the influence of light music. One of the pioneers of computer music in Switzerland, he composed little after the 1980s.

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Orch: *Suite sérielle*, chbr orch, 1958; *Monades I–III*, 1959–61; *En trois éclats*, pf, orch, 1964; *7 paroles du temps*, 1966; *Les enfants du désert*, str, 1974; *Lucifer Photophore*, chbr orch, 1974–5; *A single R*, va, chbr orch, 1971; *Les profondeurs de la terre*, 1977; *Ombres*, 1979; *Tempi soli*, chbr orch, 1979; *Les dernières demeures*, 1979; *Harmonique-souffle*, chbr orch, 1980; *Hier, aujourd'hui, demain*, 1986; *Base-anabase*, pf, orch, 1990

Vocal: *Méditations*, S, 2 pf, 2 hp, 2 perc, 1962; *The Approach to the Hidden Man II* (H. Michaux), 1v, 11 insts, 1967; *Chorus III*, S, str, 1969; *Le chant remémoré*, 4vv, orch, 1972; *Textes III*, 6 soloists, 4vv, tape, 1972; *Zornagore* (M. Butor), spkr, orch, 1976; *Anagramme sur le nom de Geneviève Calame*, chorus, 8 brass, 1980; *La canatate interrompue*, orat, 1986

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[interview]

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ROMAN BROTBECK

Guyot (de Châtelet) [Castileti], Jean

(*b* Châtelet, ?1512; *d* Liège, 11 March 1588). Flemish composer. He entered the University of Leuven in 1534 and graduated with the Bachelor of Arts on 22 March 1537. On 26 April 1538 he obtained his share of the family inheritance at Châtelet, and documents from the record office of the deputy mayor there (1549–50) show that he kept some contact with that part of the country. According to Thimister he was chaplain and *maître de chant* of St Paul, Liège, from 1546. Susato published several of his motets in Antwerp in that year and several secular pieces during the next few years. Guyot's name appears in the lists of chaplains of St Paul in 1552 and 1554. In the latter year he dedicated his *Minervalia ... artium*, a dialogue on the virtues of music, to George of Austria, Prince-Bishop of Liège 1544–57. Guyot replaced Zacharias Gransyre as *maître de chant* of the Cathedral of St Lambert, Liège, late in 1557 or early in 1558; on 24 April 1558 he was appointed rector of the imperial altar of St Lambert in the cathedral. In 1559 he was required to take on the duties of first precentor from Etienne Danielis but was able to pass them on to Jean de Chaynée in 1561. On 28 July 1563 the chapter of St Lambert gave Guyot permission to travel to the imperial court at Vienna, and during his absence appointed Nicolas Douhaer *maître de chant* and Toussaint Dalmangne as second succentor.

In November 1563 Guyot succeeded Pieter Maessens (who had died in October) as Kapellmeister in Vienna and employed two singers from Liège, Jean de Chaynée and Adamus de Ponta, who had apparently

accompanied him. The death of Emperor Ferdinand I the following year deprived them of their posts, for Ferdinand's heir, Maximilian II, dismissed his father's retinue and installed himself in Vienna with his own chapel, directed by Jacobus Vaet. Guyot returned to Liège and took up his benefice again, but no longer took any part in directing the cathedral's music. However, he appears to have composed religious music for the use of the church in Liège for over 20 years and to have taken a guiding interest in the work of young composers, notably Gérard Heine, canon of St Jean l'Évangéliste. Two other pupils of his from the years before 1563 were Johannes de Fossa, successor to Lassus in Munich, and Jean de Chaynée, *maître de chant* in Maastricht. Guyot was dean of the Chapelle des Clercs until his death and was buried there.

Guyot used dense polyphonic textures, with few rests in any voices and with imitative entries following closely on each other. He rarely wrote chordal passages or changed his vocal scoring and in this is typical of mid-16th-century composers of the southern Netherlands. The works for six voices are remarkably full and sonorous (for example the *Te Deum* in RISM 1568²); easily recognizable thematic motifs, frequently beginning on the upbeat, generally develop within a limited range. The four-voice secular pieces have considerable life and even vivacity thanks to his fluency and skill in imitative counterpoint.

WORKS

Missa 'Amour au cœur', 8vv, *D-Mbs* (Mus.46)

Te Deum, 6vv, *Mbs* (Mus.515)

6 motets, 4vv, 1547⁵, 1547⁶, 1553⁸, 1553¹⁰, 1554⁸

8 motets, 5vv, 1546⁶, 1546⁷, 1553¹⁴, 1553¹⁶, 1555⁸, 1555⁹, 1568⁴

3 motets, 6vv, 1568², 1568⁴

7 motets, 8vv, 1568², 1568⁴, 1568⁶

Benedicta es caelorum regina, 12vv, 1568² (arr. of Josquin's *Benedicta*, 6vv)

7 chansons, 4vv, 1549²⁹, 1552⁷, 1552⁸, 1552⁹

4 chansons, 6vv, 1550¹⁴

2 chansons, 8vv, 1550¹⁴

Minervalia ... artium (Maastricht, 1554)

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JOSÉ QUITIN/HENRI VANHULST

Guy-Ropartz, Joseph.

See [Ropartz, Joseph Guy](#).

Guzikow, Michał Józef

(*b* Szklów, [now Belorussia], 2 Sept 1806; *d* Aachen, 21 Oct 1837). Polish xylophonist. Born into a poor family of Jewish musicians, Guzikow was, in his early years, a street player of the dulcimer and flute. After an illness had weakened his lungs, he took up the xylophone. He improved the instrument, extending its range to two and a half chromatic octaves and placing the keys on straw rolls in order to amplify the sound (see illustration). Within three years he had become a master of the instrument, and his concert performances in Kiev, Moscow and Odessa in 1834 aroused great admiration. Encouraged by Lipiński, Lamartine and Michaud, he set off on a concert tour of Europe. In May 1835 he played in Kraków, Warsaw and Lemberg, and subsequently in Bohemia and in Vienna, Berlin, Frankfurt, Paris and Brussels, always to enthusiastic audiences: Mendelssohn and George Sand were among those who were impressed by his playing. Guzikow's concerts often featured a guest soloist, for example Kalkbrenner at a Paris concert in the Tuileries. Guzikow's repertory consisted of his own works, particularly fantasias on Polish themes. He also played transcriptions of piano and violin concertos by Weber, Hummel, Hoffmeister and Paganini, whose *La campanella* always won him a standing ovation. Illness interrupted his career, and he died of tuberculosis.

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Guzmán (Frías), Federico

(*b* Santiago de Chile, 17 Aug 1836; *d* Paris, Aug 1885). Chilean composer and pianist. His family, of whom many were musicians, played a fundamental part in his initial training and development as a composer. He held a variety of posts in Chile, as composer, performer, organizer and teacher. However, after meeting the American composer and pianist L.M. Gottschalk in 1866, he felt impelled to travel to Paris to complete his studies. This he did between 1867 and 1869, combining his training with successful concert tours in France and England. He was the first professional civilian composer in Chile after its independence and the first Chilean composer and performer to achieve international renown: as well as trips to Europe, he gave concert tours in the United States (1870) and in several Latin-American countries, including Argentina, Peru and Brazil. He is particularly important for his dissemination of the Classical-Romantic repertory, and particularly Chopin's works, in Chile (1869) and Lima (1871–9). He was also the first in his country to cultivate serious Romantic music. His works, mainly written for the piano, were published in Chile, Argentina, Peru, Brazil (where he lived from 1880 to 1882), France and Germany.

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(selective list)

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LUIS MERINO

Guzmán, Jorge de

(*b* Cádiz, *fl* 1686–1709). Spanish theorist. He was *sochantre* (sub-precentor, or director of plainsong) at Cádiz Cathedral from 1686 to 1709. His plainsong treatise, *Curiosidades de cantellano, sacadas de las obras del Reverendo Don Pedro de Cerone ... y de otros autores* (Madrid, 1709), is a substantial volume of 280 pages of text and musical examples. Its purpose was twofold: to aid him in teaching plainsong at the collegiate seminary of S Bartolomé, and to make available valuable material from various treatises of the past, particularly Cerone's *El melopeo y maestro* (Naples, 1613). Many of his chapters consist of commentaries upon Cerone; other works cited include the exceedingly rare 1604 plainsong treatise of Vicente Villegas, *Suma de todo lo que contiene el arte de canto*

llano. Guzmán's prose style is witty and conversational; although he deals with most of the fundamentals of plainsong, the particular significance of his study lies in his detailed treatment of the rhythms used in Spanish chant, the variety of psalm-tone terminations and their functions, the 'affects' of the modes and the *cuerda* (key or pitch) at which the chants are performed in different parts of Spain – a matter of special interest in the study of liturgical organ music.

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ALMONTE HOWELL

Guzmán, Luis de

(*b* ?Granada; *d* nr Naples, 1 May 1528). Spanish vihuelist and composer. Apparently a native of Granada, he perished while observing the naval battle of the Gulf of Salerno aboard the Spanish commander's vessel. Praised as one of the most talented vihuelists of his time, Guzmán was one of the earliest exponents of the seven-course vihuela. No works survive, although his tablatures were collected for publication by Luys de Narváez in the 1530s and were still in circulation when Bermudo wrote of him in *Declaracion de instrumentos musicales* (1555). Remembered posthumously for having 'made the strings speak' and for his sweet voice, he was also noted for his use of scordatura. Bermudo reported that he had intabulated works using irregular tunings, and also that he would play in standard vihuela tuning except for one string on either the third or the fourth course being tuned to another note.

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JOHN GRIFFITHS

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See [Gautier, Jacques](#).

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See [Corner, Philip](#).

Gwyneddigion Society.

See [Eisteddfod](#).

Gwynneth, John

(*b* c1495; *d* ? c1562). Welsh composer. He was listed by Thomas Morley in his *Plaine and Easie Introduction* (1597) as a distinguished English practitioner of the art of music. His works are now lost or unidentifiable, save for the bass part of his four-voice song *My love mournyth* in the *XX Songes* (RISM 1530⁶). The poem, a meditation on the Passion, is a sacred contrafactum of the popular song *My love sche morneth*, known from Cornysh's arrangement in Henry VIII's Manuscript (see Stevens, p.394). Gwynneth's setting uses a varied refrain form analogous to the carol; it is possible to fit a rhythmically free version of the second half of the song melody over the bass of the refrain. The solitary bass line moves smoothly but purposefully, and its composer commanded a fairly progressive technique.

Gwynneth's lost works included at least eight polyphonic masses, mentioned in his two supplications for the Oxford DMus. He applied for this degree in 1531, though he had not first taken the BMus, describing himself as a secular priest who had practised the art of music for 12 years – a term extended to 20 years in his second and more emphatic application, which was granted. The latter figure would put his birth at about 1495. He claimed to have composed 'all the Responses for a whole year *in cantis chrispis aut fractis ut aiunt* [i.e. mensural music], and many masses, including three masses of 5 parts and five masses of 4 parts, and hymns, antiphons, etc.'. Burney claimed to have seen music by Gwynneth in the Pepysian Library (Magdalene College, Cambridge), though he placed him in the wrong reign and appears to have expanded the contraction 'Jo.' wrongly, writing of 'Joseph Guinneth and Robert Davis, who flourished about the time of Edward the Fourth, and of whose counterpoint in two parts there are some fragments at Cambridge, in the Pepysian Collection, in which red notes are used for diminution'. These are now untraceable; but in view of Burney's mention of 'fragments' it is highly unlikely that he had misread the word 'Gymel' (in *GB-Cmc* Pepys 1236) as 'Guinneth'; the music in this manuscript is not fragmentary, nor does the source contain a name that could have been misread as Davis. Probably Burney was describing a fly-leaf or some loose scraps taken from a binding.

The composer is perhaps the clerk John Gwynneth, a Catholic apologist who published anti-Protestant books in 1536 and 1554–7 (see *DNB* and Flood); if this identification is correct, it is strange that he is nowhere described as DMus.

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BRIAN TROWELL

Gye, Frederick

(*b* London, 1809; *d* Ditchley, Oxon, 4 Dec 1878). English theatre manager. He was educated mainly in Germany and originally helped his father manage the Vauxhall Gardens, London. He was associated with the Jullien Promenade Concerts at Covent Garden (1843–4) and became acting manager of the Theatre Royal, Drury Lane (1847). In 1848 he became business manager to Edward Delafield (director of the Royal Italian Opera, Covent Garden, 1848–9), and the next year obtained the lease of Covent Garden, initially for seven years though he remained there until 1877. He introduced many operas to London, including *Rigoletto* (1853), *Il trovatore* (1855), *Don Carlos* (1867), *Aida* (1876), *Lohengrin* (1875) and *Tannhäuser* (1876), with artists including Patti, Albani, Pauline Lucca, Tamberlik, Faure and Maurel. He was succeeded by his son Ernest Gye, who married Albani.

HAROLD ROSENTHAL/R

Gyffard Partbooks

(*GB-Lbl* Add.17802–5). See Sources, MS, §IX, 19.

Gyger, Elliott

(*b* Sydney, 27 Sept 1968). Australian composer. He studied composition at the University of Sydney with Eric Gross and Peter Sculthorpe, then at Harvard in 1996 on a Frank Knox Memorial Fellowship. His work of the early 1990s revealed a penchant for complex and refined instrumental writing with some affinities with the style of Elliott Carter, for instance in *Liquid Crystal* (1990) and *Trio Sonata* (1994). His works for voice display intimate knowledge of vocal writing combined with an instinct for intellectual and cultural resonance. His sophisticated orchestral writing, developed through a series of commissions and performances, is displayed in *Arclight* (1990) and *Deep and Dissolving Verticals of Light* (1994). His style combines modernist techniques with an expressive sensibility to textural refinement.

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PETER McCALLUM

Gyles, Nathaniel.

See [Giles, Nathaniel](#).

Gymel [gimel, gemell, gemmel etc.].

A 15th- and 16th-century English term denoting the counterpoint that results from the temporary splitting of one voice part in a polyphonic composition into two voices of equal range. Each of the two voices so produced is usually designated as 'gymel' in the manuscript sources. The evident etymological derivation of the word from the Latin *gemellus* ('twin') is corroborated by John Palsgrave, who in the English–French vocabulary of substantives in book 3 of his *Lesclarcissement de la langue francoyse* (London, 1530) gave *iumeau* as the French equivalent of 'Gymell song'.

While the term 'gymel' seems not to have come into use before the later 1430s, the first known example of the practice dates from the mid-14th century (*GB-DRc* C.1.20, ed. in *PMFC*, xv, 1980, no.34). The case is the more remarkable for the periodic occurrence of gymel in the triplum of an isorhythmic motet, a species rightly assumed to have involved performance by only one musician to each part.

In the 14th century there was a widening of the two-voice framework to more than a single octave, and a regular acceptance of the 12th as the largest contrapuntal interval between the outer voices of a composition. This brought with it the gradual development of a concept of polyphony in which the voice parts tend to occupy contiguous rather than identical or largely overlapping ranges. This differentiation of ranges in turn evidently caused English composers to vary the combination of voices within compositions. By about 1400 works came to be written in which duet sections provided textural change as well as structural articulation within a three-part context.

Two factors therefore seem to account for the rise of gymel: (1) The growing interest of composers in a succession of textures and colours,

varied from section to section by means of different combinations of voices; and (2) the growth of small but well-trained and properly balanced chapel choirs. The latter were expected by their aristocratic patrons to sing the new sonorous choral polyphony that 15th-century composers were beginning to write for them, in contrast to the ecclesiastical and courtly solo polyphony of earlier times.

Apart from one unusual case, no extant English manuscript before the end of the 15th century contains examples of gymels. That exception is a composition (in *GB-Lbl* Eg.3307, c1440) whose two sections both begin with a duet for two high voices not labelled gymel, in which the two voices subsequently combine into one before the remaining voices enter. The fragmentary state of preservation of English sources doubtless accounts for the curious fact that the earliest documentation of an English practice and term is found in two continental manuscripts. The tropes in a Sanctus by Rouillet (*D-Mbs* lat. 14274, ff.143v–5) are composed for solo duet using two sopranos, designated 'gemell'. *O rosa bella*, attributed to Dunstaple (as it appears in *I-TRmp* 90), has several additional voices, two of which, labelled 'Gimel' and 'Alius Gimel' and occupying the same range as the melody, are designed to form alternative duets with it. (The resulting counterpoint makes it impossible to retain the remaining voices of the composition.) In both of these cases the manuscript was probably written in the late 1450s, while the composition may well date from about 1440.

The practice of fashioning a gymel for a pre-existing voice part is briefly referred to in an anonymous English treatise written in about 1450, the so called Pseudo-Chilston. After enumerating unison, 3rd, 5th, 6th and octave as the consonant intervals available to a countertenor improvising a descant above or below a plainsong, the author continued: 'And alwey beginne and ende thi Countertenor in a 5. And thi Counter gemel begynne and ende in unisoun' (Bukofzer, 1936). The directions are laconic, but entirely adequate in the context, since the 'counter gemel' (the voice added to a pre-existing part to produce an improvised gymel) differs from a countertenor in nothing but the unison junction with its 'twin'. (Pseudo-Chilston made it clear that the [Sight](#) system of faburden and English discant did not apply to the countertenor; naturally, it would be equally inappropriate for the counter gemel.) The counterpoint of the composed gymels for *O rosa bella* reflects the rules given by Pseudo-Chilston.

The first English source to contain gymels is the Eton Choirbook, written between 1497 and 1502. Compositions in which they occur are by Banaster (MB, x–xii, 1956–61, no.28), Browne (no.5), Cornysh (no.30), Davy (nos.11, 51), Fawkyner (no.32), Horwood (no.44) and Lambe (no.14). In the gymel section of the work by Banaster, who belonged to the generation before the other composers, the treble part is split while all other voices pause ([ex.1](#)). Taken together with the earlier cases this seems to indicate that composed gymels originally involved the top part of a composition and excluded all the other voices from participation in the counterpoint. The manuscript uses *semel* (*semell*, *semellum*) as well as the conventional term to designate gymels. This perhaps confirms that no more than two singers usually sang a given voice part. (*Semel* does not indicate the return to unison singing, as has been claimed.) All other instances of gymel in the Eton Choirbook and in later sources combine such duets with

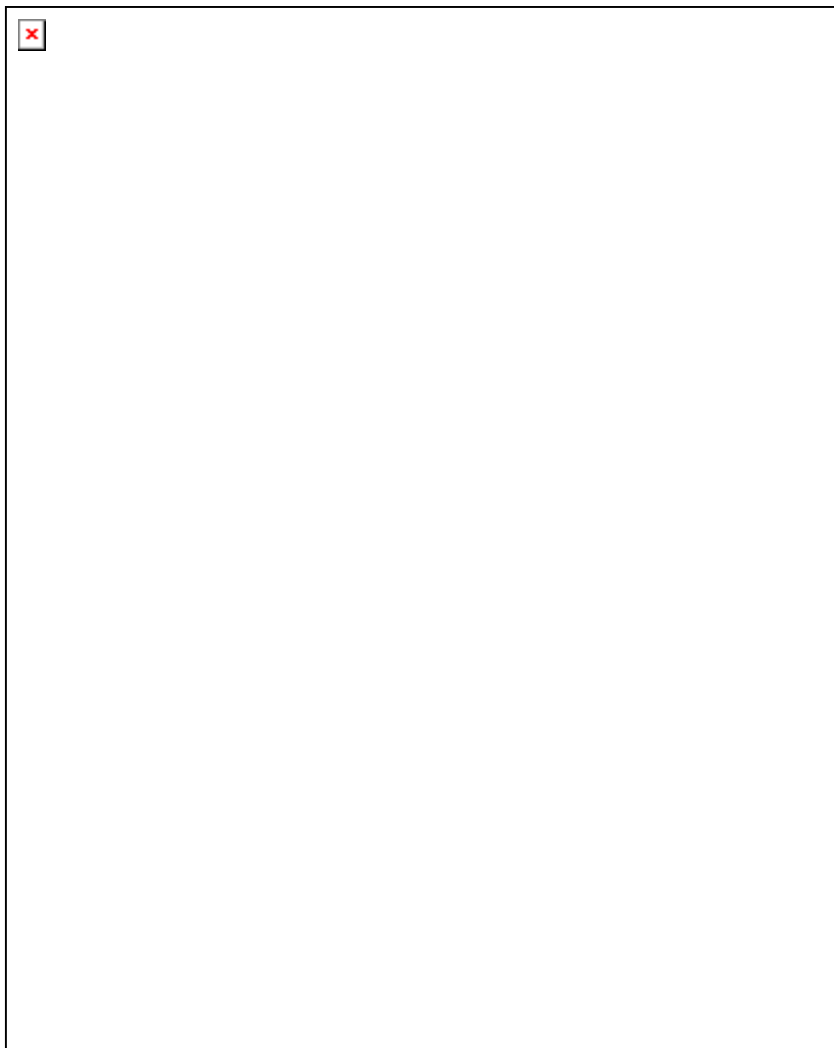
one or more of the other voices, which need not be lower voice parts. Nor do the gymels necessarily any longer begin and end on a unison. Any voice – even the bass – can be split; and sometimes two voices are divided to form double gymels, either by themselves or in counterpoint with one or more of the other parts.



Other manuscripts containing compositions with designated gymel sections are *GB-Llp 1* (c1510), *Cgc 667* (c1520) and the so called Forrest-Heyther Partbooks (*Ob*). Representative composers to use the device are Cornysh (*Magnificat*), Aston (*Missa 'Videte manus meas'*), Taverner (*Missa 'Gloria tibi Trinitas'*; *Missa 'Corona spinea'*; *Missa 'O Michael'*), Tye (*Missa 'Euge bone'*), Tallis (*Gaude gloriosa mater*; *Magnificat*) and Robert White (several compositions). The term seems to have fallen into disuse by the late 1560s. The claim that evolutionary lines can be drawn from gymel to bicinium and from gymel with contratenor bassus to canzonetta, basso continuo duet and trio sonata seems fanciful and dubious, the more so since bicinia were usually not written for equal voices and 16th-century gymels generally shared their counterpoint with a variety of additional voices.

Apart from Pseudo-Chilston, only [Guilielmus Monachus](#), presumably an Italian savant writing in Italy in about 1470, reported on gymel, which, together with 'faulx-bordon', i.e. faburden (not 'English discant', as has been claimed), he calls the two 'modi Anglicorum' (CSM, xi, 29–30, 38–41; *Cousse-makerS*, iii, 228b–289, 292a–295b – corrections by Bukofzer and Trumble). The first passage describes it as an improvisatory technique (notating it as *inex.2*; the octave transposition assumed by Bukofzer in *MGG1* seems based on a misreading of the relevant passages), while the other deals with composed gymel. The only change in Guilielmus's descriptions is the omission of the 5th from the available consonances. His examples prove that this is not an oversight, since they contain no 5ths, but exhibit long stretches of parallel 3rds, 6ths and 10ths. The incidence of parallel 6ths in particular makes it clear why he discussed faburden and gymel together: his version of the latter, which, according to him, may or may not involve a cantus firmus, often sounds like fauxbourdon without the middle voice. Moreover, he said that in composed gymels it is possible to have a contratenor bassus, 'because, if indeed Gymel have 6ths and 8ves

in the manner of fauxbordon, then the contratenor of Gymel can proceed just like the contratenor of Faulxbordon ...'. (In other words, since the usual contratenor altus is impossible in such a fauxbourdon, it is in fact the same as parallel gymel with contratenor bassus, because it has lost the characteristic parallel 4ths of normal fauxbourdon;[ex.3.](#)) If the main voice (i.e. the top voice) contains a cantus firmus, the latter will, of course, normally have to be transposed upwards, usually an octave. The prevailing techniques of decoration and paraphrasing are then applied to it ([ex.4](#)).





Both the principle of parallelism and the corollary separation of the voices in his composed gymels – there is no crossing of voices between cantus and ‘tenor’ – set Guilielmus apart from the English tradition. Counterpoint for twin voices has been transmuted into parallelism for two different voices, to which the term gymel seems hardly applicable. (The frequently cited ‘Gemel’ in *PL-Wu* Rps.Mus.58, which involves two unequal voices, likewise betokens a continental misunderstanding of the word.) The situation is similar to the rise of fauxbourdon on the Continent in the later 1420s. Both cases demonstrate how continental musicians assimilated an English contrapuntal technique favouring imperfect consonances and more or less frequent parallel movement, the latter, however, by no means continuous; each time the result was a codification into a system far more rigid than the original style.

The tangled semantic history of gymel in modern musicology is due to the fact that theoretical sources were published first. The earliest discussion of gymel (by Adler) resulted from Coussemaker’s publication in 1869 of Guilielmus’s treatise. Both Adler and, after him, Riemann surmised, not unreasonably, that the parallelism of Guilielmus’s examples, which appeared to be an essential characteristic of gymel, was the original germ of harmony (Adler), the oldest type of English polyphony (Riemann). And indeed, 13th-century English musicians produced a number of duets for equal voices that cross frequently and favour parallel 3rds (see [Cantilena \(i\)](#)). The first to misapply the term gymel to consecutive 3rds in English polyphony (for two or more voices) of the 13th and 14th centuries was Wooldridge in 1905 (*OHM*, ii). 30 years later Bukofzer published the first of many essays in which he emphatically set forth this interpretation. Though anachronistic and inaccurate, it has been adopted by many authors.

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ERNEST H. SANDERS

'Gypsy' [Roma-Sinti-Traveller] music.

The music of itinerant groups, predominantly found in Europe but also in other areas, such as the Middle East and South Asia. Most often classified as 'Gypsy' – once a derogatory term but more recently the source of political pride – these groups also have their own ethnonyms. The main focus of this article is the music of Roma/Gypsies in Europe, with the aim of underlining similar patterns in their musical practices and processes, that reflect their shared values and ethos. For the music of non-European Gypsies, see under the appropriate country article.

1. 'Gypsy' groups.
2. Music and musicianship.
3. Adaptation and conservation.
4. Musical and textual transformations.
5. Instrumentation.
6. Female performers.
7. New developments.

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IRÉN KERTÉSZ WILKINSON

Gypsy music

1. 'Gypsy' groups.

'Gypsies' comprise many different groups, but these can be classified into two main categories: the Indian-originated Roma (and Sinti) and the indigenous peripatetic Traveller groups of particular countries and areas. The Roma, whose name is derived from the Romani word *man*, are also known in different places as Romen, Romani, Rom or Romanichals. Roma is the term implemented by Roma politicians to avoid non-Gypsy derogatory terms such as '*çingene*', '*cigány*' or 'gypsy'. Spanish Gypsies refer to themselves as Gitan ('Gypsy'). Others opt for a different name all together. In German speaking areas, the 'Gypsy' group who suffered most during the Holocaust stress this through their name, Sinti. In Finland they call themselves Kale.

Within the broad categories of Roma, Sinti or Gitan, there are further subdivisions according to type and level of descent, language use and religion, all of which serve as a framework for Roma social structure. Many Roma groups are divided according to their previous or present residency in a country and its cultural symbols. In Bulgaria, the trilingual Xoraxani (Turkish) Roma speak a strongly Turkish-inflected Romani and are Muslims. The Dasikane (Bulgarian) and the Vlaxe (Vlach) Roma also have their own Romani dialect and are Orthodox Christians. (Here, the term 'Vlach', just as in Hungary, refers to the Roma's past residence in Romania and is not to be confused with the Aroumanian Vlachs, who are pastoralist nomads living in Macedonia and Greece.) Some Bulgarian Roma even resort to a paradoxical category of Gažikane (non-Gypsy) Roma to distinguish themselves from all the other Roma groups.

Traveller and other 'Gypsy' groups are also known by a great number of names, such as the Mincéirs of Ireland, the Reisende ('Travellers') in Scandinavia, the Jenish of German-speaking areas and the Mercheros in Spain. As with the Roma, these Traveller groups have names that distinguish subdivisions, partly because their itinerant life styles favour small social units, which may comprise families, who build further connections through marriages with other groups.

These differences are important in creating 'Gypsy' identities that, from the viewpoint of particular Roma, Traveller or other groups and individuals, make the single concept 'Gypsy' meaningless, except within the recently developed Romani rights political movement. The term 'Gypsy' is used in this article to designate the collectivity of many separate groups, all of which treasure their own uniqueness. Use of the collective term, however, does not mean that they constitute a homogeneous whole. Gypsy society is characterized by variety, in which the individual orders the world through the perspectives of the social group to which he or she belongs (Liégeois, 1986).

Enforced or voluntary sedentarisation has helped to create regional musical styles, but even within these there are still persistent differences according to descent and community. Beneath the ostensible variety of Gypsy musics, however, lie shared socio-cultural values, which are responses to pressures for assimilation and constant persecution from different 'host' societies. Those values are, to an extent, embodied in their musical activities. They include a lack of shared homeland (even in

mythology); a strong emphasis on the importance of an individual's descent; economic dependence through mainly autonomous occupations; an explicit 'purity' system to mark social and other boundaries between Gypsies and non-Gypsies as well as between different Gypsy groups; a non-possessional attitude to property; and a social memory that concentrates largely on history within living memory while mythologizing older events. These socio-cultural aspects represent a Gypsy ethos shared by sedentary and itinerant Roma or Traveller groups, and have correspondences in musical products and in processes and conceptualizations that are brought together in performance (fig. 1).

Recent political and socio-economic changes, together with rapid developments in mass communications, have widened the possibilities for Gypsy interaction. With growing political self-determination in most communities, aspirations to Roma or Traveller unity are being articulated for the first time and symbolically embodied in a Gypsy (inter)national anthem, *Gelem, gelem*. However, this co-exists with various regional 'national' anthems, and an awareness of differences in historical origin and development; for instance, Roma populations have an increasing awareness of relationships to India or Arab cultures. This has brought with it changes in general thinking and musical practices, which through their long-established flexible value system allow accommodation of several concurrent identities in relation to immediate family and locality or to a wider region and even the world at large.

Gypsy music

2. Music and musicianship.

Documented instances of Roma individuals playing lutes or plucked instruments at the royal courts of Europe go back over 500 years (e.g. to the Duke of Ferrara of Italy in 1469; the Royal Court of Hungary, near Buda, in 1489). The available evidence suggests that in subsequent centuries Gypsies offered a wide range of entertainments to the broadest possible public. Initially this role was shared with non-Gypsy entertainers, but early modern times saw a growing religious ambivalence, and even prohibitions, in relation to music for entertainment, and that tendency gave increasing opportunities for Gypsies to become professional musicians. This was aided by their marginalized social position and the association that many societies make between musicianship and the magical, exotic and even devilish. This economic niche as professional musicians suited the Gypsies' preference for autonomous occupations that allow them to work mainly with their own kin. Famous musician families, such as the Stewarts and Robertsons in Scotland, the Keenans in Ireland, the Manush families of Ferréts, Reinhardts or Rosenbergas, the Hungarian Romungre dynasties of Lakatos and many others, carry a complex social web in their musical heritage.

Furthermore, for the Gypsies themselves, musicianship has positive connotations. The cultural significance of Gypsy musical practices, which may also comprise verbal-musical and kinaesthetic forms, is exemplified in the concept of 'true words' (*čači vorba*) among the Hungarian Vlašicka Roma (Vlach Gypsies) and the Finnish Roma, while the Travellers of the British Isles talk about the 'realness' of performance.

Gypsy music

3. Adaptation and conservation.

A mobile, flexible mode of life and lack of their own nation-state has forced the Gypsies to create their own social space within the existing political structures of other nations. This has encouraged dependency on the 'host' culture, a non-proprietary attitude to goods and a willingness to adapt, conserve and transform all values which find expression at various levels in the music-making sphere. Processes of adaptation form a continuum, ranging from imitation-recreation of the original material, through various transformations of this process to the creation of new genres. At another level, this may involve changes in musical parameters such as instrumentation as well as, tonal, temporal, linguistic, kinaesthetic and conceptual shifts, which together form a complex set of connections with and demarcations from the practices of the dominant non-Gypsy society and other Gypsy groups.

A widely-noted and valued aspect of Gypsy musical practices is the preservation of the traditional musical materials and customs of the dominant society in both their own group repertoires and their activities as professional musicians. For instance, the Romanian *lăutari*, playing in the villages of Muntenia and Oltenia, kept the otherwise disappearing tradition of epic singing (*cîntec bătrînesc*) alive into the late 20th century by performing epics at wedding feasts and other celebrations (see [Romania, §III, 3](#)). As elsewhere in the Balkans, these epic songs deal with real or imagined outlaws (*haiduki*) who fought for social justice, often in face of the Ottoman power. Roma groups update the texts to refer to current events, as in Taraf de Haïduk's *The Ballad of the Dictator* (e.g. Ceaușescu).

Similarly, the instrumental repertory of the *cigány muzsikuskok* of Transylvanian villages has proved to be a treasury of Hungarian folk music traditions that had largely died out in Hungary itself until their 'discovery' by visiting Hungarian musicians, who mined it for the urban folk music revival in Hungary in the 1970s (see [Hungary, §II, 6](#)). Though such preservation by professional Gypsy musicians can be ascribed largely to their catering to the tastes of their host-culture audiences, significantly it can also be found among non-professional Gypsies singing for their own in-group needs. In the British Isles it was the contribution of non-professional Scottish Travellers (both directly and through revivalists such as [Ewan MacColl](#), [Peggy Seeger](#) or [a.l. Lloyd](#)) that gave ballad singing an important place in the English folk music revival of the 1950s and 60s, a tradition that was still going strong in the 70s among the Irish Travellers. In the Balkans, too, it is the Roma who keep ballad singing alive as a tradition, with certain ballads, for instance the *Song of the Bridge*, still widespread during the 1990s. In Hungary, by contrast, the brothers Csenki were still able to collect a number of ballads among Hungarian Vlach Gypsies in south-east Hungary in the 1940s; these have since become virtually extinct in both Roma and Hungarian society.

Paradoxically, it is the older materials in many traditions that Gypsy performers tend to regard as their own, while more recent repertoires are more likely to be viewed as adopted. In [Bulgaria](#), the Turkish Roma (Xoraxane) divide their repertory into 'heavy-songs' (*phari gili*) – a

classification also used in Bulgarian traditional music – which are mostly laments in Romani language, or Romani mixed with Turkish or Bulgarian; ‘slow-songs’ (*loki gili*), which are slower versions of *čoček* dance melodies and ‘dance-songs’ (*khelimaski gili*), comprising adaptations of Bulgarian and Serbian dance-songs. ‘Heavy-songs’ follow the Bulgarian epic (*na trapeza*) but add Romani topics of loneliness, loss and sorrow. Song structure has a wider tonal range than other Bulgarian songs, reaching a 7th or an octave, with highly ornamented melody lines descending in steps within a 4th or 5th. They are sung solo.

In Slovakia, the Roma classification emphasizes the age of songs: ‘old songs’ (*phurikane gilja*), as opposed to ‘new songs’ (*nevi gilja*). The first group comprises slow, lyrical, sad (*žalosna*) or poor (*čorikane*) songs and dance-songs (*khelibnaskere gilja*); ‘new songs’ may use old melodies with new texts, new melodies with old texts or new melodies with new texts. This practice, also found among Hungarian Vlach Gypsies, underlines a Roma cultural view that the ‘novelty’ of a composition does not necessarily lie in the melody. Hungarian Vlach Gypsies and the Slovak Roma also differentiate between ‘old’ (*durmutani*), ‘new’ (*nevi*) songs (the former refer to the generation of the performer's parents or grandparents, the latter to the most recently acquired items in the repertory, important for the young and those in early middle-age) and ‘not-so-old’ or ‘not-so-new’, those songs that metaphorically link past, present and future.

A similar distinction between old and new seems also to be present in Andalusia. Flamenco subgenres of *tonás* and *martinetes*, sung without guitar accompaniment (*a palo seco*), along with the *soleas* and *siguiriyas*, are considered to be the oldest, most ‘Gitano’ genre, collectively referred to as *cante hondo* (‘deep song’). They contrast with the ‘lighter’ subgenres of *cante chico*, with its numerous adaptations such as the *fandango*, and the mixed genres of *intermedio* (see [Flamenco](#)). ‘Deep songs’ – as in various Gypsy repertoires in the Balkans, central, north and eastern Europe – include genres such as laments, begging and prison songs, which, though often shared with other ethnic-cultural communities, have been creatively transformed by the Gypsies into their own distinctive genres, not least because they found in them strong resonances of their own life experiences.

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4. Musical and textual transformations.

The selection of materials, alongside folk classifications, can serve to express musical distinctness from the main population, as well as from other Gypsies. For example, Hungarian Vlach Gypsies avoid performing what they consider to be Hungarian folksong or *nóta* in Romani contexts, just as the Irish Travellers do not sing the most ‘Irish’ genre, *sean nós* songs. In north-east Syria the *nayel* and *swehli* vocal genres are in the *Nawar* (Gypsy) repertory. In other instances, such differences are expressed through transformation, keeping some aspects intact, such as melody, while ‘Gypsyfying’ others, such as temporal or textual aspects, thereby generating considerable ambiguity in relation to a ‘pure’ or single musical identity.

Hungarian Vlach Gypsies singing adapted songs tend to bring the temporal aspects into conformity with their own stylistics, as discussed above, and when necessary and possible introduce small changes in the tonal structure to move the Hungarian feature of 4th- or 5th-shift structures (of folksongs) towards more harmonic-based aesthetics. Dance-songs, even those from popular genres such as the tango, often receive an added accompaniment played on spoons, tables or metal water jug, as well as mouth-bass, 'rolling' and rhythmical shouts. Such transformations are even extended to adaptations of Western pop music. Similarly, in flamenco, genres of Spanish folk origin such as the *campanilleros* may be transformed closer to a *hondo* style through long rubato type or stretched musical lines, more highly ornamented vocals, and the modal delivery and harmonics of the guitar accompaniment, as is evident in performances from the 1920 to 30s (e.g. Manuel Torre with Miguell Borull on guitar), or the more *chico* style of *alegrías* from the 1950s (e.g. Canalejas de Jerez with Antonio Uteras on the guitar).

Transformation can also be illustrated by the way the Roma of Kosovo took over the Brazilian hit tune *Lambada*, by omitting repeats (thus changing the symmetrical structure), and adding new sections of a formal and improvisatory character (*taksim*) in which the oboe, accordion and synthesizer players altered the scales to modal variants and simultaneously filled out the melodically 'empty' parts in parallel but slightly different ways (ex. 1). The Portuguese vocal was also left out by Roma performers, though included by non-Roma musicians.



Playing with ambiguity and crossing musical (and social) boundaries may give rise to specific genres. Again in Kosovo, during the 1980s, Roma singers, such as Tafa, developed a new genre called *talava* ('under arm'), based on an originally female genre of singing with frame drum accompaniment. The ambivalence created by men performing women's songs and playing a women's instrument has since been eliminated by 'masculinizing' the genre through the introduction of amplified instruments as accompaniment (e.g. by Fadil Sulejmani and Mazlum Šaćiri-Lumi). In

this format, the genre using short and repetitive musical lines to improvise texts in Romani, and to a lesser degree, in Albanian, has rapidly gained popularity among the general population of Kosovo for use as praise-songs at weddings and other celebrations, despite the criticisms of other Roma musicians.

Other examples illustrate the creative use by Gypsy musicians of different musical styles. This may be largely an individual matter, as when an Irish Traveller performs a song both in the traditional Irish way and in American Country and Western style. It may also be more systematic as with Manush and Sinti jazz musicians, such as Häsche Weiss and his group, who are able to perform Hungarian urban Gypsy music (that is the *nóta* and *csárdás* of Hungarian popular music) both with a Hungarian style of delivery or in Swing jazz style with corresponding tempo changes and use of complex seventh and ninth harmonics in the guitar accompaniment.

Change of tempo is a common musical technique with which Gypsies distinguish items of their repertory from those shared with the main population or other Gypsy groups. In the Finnish Roma tradition, long pauses and ornamented, elongated tones, especially at cadences, generally halve the tempo of songs by comparison with the Finnish folksinging tradition. Similarly, Slovak Roma deliver *tempo giusto* – adapted Slovakian songs at a much reduced speed. In Hungary the Vlach Gypsies also mark their regional differences through variation in tempo: the south-eastern Vlach Gypsies perform slower than those in the north, particularly compared to performers in Budapest. British Travellers, as with the Finnish Roma, may change the metrically-structured tempos of adopted songs to a freer rubato style. Despite the similarities of processes, such temporal changes sound very different from one group to another. A Finnish Roma performance, for example, still sounds metrically structured in comparison with Spanish or Hungarian vocal deliveries.

Changes in tempo affect the texts in vocal genres. The priority given by Gypsies to emotional expression means that poetical aspects may be distorted or overridden. This is especially pronounced in flamenco singing where the performers may interrupt a word to include long melismatic decorations or guitar solos, so that even the metric structures, such as *seguiriyas*, lose their importance.

In genres such as ballads, in which the emotional intensity important for Gypsies is already embedded in their topics, performers tend to support a specific story in a manner that stays more or less faithful to the original, though additional verses or lines may be added to ‘Gypsify’ the protagonists or performer. For example, at the end of one performance of *For my Name is Jock Stewart*, [Jeannie Robertson](#) added the lines, ‘So come, fill up your glasses of brandy and wine, Whatever it costs I will pay’. This is almost identical to a formulaic couplet used by Hungarian Vlach Gypsies to express their generosity and the value of sharing money and good times with others.

Among bi- or trilingual Gypsy groups, switching languages is a more obvious signal of context. It may serve, for example, to protest at the ‘alien’ position of Gypsies in a non-Gypsy world, such as when they are in hospital or prison, or to playfully blur the demarcations (e.g. adding a purely

Romani text to a Hungarian song), or to allow ironical or humorous expression of matters that offend strict Romani morality and thus are more safely sung in the second language.

While professional Gypsy performers must, to a degree, comply with the linguistic and thematic preferences of their non-Gypsy audiences, they often find ways of 'Gypsifying' texts by making references within traditional songs to, for instance, football stars, popular television programmes or driving a Mercedes car.

Whether texts are adapted (e.g. ballads), or created by a technique of formulaic improvisation, Gypsy songs in Europe tend to deal with a similar range of topics and mostly, though not exclusively, from a male perspective. These include personal loss, loneliness, imprisonment, family relations (especially between mother and children) and the ambiguous nature of love, but also the joys of Gypsy life, such as being together with their 'brothers', going to a fair, selling and buying horses, as well as explicit notions of physical love, a topic that is also part of the kinaesthetic expressions of many Gypsy dances.

Gypsies generally – whether Finnish Roma, Hungarian Vlach Gypsies or British Travellers – also have a practice of associating songs with a special individual in their lives or creating specific songs to the memory of a beloved person, which is rooted in the significance of music and its relationship with Gypsy life and family.

Typically, lyrics retain elements of ambiguity, which can make it hard to distinguish them from more specific personal statements unless one is familiar with Gypsy symbols, logic or the individual's life story. Such ambiguity offers a way of telling or 'confessing' socially and personally disturbing events which, under the strong moral rules of Gypsy societies, cannot be talked about explicitly.

Until recently, Gypsy songs have lacked overt political messages. Even songs about the Holocaust (e.g. *Ballad of Hitler*) followed their conventional deeply sorrowful and resigned lyrics and were seldom performed except by those personally affected. An implicit political aspect, in its broadest sense, is present in the performance practice, within the interactions between performers.

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5. Instrumentation.

As with repertory, instruments used by Gypsy performers are generally those favoured by the dominant population, for instance the fiddle and bagpipes in Scotland and Ireland or the harp in Wales. In many places, for instance in German-speaking areas, the guitar is an important Gypsy instrument. It may occur in specific forms, such as the seven-string guitar among Russian Roma or the flamenco guitar in Andalusia. In Syria, Iraq and other Middle Eastern countries, Gypsies are associated with the spike fiddle (*rebaba*) and the long-necked lute *buzuq*. In Syria the *Nawar* use empty petrol cans as sound-boxes for *rebaba*, not unlike the eastern European Roma, who also use various household items and other utensils in their music-making. In Roma-populated regions of eastern Europe, the

taraf ensembles of Romania and *cigány banda* of Hungarian areas (expanding to areas of the former Habsburg empire), comprising violin, viola and double bass, may be combined with local instruments (e.g. *tambal* or *cimbalom*), which are strongly, if not exclusively, associated with Roma (fig.2). In other instances, the viola and bass may be replaced by the accordion, another instrument which has strong Roma associations in Romania as well as Bulgaria, in order to become acceptable to local aesthetics or reduce cost and problems of transportation. Local aesthetics may require a *tambura* band comprising a *tamburica*, *brach tambura* and bass *tambura* as in southern Hungary or be reduced to two *tamburicas* as in Serbian-populated Banat (Romania) areas. Brass ensembles or *fanfare* perform with breathtaking virtuosity among the Roma in that region as in central Moldavia and in Serbia.

In the Ottoman Turkish tradition of the Balkans are urban bands known as *čalgija* in Kosovo and Macedonia, *koumpania* in Greece (see Greece, §IV, 2(i)) and 'wedding bands' in Bulgaria. These bands employ similar instruments to those of urban Turkish popular art music traditions, such as the *kaman* (violin), *tanner*, (long-necked fretted lute), *ūd* (fretless lute), *ney* (flute), *daire* (frame drum) or *darabuka* (kettledrum). They are also played by Roma. Some instruments are viewed as typically Roma, for instance the *dzumbus* (banjo) in Kosovo or the clarinet in Bulgaria, and tend to be retained for that reason; in recent years, some instruments have tended to be replaced by their amplified modern equivalents (e.g. guitar, bass guitar, drum sets). The rural, and largely outdoor *zurna-davul* ensembles, which are traditionally of ritual importance at weddings and circumcision ceremonies, have survived as a preserve of Roma performers throughout the Balkans as well as in many parts of the Middle East (see also Surnāy). In Iraq the Gypsies, or *kawlīyya*, perform on the drum and shawm (*tabl wa zurna*) in addition to the spike fiddle (*rebāba*). In many instances, the traditional *zurna-davul* Roma ensemble developed during the 19th century into full brass-band ensembles, with trumpets, saxophone, tuba, bass tuba and additional instruments such the accordion, though its traditional form is also kept in some countries, for instance Macedonia, as a symbol of the Roma 'national' political movement.

The strong connection between the Roma and the *zurna-davul* ensemble, which may be connected to their Indian heritage, is evident in the name of Albanian Roma bands, *dualle* (drum) which, as in other parts of the Balkans, has become modernised and uses amplified instruments. It is also argued that the *zurna-davul* combination inspired the violin-*gardon* ensembles of Hungarians and some Roma in Transylvania. There, the cello-shaped *gardon* is used as a percussive instrument, with strings plucked and beaten with a bow. The *gardon* is regularly, though not exclusively, played by a woman, the wife of the violinist.

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6. Female performers.

Gypsy women are notable performers of flamenco singing and dancing, and a few have been and still are distinguished *primáses* (lead violin player) in Hungarian *cigány banda*. In the Ottoman Turkish-influenced Balkans and Middle-East, they are widely engaged as professional singers,

dancers and frame-drum (*daire*) players (see [Dāira](#) and [Daff](#)). Their musical activities are viewed, however, with suspicion, since only women of bad-reputation are thought to take part in musical entertainment. Gypsy women performers have, for centuries, been perceived by non-Gypsies as prostitutes or as *femmes fatales*, a common theme also of 19th-century European operas such as *Carmen* or *Rigoletto*. This widespread representation is related to a complex combination of concepts about music, Gypsies and the socio-economic position of women in societies at large. In most Gypsy societies, women are the dominant providers for their families' everyday needs and musical performance is one of many economic roles (others include hawking, fortune telling or providing domestic help for non-Gypsy households). Gypsy women take advantage of non-Gypsy stereotypes and sell these representations but not themselves in music and dance. Gypsy women adhere to strict moral rules, which keep strict boundaries between Gypsies and non-Gypsies, males and females. In turn, Gypsies regard non-Gypsy women as potentially non-moral.

The ambivalent position of male and female Gypsy musicians enables them to perform during the liminality of rites of passages such as weddings, circumcisions, baptisms and funerals. For the same reason, non-professional Gypsies carry out a number of pre-Christian or pagan traditions in Christian societies. In Bulgaria and Romania the rain-invoking dance, *paparuda*, is performed by young Roma girls dressed in grass and sprinkled with water while singing. Roma adults also perform rituals on New Year's Eve both in Romania and Hungary.

In many societies Gypsy musicians help to induce heightened states of mind in their audiences, such as *kefi* in Greece, *duende* in Spain or Hungarian *mulatás* (merry-making or 'merry-making with tears'), echoed in the Vlach Gypsy concept of *voja kerel*, a sacred 'liminal' state that combines joy, sorrow, consolation, extreme happiness and peace.

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7. New developments.

The massive upheavals of the 20th century, with its two world wars, frequently changing political regimes and boundaries, increasing urbanization and industrialization and, not least, the first stirrings of Roma movements to claim their own rights, all left their mark on Gypsy populations and on their music-making.

Arguably, the most widely influential development is the Manush jazz style evolved in the 1930s by Belgian-born [Django Reinhardt](#). This drew on several strands, particularly 19th-century *musette*, a dance music style that developed in Paris from the traditions of migrant workers from rural France (Auvergne) and Italy. Initially it was played on the accordion, to which the *bandurria* and the banjo were later added as accompanying instruments, the latter being introduced to France together with minstrel shows after World War I. Subsequently, the guitar proved better suited for performance of the fast and fluid improvisatory sections in the dialogic interactions between performers, a performance structure preferred by the Manush and by most other Gypsies to the non-Gypsy (*gajo*) 'lead' and 'accompanist' structure. Thus the basic seed of the French 'jazz' tradition had been

planted by the time Reinhardt started playing; his contribution was to blend it with further traditions, such as American Swing, and to give it an eastern European Gypsy flavour in the form of [Stephane Grappelli](#)'s violin style. The western European Gypsy style of Manush jazz created by their *Quintet de la Hot Club de France* has continued to thrive and diversify. Some performers (e.g. the Rosenberg Trio) have stayed near to the original 'tradition', while others push it towards more mainstream US jazz styles (e.g. Christian Escoudé) or flamenco (e.g. Raphaél Fäyre), though most of them acknowledge their musical descent from Reinhardt by playing his compositions (e.g. *Nuages* or *Anounman*).

The Manush jazz style was also taken up by the German Sinti, the Roma group most affected by the Holocaust, as a way of breaking publicly from Germany by asserting a new musical identity. This Sinti school started in the late 1960s on the initiative of the violin player Schnukenack Reinhardt. It is stylistically similar to Manush jazz, but adds vocal parts, which may articulate political texts in Sinti Romani, and places more emphasis on eastern European Roma traditions. The latter dimension involves both repertory (including Hungarian *nóta* and *csárdás*) and Russian popular pieces or Gypsy romances) and additional instrumentation (accordion, harp, cimbalom and double bass).

Another major trend has been the emergence of 'newly composed folk music' (*novokomponovana narodna muzika*) in the territories of former Yugoslavia since the 1980s. Introduced by the Belgrade group *Južni Vetar*, ('Southern Wind'), this blended various elements associated with specific ethnic musics, such as the Serbian *dvojka* (2/4) metre, the Bosnian ornamented *sevdalinka* and 'flat' (*ravno*) singing style, and Macedonian asymmetric rhythms (7/9), with Western pop-music instrumentation. The overall eastern feel of the music, together with involvement of Roma musicians such as Šaban Bajramović and the appeal of its 'internationalism' and 'novelty' to Roma taste, led to rapid acceptance of this style by the local Roma population, to the extent that older repertory was pushed into the background, thereby diminishing divisions between the repertories of professional and non-professional Roma musicians.

By contrast, a perceptible growth in nationalism in Bulgaria strongly favoured the propagation of 'pure' Bulgarian culture, free from 'foreign' (i.e. Turkish) influences. The newly emergent 'wedding music' (*svadbarska musika*), which was predominantly performed by Roma (and/or Turks), came under sustained attack because of its fast tempos, and its highly improvised ornamented character and instrumentation – all perceived to be opposed to the quieter, simpler values of 'folk music' (*narodna muzika*). Despite official disapproval, 'wedding music' gained wide popularity among Bulgaria's youth, both Roma and Bulgarian, precisely because its foremost performers (e.g. Ivo Papasov) amalgamated the *hora*, *rutsenitsa* and *kopanitsa* styles of folk dance music with a mixture of others, such as *arabesque*, Macedonian Roma, film music, Western pop and jazz, played on loudly amplified modern instruments.

In Spain, the flamenco tradition, which already had a long history of incorporating new influences (e.g. Cuban rumba or *son* into flamenco rumba) continued to develop. After the death of Franco and an accelerated

migration of population from the Andalusian south to the industrial cities of Madrid and Barcelona, flamenco rumba was fused with Western rock music in the Catalan rumba, which continued to use the Andalusian Phrygian cadence and Gitano techniques of voice production but took on a more consciously political stance in its song texts and emphasized its rock affiliations. Guitarist Paco de Lucia and the singer Camarón infused traditional flamenco style with jazz and pop elements, while other artists, such as Lole (Montoya) and Manuel, combined flamenco guitar playing and blues-inflected Arab singing to give new life to flamenco's (and Anadalusia's) historical connection with Arab music. The Catalan-style flamenco and rumba have gained popularity among the Southern French Roma too, many of whom are from Catalan Gitan descent, for example the (kin) members of the group *Gypsy Kings*, and they have developed it further by incorporating the Cuban [Salsa](#).

In Hungary, the 1970s 'dance house' revival of folk music among Hungarian youth inspired young Vlach Gypsies working in Budapest to modernize their own hitherto unknown vocal traditions by adding harmonic accompaniments on acoustic guitar. The growing public recognition given to recordings of the pioneering group *Kalyi Jag* has inspired others. One of the most innovatory of these is *Andro Drom*, who have served Roma political goals by broadening the original Vlach Gypsy core of the music to acknowledge symbolic links not just with Hungarian Romungre (the inclusion of *cimbalom*) but also to other Roma traditions, both from the East (the Balkans and even India) and the West (Catalan rumba rhythms).

Though Gypsies have in most places been appreciated for their musical services and their popularity is increasing widely, their marginalized social position has persisted. It is ironical that Gypsy music thrives through its willingness to conserve, adapt and experiment with the traditions of their 'host' cultures, thereby sustaining and enriching the very cultures that for five centuries have been bent on excluding and eradicating the Gypsy presence from their midst.

See also [Albania](#), §II; [European traditional music](#), §6; [Iraq](#), §III, 1–2; [Jordan](#) (i); [Macedonia](#); [Greece](#), §IV, 1(iii), 2(i); [Hungary](#), §II, 4(i)–(iii); [Kurdish music](#); [Romania](#), §II, 3; [Syria](#); [Turkey](#); and [Yugoslavia](#).

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Night and Day, perf. Hot Club Austria, Granit GR 94001 (1994)
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Macedonian Wedding Soul Cooking, perf. Ferus Mustafafov, Globestyle GTSY 089 (1997)
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Gypsy scale [Hungarian mode, Hungarian scale].

The scale type $c-d-e\left[\begin{smallmatrix} \square \\ \square \end{smallmatrix}\right]-f\left[\begin{smallmatrix} \square \\ \square \end{smallmatrix}\right]-g-a\left[\begin{smallmatrix} \square \\ \square \end{smallmatrix}\right]-b-c'$, so called because of its use in much Hungarian Romantic music (particularly the *verbunkos* and the *csárdás*).

Gyrowetz [Gyrowez, Girowetz], Adalbert [Jírovec, Vojtěch Matyáš]

(*b* Česke Budějovice, 19/20 Feb 1763; *d* Vienna, 19 March 1850). Bohemian composer and conductor. His father, a choirmaster, taught him singing and the violin and he later studied the organ and thoroughbass with Haparnorsky, a church organist and composer. His earliest compositions include serenades, sacred works and string quartets. After excelling in his studies at the local Gymnasium, he began studying jurisprudence in Prague. He was an exceptional student and in addition to German eventually learnt to speak Latin, Czech, Italian, French and English. Limited finances forced him to abandon his studies and become secretary to Count Franz von Fünfkirchen, who encouraged him musically, and with whom he spent his winters in Brno. The success of several works for wind instruments led him to compose his first six symphonies, which were well received, and an opera, which was not performed.

A promising young composer, Gyrowetz left the region and travelled to the principal music centres of Europe: Vienna, Italy, Paris, London, and then back to Vienna. During his first visit to Vienna, in either late 1785 or 1786, he made the acquaintance of Haydn, Dittersdorf, Albrechtsberger and Mozart; he developed a warm relationship with Mozart, who performed one of his symphonies at a subscription concert. In the service of Prince Ruspoli he travelled to Italy, where he met Nardini in Florence and Goethe in Rome. He composed six string quartets which, without his knowledge, were published in Paris by Imbault as his op.1. He left Prince Ruspoli in

1787 and went to Naples for two years. During this time he studied composition with Paisiello and counterpoint with Nicola Sala. He led a meagre existence teaching and playing at quartet parties. In 1789 Gyrowetz arrived in Paris to find that one of his symphonies had been published under the name of Haydn and that his op.1 quartets had created a sensation; seven more editions had been published, and the demand for new works was strong. Gyrowetz obliged and entered a productive period for both symphonies and string quartets.

Escaping the revolutionary fervour of Paris during that same year, Gyrowetz came to London where he spent the next three years. He was immediately successful both in society and as a composer. When Haydn arrived in 1791 Gyrowetz helped introduce him to the city's high society. Works by both composers were performed at the same concerts sponsored by Salomon. That same year Gyrowetz was commissioned to compose the *opera seria Semiramis* for the Pantheon. Unfortunately, the theatre burnt down in January 1792, and his music was either destroyed or never completed.

Failing health forced Gyrowetz to leave London in 1792. From England he travelled by way of Brussels, Paris, Berlin and Dresden to Bohemia (1793), where he spent some time in Prague and in his home town. According to his autobiography he had a brief and friendly encounter with Napoleon during his travels. He then returned to Vienna, where he remained, except for a short stay in Munich and Schwetzingen in the service of Count von Sikkingen just before the turn of the century. Dividing his time between diplomatic service and composition, Gyrowetz continued to produce chamber music and sacred music through the early 1800s. In 1804 he became the Second Kapellmeister for the Vienna Court Theatre, an appointment that resulted in a radical change in his compositional output. His production of instrumental works dwindled quickly, although they did not necessarily go out of fashion. As late as 1818 the nine-year-old Chopin made his *début* with an orchestra playing a concerto by Gyrowetz.

In his new position Gyrowetz was obliged to compose at least one opera and one ballet a year. His first major success was *Agnes Sorel* (1806), an *opera seria* that was performed 124 times in Vienna during the next decade. It continued to be performed throughout Europe for the next 30 years and was translated into German, Polish, Danish and Hungarian. The Singspiel *Der Augenarzt* (1811) was also very popular in Vienna and Germany. Other important works include *Robert, oder Die Prüfung* (1813), reportedly admired by Beethoven, *Il finto Stanislao* (1818), composed for La Scala in Milan on a libretto later used by Verdi in *Un giorno di regno*, and *Hans Sachs* (1833), written for Dresden, of interest as a predecessor to Wagner's *Die Meistersinger*. The ballets of Gyrowetz also received international attention. Among his best known scores are *The Inconstant Page*, or *The Marriage of Figaro* (1819) and *La laitrière suisse* (1821).

Gyrowetz retired from his position in 1831 and remained in Vienna until his death in 1850. An autobiography in 1848 describes in detail not only his contacts with a large number of well-known musical, literary, artistic and political figures, but also the performing practices and social conditions in many of Europe's leading musical centres. During his last decades he was

greatly admired by the younger generation, including Meyerbeer, who even assisted him financially. Gyrowetz served as a pall-bearer at Beethoven's funeral, and encouraged Chopin early in his career. Despite the international focus of his career, Gyrowetz seems also to have been aware of the nationalistic movement in Bohemia, and set a number of songs in the Czech language.

Gyrowetz has frequently been called a follower of Haydn, but there is little musical support for this view. No evidence exists (not even from his autobiography) that he studied with the older master, and his youthful musical style is much more akin to that of Pleyel, Hoffmeister and Kozeluch, composers he greatly admired in his younger years. There is clear evidence that contact with Haydn in London inspired Gyrowetz to borrow some of his musical ideas. But these borrowings are few, and they are incorporated into his own musical style. During the 1790s Gyrowetz was acutely aware of the prevailing French styles, and his works reflected the latest trends. After the turn of the century four-movement formats are dominant in his instrumental works, and an understanding of unity, balance and proportions is apparent – not within the stylistic parameter of Haydn or Beethoven, but within the emerging new Romanticism, a style that he helped to create.

It is difficult to assess his historical role in composing for the stage. A study of his operatic works has not been undertaken and, in general, this period in Vienna is not highly regarded for this genre. Nonetheless, next to Weigl, he is the leading composer of Singspiel and other dramatic works in Vienna during the first three decades of the 19th century. His themes of heroism, magic and exoticism (e.g. in *Das Winterquartier in Amerika*, 1812) reveal that his subject matter is at least consistent with early Romanticism. If his role in operatic history is questionable, there can be no doubt that he was an important figure in the emergence of Romantic ballet. He worked with both Jean Aumer and Filippo Taglioni, two of the most important choreographers in the establishment of the classical ballet traditions, and at least one of his works, *La laitière suisse*, was danced by the two most celebrated ballerinas of the century, Fanny Elssler in Vienna and Marie Taglioni in Paris.

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operas

performed at the Kärntnertheater, Vienna, unless otherwise stated; publication dates refer to vocal scores

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von Vendôme (komische Oper, 1, Sonnleithner), 5 Aug 1808; Der Sammtrock (Operette, 1, after A. von Kotzebue), 24 Nov 1809 (1809); Der betrogene Betrüger (Operette, 1, after Valville), 17 Feb 1810; Das zugemauerte Fenster (Spl, 1, after Kotzebue), 18 Dec 1810; Der Augenarzt (Spl, 2, J.E. Veith), 1 Oct 1811 (1811); Federica ed Adolfo (os, 2, G. Rossi), 6 April 1812; Das Winterquartier in America (Spl, 1), 30 Oct 1812

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other stage works

Harlekin als Papagei (ballet), Vienna, 1808; Deodata (incid music, Kotzebue), Vienna, 1809; Wilhelm Tell (ballet), Vienna, 1810; Die Hochzeit der Thetis und des Peleus (ballet, Aumer), Vienna, 1816; The Inconstant Page, or The Marriage of Figaro (ballet), 1819; Les pages du Duc de Vendôme (ballet), Paris, 1820; La fête hongroise (divertissement, 1), Paris, 15 June 1821; Nathalie, ou La laitière suisse (ballet), Vienna, 1821; over 20 other works with unrecorded performance dates, some in collaboration with others

instrumental

Orch: c40 syms. (4 ed. in The Symphony 1720-1840, ser.B, xi, New York, 1983), incl. 6 ded. Count Fünfkirchen, 1783, 18 ('périodiques'), without op. nos. (Paris, 1790–96), op.23 (?Vienna, 1794), 3 without op. nos. (Augsburg, 1796), op.33 ('périodique') (Augsburg, ?1798); 2 pf concs., op.26 (Offenbach, 1796), op.49 (1800); 3 concertantes, for vn, va, vc, perf. London, 9 Feb 1792, for 2 vn, va, op.33 (Offenbach, 1798), for fl, ob, bn, vn, vc, op.34 (Offenbach, 1798)

Chbr: Qnt, fl, str, op.27 (1799); Qnt, 2 vn, 2 va, vc, op.45 (Offenbach, 1800); at least 42 str qts, 6 as op.1 (Paris, 1788), 6 as op.2 (Paris, 1789), 6 as op.3 (Paris, 1790), 3 as op.5 (1793), 3 as op.9 (1794), 3 as op.13 (1796), 3 as op.16 (1796), 3 as op.21 (1798), 3 as op.29 (1799–1800), 3 as op.42 (Augsburg, c1802), 3 as op.44 (1804); 3 Qts, fl, str, op.11 (1795); at least 46 pf trios (for vn, vc, pf unless otherwise stated), 6 as op.4, fl, vn, pf (Paris, 1790), 3 as op.8, vn/fl (1793), 3 as op.9 (London, c1793), 3 as op.10, vn/fl (1795), 3 as op.12 (1795), 2 as op.14 (1796), 2 as op.15 (1796), 3 as op.18 (1797), 3 as op.23 (1798), Divertimento op.25 (1798), 3 as op.28 (1799), op.34, vn/fl (1801), 6 as opp.35–6 (1801), 3 as op.40 (1803), op.43, cl/vn (1805), 3 as op.60 (1813–14); Sonata, vn/fl, pf, op.61 (1815)

vocal

Secular (for 1v, pf unless otherwise stated): 14 It. ariettas, 1v, pf/hp, 6 as op.6 (1793), 8 as op.17 (1796); at least 33 Ger. songs, 8 or 9 as op.22 (1794), 7 as op.34 (Augsburg, ?1798), 6 as op.38 (Offenbach, 1799), 6 as op.44 (Offenbach, 1800), 6 (C.L. Reissig: Blümchen der Einsamkeit) without op. no. (Leipzig, 1815); several individual arias, incl. Sogna il guerrier (Rome, ?1786–7), Aria for Mrs Billington (London, c1792), Aria für Madame Buchweiser (c1807); 6 It. Duets (London, 1794); other songs and duets

Sacred choral: 11 masses, 2 vesper services, TeD, Tantum ergo, numerous other shorter works: all unpubd

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ADRIENNE SIMPSON/ROGER HICKMAN

Gyselynck, Franklin

(b Ghent, 26 April 1950). Belgian composer. He studied at the Ghent and Brussels Conservatories, and at the Chapelle Musical Reine Elisabeth. He obtained first prizes in harmony and composition with Legley, and in counterpoint and fugue with Louël. Since 1974 he has taught counterpoint at the Brussels Conservatory.

Despite the early influence of Legley, he quickly found his own style. His compositions contain elements of neo-Classicism and post-war serialism but also clearly demonstrate an intuitive, introspective approach, with great care for detail and solid harmonic form and structure. His lyric poem *Las alturas de Macchu Picchu* (1979) has great dramatic impact and theatrical quality. He attempts to express humanitarian concerns in several of his compositions. This brought him early recognition, and in the 1970s his work won several awards, including the Royal Academy of Belgium prize (1974) for his String Quartet no.1, the Queen Elisabeth prize (1976) for his Ballade for violin and piano, the Oscar Esplá prize (1978) for *Les alturas de Macchu Picchu*, and the Koopal prize (1982) for his *For a Better World*.

WORKS

(selective list)

Vocal: 3 orkestliederen (K. Jonckheere, J. Daisne), Mez, chbr orch, 1975; 3 lamenti on Jewish childrens' poems (Warsaw 1942) (P. Fridman), F. Bass, E. Pickova), mixed chorus, 1976; Las alturas de Macchu Picchu (lyric poem, P. Neruda), 4 solo vv, chorus, orch, 1978–9; Una canción desesperada (P. Neruda), S, Bar, chbr orch, 1980

Inst: Allegretto grazioso, fl, pf, 1973; Str Qt no.1, 1973–4; Sonata, vn, pf, 1975; Str Qt no.2, 1976; Ballade, vn, pf, 1976; Serenata notturna, orch, 1976; Movimenti, ww qnt, 1979; Sorrow, sax, vib, 1979; Str Qt no.3, 1978–9; For a better world, str ens, 1980

Principal publisher: CeBeDeM

DIANA VON VOLBORTH-DANYS

Gysi, Fritz

(*b* Zofingen, canton of Aargau, 18 Feb 1888; *d* Zürich, 5 March 1967).

Swiss music critic and musicologist. He began his musical studies at the Basle Conservatory and subsequently studied musicology and art history at the universities of Zürich, Berne and Berlin. In 1921 he completed the *Habilitation* in music history at Zürich University, where he became titular professor in 1931. From 1928 he was music critic of the Zürich *Tagesanzeiger*, and from 1915 he wrote for the *Basler Nachrichten* and the Basle *National-Zeitung*, as well as being correspondent for other newspapers in Switzerland and elsewhere. His chief interests were Swiss music history and 19th-century music.

WRITINGS

Mozart in seinen Briefen (Zürich, 1919–21)

Max Bruch (Zürich, 1922)

'Alpine Darstellungen in der Musik', *Schweizerisches Jb für Musikwissenschaft*, i (1924), 76–91

Claude Debussy (Zürich, 1926)

Richard Wagner und die Schweiz (Frauenfeld, 1929)

Hans Georg Nägeli (Zürich, 1936)

JÜRIG STENZL

Gyterne.

See [Quinterne](#). Term used from the 13th century for a [Gittern](#), from the 16th for a small guitar (see [Guitar](#), §2 and §§3).

Gyuzelev [Ghiuselev], Nikola

(*b* Pavlikeni, 17 Aug 1936). Bulgarian bass. He studied at Sofia and joined the Bulgarian National Opera in 1960, making his *début* as Timur. In 1965

he toured France, Germany and Italy with the company and made his Metropolitan début as Ramfis. He sang in most major European theatres, including La Scala, the Paris Opéra, the Vienna Staatsoper and Covent Garden, where he made his début in 1976 as Pagano (*I Lombardi*). His repertory included Boris, Dosifey (*Khovanshchina*), Borodin's Galitsky (which he sang at Covent Garden in 1990), Don Giovanni, Rossini's Don Basilio, Oroveso (*Norma*), Henry VIII (*Anna Bolena*), Gounod's and Boito's Mephistopheles and the four villains in *Les contes d'Hoffmann*. His rich, dark-toned voice was most effective in Verdi, notably as Philip II, Attila, Silva (*Ernani*) and Fiesco (*Simon Boccanegra*).

ELIZABETH FORBES